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IN THE NASHVILLE MARKET,

ONLY WSIX

an Fire 3 Barrels At One Time...

You can't miss with coverage like this!

abc



WSIX, Nashville, Tenn. • PETERS, GRIFFIN, WOODWARD, INC. Exclusive National Representatives

WHICH ROAD FOR TV SHOW CONTROL?

Trend is toward more net control, but some see a shift back to agencies and clients

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AFL-CIO puts 70% of p.r. budget into air media

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Babies— $1½ billion ad headache

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DIGEST ON PAGE 4



When KSTP-TV says "GO OUT AND BUY IT"...

people go out and buy it!

Represented by

Edward Petry & Co., Inc.

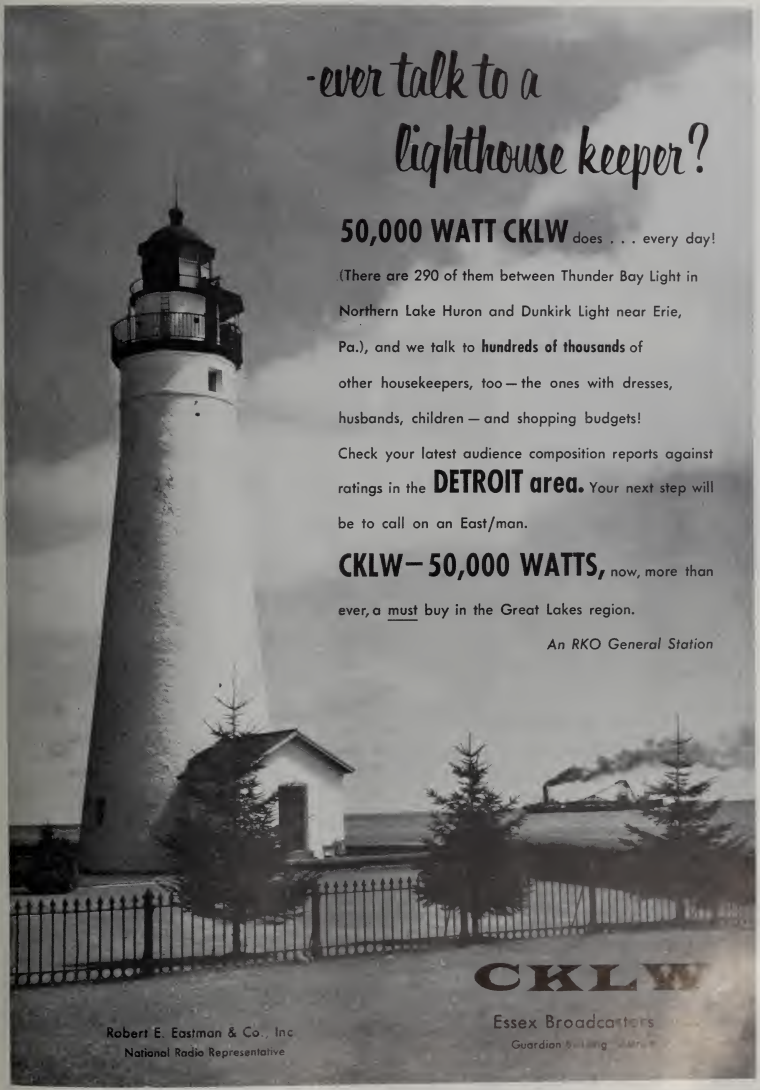
The Original Station Representative

KSTP television CHANNEL 5

MINNEAPOLIS · ST. PAUL

100,000 WATTS NBC

A GOLD SEAL STATION


-ever talk to a lighthouse keeper?
50,000 WATT CKLW does . . . every day!
(There are 290 of them between Thunder Bay Light in Northern Lake Huron and Dunkirk Light near Erie, Pa.), and we talk to hundreds of thousands of other housekeepers, too — the ones with dresses, husbands, children — and shopping budgets!
Check your latest audience composition reports against ratings in the DETROIT area. Your next step will be to call on an East/man.
CKLW — 50,000 WATTS, now, more than ever, a must buy in the Great Lakes region.
An RKO General Station
CKLW
Essex Broadcasters
Guardian Building
Robert E. Eastman & Co., Inc.
National Radio Representative



A SALE OF TWO CITIES

WSPA-TV sells the Spartanburg-Greenville SUPERMARKET! From its central tower location on Paris Mt.* near Greenville, WSPA-TV blankets the rich industrial areas in and around these twin cities. Over a quarter of a million TV homes in this area are directly influenced by WSPA-TV . . . it is an important part of their daily lives.

This section of the thickly populated Southern Piedmont is nationally recognized as the Big Market of today, and the Giant Market of tomorrow . . . WSPA-TV programming is tailored to serve and sell the Progressive Piedmont.

WSPA-TV

SPARTANBURG, S. C.

CBS in the Piedmont

Channel 7

The only CBS-VHF Station Serving the Spartanburg-Greenville SUPERMARKET

National Representatives:
GEORGE P. HOLLINGBERY CO.

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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CHANNEL 5
WROC-TV
AUDIENCE
GROWS!

Leads New York State's 3rd largest market with 31.5% more homes reached than station X.

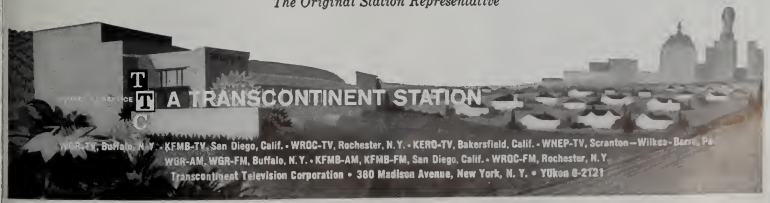
TOTAL TV HOMES REACHED:	
WROC-TV	327,200
Station X	248,800

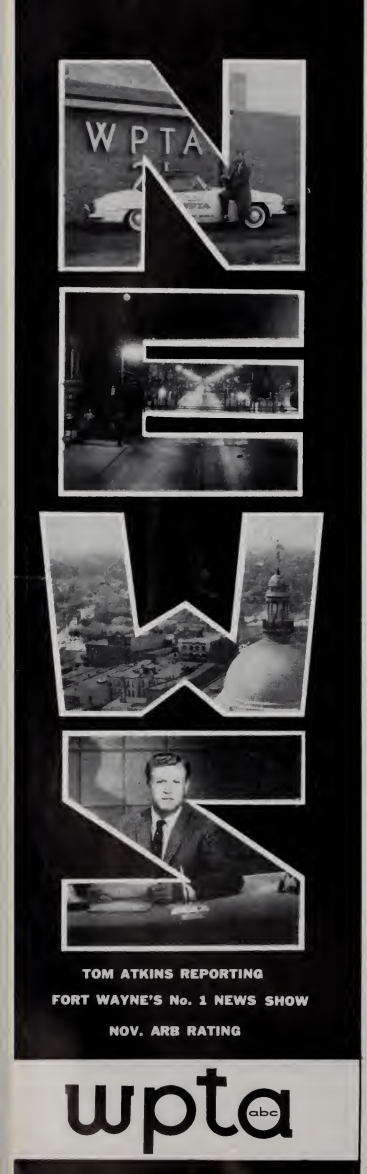
NBC-ABC · CHANNEL 5 · ROCHESTER

Represented by

Edward Petry & Co., Inc.

The Original Station Representative





NEWSMAKER of the week

The naming of E. K. (Joe) Hartenbower as chairman of NAB's Television Code Review Board comes at a time when the board is undertaking the most active policing operation in its history. He will preside over an enlarged body of seven members and replaces Westinghouse's Don McGannon.

The newsmaker: No board chairman of the Television Code has ever faced the armful of problems that nestles within the purview of Midwest broadcaster Joe Hartenbower. In addition to warding off legislative and public relations blows emanating from the nation's capital, he has set as his target the job of luring the more recalcitrant video outlets (mainly those in small markets) into embracing the industry's catechism of proper conduct.



E. K. (Joe) Hartenbower

Hartenbower, who is vice president and general manager of Meredith's Kansas City broadcasting complex (KCMO-TV-FM, KOMO), is not unaware of the intricacies of convincing the industry's less fortunate brethren that by-passing undesirable commercials (and the income thereof) will redound to the benefit of all.

But Hartenbower says the problem is not as tough as it sounds. In the first place, he feels that getting non-subscribers better acquainted with the code and its operations will accomplish a great deal. Secondly, he is convinced that the amount of income loss involved is not great.

Code operations will hit a new high in activity in the coming year. New personnel will beef up the Washington and Hollywood offices and a new office will be opened in New York. Monitoring will be more extensive than ever and more emphasis will be placed on the (audio) taping of programing.

The New York office will permit better liaison with the networks and throw code personnel into closer contact with advertisers and agencies (and vice versa). This latter kind of intimacy has been growing during the past year. Hartenbower attests as chairman of the Code's subcommittee on personal products that a published set of recommendations bearing on the proper presentation of such brands on the air received wide circulation among admen.

Hartenbower has been with the Kansas City stations since 1944. Previously, he worked for the H. K. McCann Co. (predecessor of McCann-Erickson), NBC and ABC.

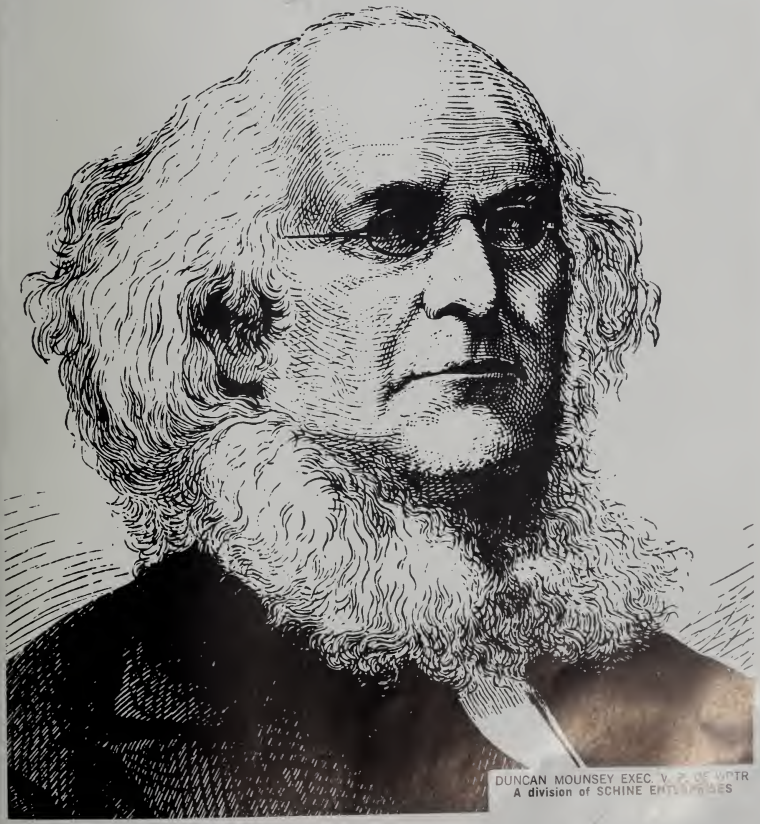
HORACE GREELEY
could have been "Editor in Chief" of WPTR

Because he, too, aimed to be a vital force in the community he served. The medium was different but the thinking was the same. As a broadcaster of news—itself—as a popular music station—but over and above all as a spokesman for the local populace in every worthwhile project that furthers its needs, WPTR is GRASS ROOTS RADIO AT ITS BEST.

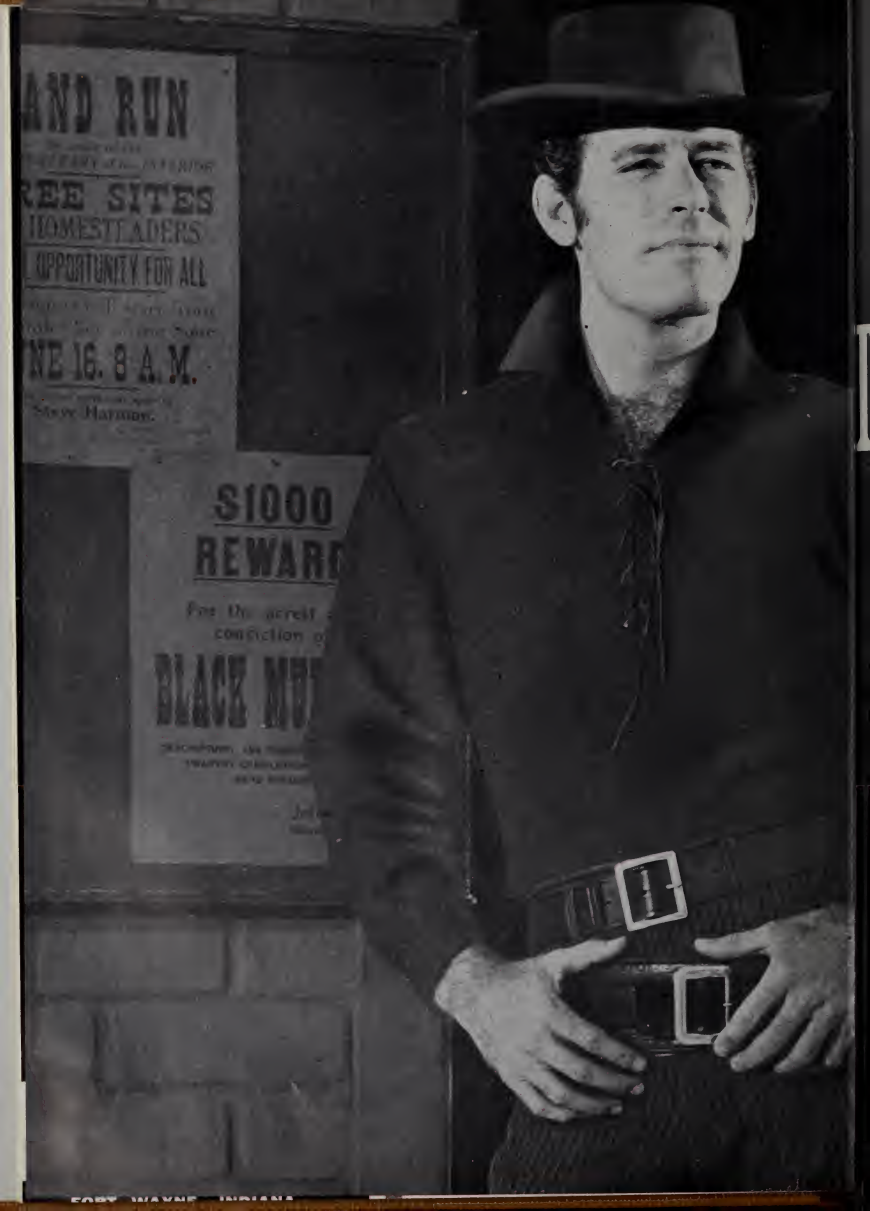
Perhaps it's why WPTR has more local advertising than the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

WPTR 50,000 PEOPLE WATTS
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. Represented nationally by Robert E. Eastman & Co., Inc.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES


AND RUN
REE SITES
HOMESTEADERS
OPPORTUNITY FOR ALL
NE 16. 8 A.M.
$1000
REWARD
BLACK MU

In response to the demands of
television viewers and sponsors
for something fresh...something new...
something above the ordinary,
SCREEN GEMS presents—

TWO FACES WEST

Starring CHARLES BATEMAN in the Dual Role of the Brothers January

An intriguing theme...an exciting new personality—
as resourceful as Paladin, as formidable as Matt Dillon
...in a setting full of the rugged action of a Western
(still TV's most popular programming category*).

39 Half Hour Films for Regional and Local Sponsorship



For further details, contact:



SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
NEW YORK • DETROIT • CHICAGO • DALLAS • HOLLYWOOD • ATLANTA • TORONTO

*The second February Nielsen shows that the nation's top 3 programs are Westerns.

RESULTS

Sign of a Satisfied Advertiser on San Antonio's...

Channel 12 KONO tv

ABC Television in San Antonio... the Greatest Unduplicated Live Coverage in South Texas!

Represented by THE KATZ AGENCY

SPONSOR

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One of New York's most desirable locations

MADISON AVENUE AT 52nd STREET



A Bigger and Better

Berkshire HOTEL

Just steps from anywhere... now with 500 individually decorated rooms and suites — and completely air conditioned.



The magnificent new

BARBERRY

17 E. 52 St.

Your rendezvous for dining deliberately and well... open every day of the week for luncheon, cocktails, dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138

KNOTT HOTELS

Conversation at the Conrad Hilton (Suite #2200)

"What's new at Adam Young?"

"KRAK?"

"You're ideal for each other. Say, they have a great area story, don't they?"

"When do you start?"

"Stockton-Sacramento"

"How'd you guess?"

"First on the latest Area Pulse. And going to 50,000 watts on or before April 10, with new, fresh and exciting programming."

"You mean when did we? April 1."



ADAM YOUNG INC.

Representing effective radio stations from eight key centers:

NEW YORK	CHICAGO	ST. LOUIS	LOS ANGELES	SAN FRANCISCO	DETROIT	ATLANTA	NEW ORLEANS
3 East 54th St.	Prudential Plaza	915 Olive St.	6331 Hollywood Blvd.	155 Montgomery St.	2940 Book Bldg.	1182 W. Peachtree	[illegible] Charles Ave.
New York 22, N. Y.	Chicago 1, Ill.	St. Louis, Mo.	Los Angeles 28, Calif.	Room 1410	Detroit 26, Mich.	Atlanta, Ga.	New Orleans 13, La.
PL 1-4848	Michigan 2-6190	MAin 1-5020	HOllywood 2-2289	San Francisco 6, Calif.	WOodward 3-6919	TRinity 3-2561	
				YUkon 6-5366			

Religion

"Faith of Our Children" (Sundays, 1:30-2:00 pm) has won four consecutive Emmy Awards as the most outstanding children's program in Los Angeles. A warmly inspiring half-hour of Bible reading, prayer, pantomime skits and comedy sketches with religious themes, "Faith of Our Children" is known throughout Southern California as "TV's Sunday School." Choir direction and production is provided by visiting ministers, while the program's "teachers" have ranged over a multitude of Hollywood's most highly regarded leading ladies. Among them: Dale Evans, Anne Baxter, Gale Storm, Jeanette MacDonald and June Lockhart. Connie Haines currently fills the role, to the delight of children and adults.



This is one of a broad range of programs designed to entertain, enlighten and inform KRCA's vast viewing public . . . to reach the few as well as the many . . . to provide something of interest for every television taste.

and everything

KRCA

NBC Owned
Channel 4 in Los Angeles

Relaxation

"The Giroux Show"
(Monday through Friday,
4:40-6:00 pm)
is sparked by versatile,
personable Lee Giroux.
A gifted interviewer,
he constantly attracts
top names from
the entertainment
and sports worlds
to his program.
Recent guests have included:
Carl Sandburg,
Sammy Davis, Jr.,
Lowell Thomas,
Gene Krupa,
Rosemary DeCamp
and Carl Reiner.
At the other end of
the roster,
some of his "off-beat"
guests have included
doubles of Eisenhower,
De Gaulle and Khrushchev.
The spontaneity of
his *live* interviews
is entertainingly balanced
by two half-hour
"Award Theatre" film dramas–
and the sum total
is thoroughly relaxing fare
to end the busy
householder's afternoon.
Lee Giroux is
strictly for fun,
and a most welcome sight
for Southern California viewers.



...in between...

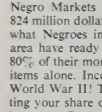
This is one of a
broad range of programs
designed to entertain,
enlighten and inform
KRCA's vast viewing public...
to reach the many
as well as the few...
to provide something
of interest for
every television taste.

KRCA
NBC Owned
Channel 4 in Los Angeles

Don't bury your head

BUY NEGRO RADIO

An Ostrich with a buried head misses many things that are most obvious. If you haven't discovered Rounsaville Radio's six Negro Markets you are overlooking an 824 million dollar consumer group. That's what Negroes in the Rounsaville Radio area have ready to spend *AFTER* taxes! 80% of their money is spent on consumer items alone. Incomes are up 192% since World War II! To make sure you're getting your share of nearly one billion dollars, use Rounsaville Radio! All six Rounsaville Radio stations are Number-One Rated by *BOTH* Pulse and Hooper. Call Rounsaville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast today!



Personal Letter

An Advertiser's dream is a captive audience pre-conditioned to buy *his* product. The nearest thing to this is Rounsaville Radio—100% programmed to the Negro audience. Negro performers tell your sales story to their Negro listeners, and believe me, they buy! A proper part of your budget must go to Rounsaville Radio or you miss this market! We are one of the oldest and largest broadcasters in Negro Radio.

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

WLOU 5,000 Watts — Louisville's only all Negro-Programmed Station!

WMBM 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

WVOL 5,000 Watts — Nashville's only all Negro-Programmed Station!

WYLD 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

BUY ONE OR ALL WITH GROUP DISCOUNTS!

RVR

ROUNSAVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE, Owner-President — HAROLD F. WALKER, V.P. & Nat'l Sales Mgr.
JOHN E. PEARSON CO., Nat'l Rep. — DORA-CLAYTON, Southeastern Rep.

by Joe Csida

Sponsor backstage

Convention outlook: far from bright



It is easy to predict that this year's convention of the National Association of Broadcasters upcoming at Chicago's Conrad Hilton Hotel 3 through 6 April will be a grim one. (This is being written 12 days before.) The 1,000 or more broadcasters in attendance will be keenly aware that the horrendous pace of the sound and sight communications business killed their association leader on the afternoon of 8 March.

They will know that Harold Fellows should have slowed down years ago, and could not. Many of them, if not all, inevitably will translate this into the direct, personal conviction that they, too, should slow down. And most of them, if not all, will realize that, like Hal Fellows, they cannot.

They cannot for the same, simple reason that Hal Fellows could not. Never in its history has the broadcasting business been in greater jeopardy on more levels than at present. Never has the industry needed the full, dedicated effort of its best men as it does today. And, even as in the case of Hal Fellows, if it costs some of them their very lives, the industry will get this all-out service from its leaders. I have had the privilege of observing and working with many men in a number of industries, and I say unequivocally, that I know of no men in any other industry, as dedicated to their business' welfare as broadcasters.

To dramatize—if any dramatization were needed—one phase of the industry's crisis, the chairman of the Federal Communications Commission John Doerfer, of course, was forced to resign his post in the very same week that a heart attack destroyed Hal Fellows. It is not the intention, here, to discuss the Doerfer case except to say that in Chairman Doerfer the industry was dealing with an FCC chairman who was outspoken in his belief in the freedom of broadcasting, and in his opposition to program censorship by the Government or any other body.

Frederick Ford, the new chairman, in the statement he made when he was appointed to the job, said: ". . . There are more problems facing the Commission today than at any other time in history. The problems at times seem insoluble. The Commission, however, is composed of dedicated . . . qualified men, who will continue to apply their long experience, knowledge and ability to the solution of these problems. . . ."

Dedicated yes, but pretty muddled

I do not doubt the dedication and the experience, knowledge and ability of the Commissioners. But one of the Commission's earliest pronouncements, that dealing with stringent and totally technical

enforcement of Section 317 of the Communications Act, really baffles me.

Is it possible that each time a station plays a phonograph record, an announcement will have to be made that the record was given to the station free by the Acme Distributing Corporation, or the Jones Music Publishing Company, or Sam Fleet, a record exploitation man working independently for Kitty Gurgle, the singer on the record? Is it possible that when a station plays a band from an LP, which it received as a subscriber to a record company LP service, the station will have to announce: "We received this LP at a nominal price as subscribers to the Superb Record Company LP subscription service"? Or will one blanket pre-show or post-show announcement, as used to be the case with transcribed programs, suffice?

No responsible broadcaster could possibly object to strict enforcement of the Communications Act. As a matter of fact most of my broadcaster friends have been hoping for many months that specific clarification of all foggy sections of the Act would be forthcoming. Perhaps Chairman Ford will address the broadcasters at the 3 April Convention and shed light on this and many other matters of far greater importance. Industry leaders, I'm certain, will be hoping that Chairman Ford will find some way of shedding light on his, and the Commission's position on the FCC responsibility in the programing area.

Cannot compromise with censorship!

On the very evening of the day, Thursday, 10 March, John Doerfer turned in his resignation in Washington, General David Sarnoff, chairman of the board of the Radio Corporation of America, at the 20th Anniversary dinner of the Radio and Television Executives' Society in New York, told the guests that the one error broadcasting could not afford to make was to submit to government censorship of programing.

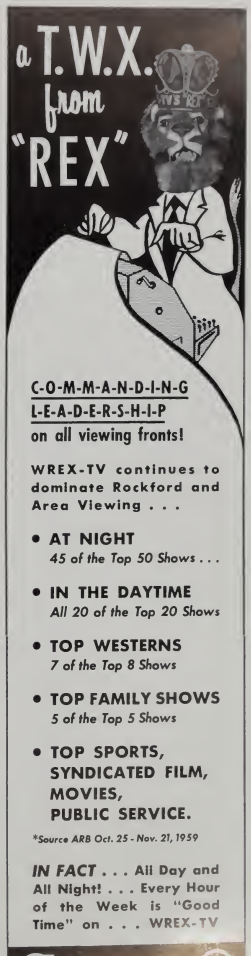
One of the primary demands of the day, said the general, was to resist any direct or disguised censorship, and to defend the freedom of broadcast communications, hard won over a period of many decades. The general said there is no such thing as a "little" censorship. Either you have censorship, said he, or you don't.

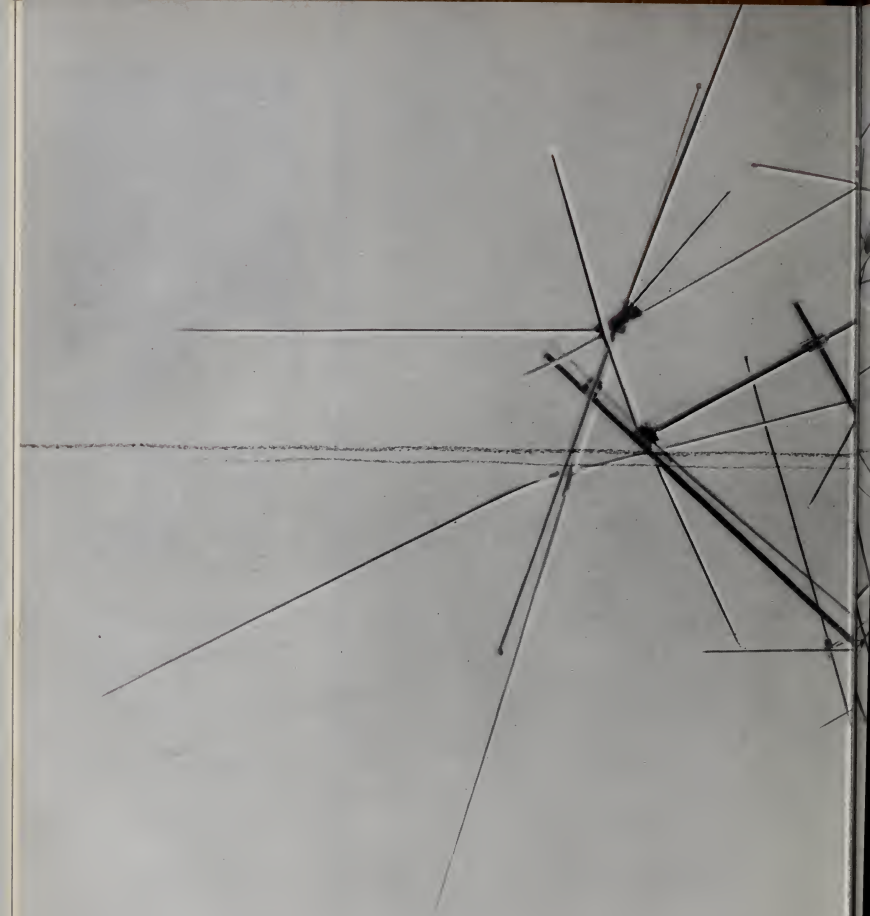
Veteran broadcaster needed

If no new head of the National Association of Broadcasters is appointed by convention time, the conclave will, of course, be rife with speculation as to who Hal Fellows' successor will be. One school of thought, at the moment, is urging that a non-broadcaster person of stature be appointed. Another school is in favor of one of several veteran broadcasters. With all due respect to Hal's predecessor, Judge Justin Miller and his forerunner, Neville Miller, both non-broadcasters, I'm all for having a top broadcaster in the job. Bob Swezey and Joe Ream are two of those who have been suggested, and I believe either would do a tremendous job. The industry would be lucky to get one of them.

I'm looking forward to seeing them and the other members of the 14-man group of us who went to Europe in 1945, at our annual reunion. The convention, as I said, will be a grim one, but getting with my old colleagues once again will brighten it somewhat, if only for a few hours.

And I want to say how happy and proud I am that SPONSOR is dedicating this convention issue to Hal Fellows. It's one more nice tribute to a fine man.





delivers the largest audience in Washington



For the past two years, WRC-TV's average share-of-audience (ARB) has been the largest in the Washington area. The range and quality of WRC-TV programming is responsible for this impressive record—a record of audience delivery that makes WRC-TV the most productive advertising buy in its 57-county coverage area! Is this special delivery working for you?
NBC owned•channel 4 in Washington•sold by NBC spot sales

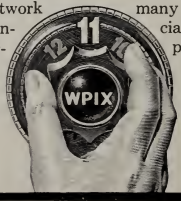
wrc-tv

the prestige independent with network advertisers!



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BRISTOL-MYERS CO.
GENERAL FOODS CORP.
CHRYSLER CORP.
AMERICAN AIRLINES, INC.
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R. J. REYNOLDS TOBACCO CO.
WARNER-LAMBERT PHARMACEUTICAL CO., INC.
UNITED AIR LINES, INC.
GENERAL MILLS, INC.
NATIONAL BISCUIT CO.
U. S. RUBBER CO.
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FORD MOTOR CO.
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TRANS-WORLD AIRLINES, INC.
VICK CHEMICAL COMPANY
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CANNON MILLS, INC.
INTERNATIONAL SHOE CO.
FIRESTONE
GULF OIL CORP.
STERLING DRUG, INC.
LEVER BROTHERS CO.
AND MANY, MANY MORE

WPIX-11 carries more minute advertising from the *top 25* national spot advertisers than *any* other New York television station.* ▪ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or over-long commercials—because WPIX-11 *does not accept* this kind of advertising ▪ Only WPIX-11, of *all seven* New York TV stations, offers you so many opportunities to place *minute* commercials in such a productive selling atmosphere during the *prime nighttime hours!*



Where are your 60-second commercials tonight?

WPIX *new york*

*Broadcast Advertisers Reports

© 1960, WPIX

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

2 APRIL 1960
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The fall selling situation at CBS TV and NBC TV can be compared to a storekeeper so immersed in seeing that his displays are just right that he's oblivious of the customers clamoring out front to get in and spend their money.

In other words, **these two networks are having a hard time getting their schedules on track and the agencies a still harder time trying to explain to their clients** they can't give them even an inkling of what's in store for them showwise come next season.

The networks' explanation: (1) **they're waiting for lots of slow-arriving pilots** before freezing the schedule; (2) **they want to avoid the chaotic business of in-and-out-again slotting** of both programs and orders; they'd prefer to see what's pitted against them on the opposition networks. (The Hollywood strike hasn't helped.)

Meanwhile agencies are hearing **this plaint from NBC salesmen: We can't tell you anything yet;** the program department's taken over and all we can do is wait.

But back at the ABC TV ranch the die is pretty well cast. **Witness that Wednesday 7:30-8:30 sale of Hong Kong to Kaiser,** plus continuation of at least half of Maverick.

If the odds are long enough, you can get a bet on Madison Avenue that the **Pepsi-Cola account (estimated at $13-15 million) will go to a dark-horse agency.**

One dark-horse frequently mentioned is **Norman-Craig-Kummel,** which last year billed altogether about $30 million.

Buying activity in national spot tv the past week was rather skimpy, but consistent with the traditional slide-off for this time of the year.

Among the activists: Lever's Lipton tea (SSCB); Duncan Hines' deluxe angel food cake (Compton); Carter's Pills (Bates); Bufferin (Y&R); Brown & Williamson's Kentucky King cigarettes (Bates).

A **particularly extensive buyer of spot radio** this week: Bristol-Myers' Trig (BBDO).

Behind the Purex Co.'s $3-million buy on NBC TV is this bit of strategy: if you can't compete in ad dollars with your giant competitors try to look bigger than you are by aligning yourself with multiples of big things like daytime and nighttime specials.

The Purex tv spectrum, as mapped out by Edward H. Weiss: **participation in seven daytime specials, a like number of nighttime specials** and 26 daytime quarter-hours over 52 weeks. (Offbeat note: a customer finally for NBC's daytime specials.)

What has suddenly become a **dubious, if not dangerous,** area of advertising: the dry dog foods.

The vets are **raising demurrers about the artificial coloring of certain brands.**

In light of what the Reader's Digest (JWT) has to say about the medium in the same issue under the heading of Must Tv Bring the Bathroom into the Living Room?, there's sardonic flavor in this:

A major stations group this week put a for-adults-only restriction on the spot tv blurb for the Digest article. Too Tired to Love.

In other words, the commercial must be aired after 11 p.m.

Chalk this up as another instance of **what can happen in the confusion over national vs. local rates in radio.**

BBDO was in the process the past week of drumming up availabilities for Gallo wine.

At the same time stations in the east were getting calls from the advertiser on the West Coast about **placing schedules at local rates.**

Robert E. Eastman & Co. has moved into tv representation on both a group and individual basis via a separate sales organization, Eastman TV.

The Eastman thesis, in a nutshell:

(1) Since spot tv buying today is limited to the top 50 markets, it's necessary that the stations in the smaller markets get to the decision-maker **with a group proposition that would offer added coverage at low wholesale CPM.**

(2) With this door opened, Eastman TV could ferret out at the same time specific sales problems and **suggest individual station buys to cover these needs.**

Buyers of national spot tv may find themselves in an exceptionally tight market this fall because, in addition to those heavy toy campaigns, there'll be politics.

Never before have these two sources of saturation met in the medium.

What can be expected: **gift advertisers moving into the medium in August in larger droves** so as to be sure they're solidly intrenched during October.

The average tv home devoted 17 hours and 17 minutes to the batch of 81 network specials telecast between September and 31 January this season.

On the basis of 45,200,000 homes, Nielsen estimates that this is equivalent to 1.7 billion viewer hours, or **about 500 million people seeing two Broadway shows each.**

To avoid inequitable distribution of its spots in say, a 12-plan buy, Compton has submitted to tv stations what it deems a reasonable and realistic system for late evening participations.

The gist of the plan: (1) everybody on a show using a rotation system be given **identical message placement, regardless of tenure;** (2) **no freezing of anybody for a prolonged period** in either the first or latter half; (3) **every advertiser gets maximum audience weight** in as short a time as possible—that is, two weeks.

Compton figures that there's flexibility in its system, which is particularly necessary because of competitive problems. Also that the **position of any one advertiser in any one week is unimportant,** providing in the following week he's so spotted that **the average ratings over two weeks is equivalent to the program's average rating.**

Here's an example of how Compton would schedule advertisers A, B & C:

Commercial Position	Position Rating	Approximate Time	Positioning in successive weeks I	II	III	IV	V	VI
#1	12.0	11:15 p.m.	A	—	C	—	—	—
#2	12.0	11:35 p.m.	—	—	A	—	C	—
#3	11.6	11:35 p.m.	—	—	—	—	A	—
#4	11.2	11:55 p.m.	B	—	—	—	—	—
#5	10.8	11:55 p.m.	—	—	B	—	—	—
#6	10.4	12:15 a.m.	C	—	—	—	B	—
#7	10.0	12:15 a.m.	—	C	—	—	—	B
#8	9.6	12:35 a.m.	—	—	—	B	—	—
#9	9.2	12:35 a.m.	—	B	—	—	—	—
#10	8.8	12:55 a.m.	—	—	—	—	—	A
#11	8.4	12:55 a.m.	—	—	—	A	—	C
#12	8.4	1:10 a.m.	—	A	—	C	—	—
Average rating:	10.2							

NBC TV has apparently drawn a sales policy distinction between one class of nighttime spot carrier and another for the fall.

Buyers of **Laramie and Bonanza** will have to enter into **13- or 26-week contracts** if 20-minute segments are involved and the **two allowable commercial minutes will have to be used each week.**

In the instance of other spot carriers, such two minutes may be **spread over two weeks and the term of obligation will be catch-as-catch-can.**

Because of the promotion's success last year, **Alcoa is repeating its weekend buys** (10 spots weekly for 10 weeks) **on Monitor** this spring and next fall.

NBC Radio affiliates again can garner added revenue by selling adjacent spots to local builders, architects and suppliers.

Confidence seems to be on the rise among the top rank agencies that **CBS TV will water down its new rules** on commercial positioning before the fall.

The greatest resentment can be found among the creative fraternity. Echoing the theme of a recent Frank Stanton speech attacking programing control, the creative gentry holds that CBS' **attitude toward commercials strikes at the very heart of the freedom of agencies and advertisers.**

They warn that the strictures can hurt the sponsorship of public affairs programs, since the rules, if enforced, **can tend to weaken the advertiser's message.**

The uncommonly rough weather across the country in March **proved somewhat of a boon to average sets-in-use:** it was up over March 1959 and specifically **6% over this February.**

Average sets-in-use at night for the past two months as measured by Trendex:

MONTH	1960	1959
February	56.2	59.1
March	59.5	59.1

Looks like the Peter Lind Hayes series, one of P&G's new starters for the fall, **will wind up on NBC TV.**

The other, Lincoln Jones and the Law, will likely find **a berth on ABC TV.**

The Hayes show was sold at $51,000 net for originals and half that for repeats, **while Jones came in at $48,000 net** for originals.

P.S.: CBS TV is **reported to have passed up** P&G's offer of the Hayes show.

NBC TV's big gift package for affiliates at the NAB meeting: four one-minute spots in prime evening time for spot sale during the 1960-61 season.

Where these spots are to be will be determined after the network has frozen its fall nighttime schedule.

CBS TV has yet to decide what it will do for its affiliates in a similar vein.

Look for Alcoa to put its tv emphasis next season on tv specials, spending around $3 million for 10 of them out of the Talent Associates shop.

It'll also break away from the Goodyear alternate arrangement and sponsor, in addition to the specials, an alternate half-hour or hour show.

Even then Alcoa will be running behind Kaiser's commitment in tv dollars for a weekly hour and alternate half-hour, which, at list prices, would come to around $11-12 million, time and programs.

From the viewpoint of selling strategy **nothing in air media is as volatile as daytime network tv.**

Take the latest philosophy current at CBS TV: **daytime has become strictly a matter of pricing, with the buyer far less concerned with programing than how he comes out on the end discount.**

However, CBS seems **determined to sell daytime strictly in quarter-hour units** with the buyer required to use two minutes of his commercial time in each quarter-hour as **contrasted with ABC'c policy** of permitting the advertiser to scatter his commercial minutes any way he elects.

An example of CBS' adamant attitude: **it turned down an offer of a five-minute weekday strip** on a program that's still wide open.

The burgeoning personnel turnover in the big agencies—management's No. 1 headache—keeps pushing the cost of supervisory people into higher and higher brackets.

Account supervisors range between $30-45,000 and the salaries of crack media group heads is not very far under this range.

To put it gently, a high grade media supervisor these days is **considered pretty much on a money par with a heavyweight account executive.**

The competition in tv programing qualitative research keeps getting hotter: **Trendex is introducing a new variation in its continuing audience measurement service this fall.**

The plan: It will ask 200-300 reached during a polling period what they liked about a show they said they were watching. **In three or four weeks those who responded favorably will be called again and asked whether they still tuned in that program.**

Should the answer be in the negative, the prober will try to find out **if it was because they found the show no longer to their liking and why.**

The objective: To arrive at the basic reasons **why a program is holding or losing its audience.**

If you're a buyer of participations in late-night feature films, you may get an insight into audience trends from this Nielsen comparison of ratings and (shares):

MARKET	1959-60	1958-59	1957-58
New York (Jan.)	10.6 (33)	13.5 (40)	14.4 (42)
Los Angeles (Dec.)	4.1 (24)	6.2 (25)	3.6 (21)
Chicago (Jan.)	9.6* (24*)	8.4 (20)	7.0 (23)

*Moved to earlier time in '59-60.

Beer and beverages ran away with the field as the eight "most effective" radio commercials of 1959 were honored Thursday at RAB's National Radio Advertising Clinic.

The winners in alphabetical order are Budweiser (D'Arcy), Coca-Cola (McCann-Erickson), Ford (JWT), Nescafé (Esty), Northwest Orient (Campbell-Mithun), Pepsi-Cola (K&E), Schlitz (JWT), Winston (Esty).

Selection of the winners was by a **300-man ad panel.**

DuPont (BBDO) solved its specials problem for next season when CBS TV this week agreed to take a maximum of eight of them—the client had figured on 10. CBS also gave DuPont the Friday 10:30-11 p.m. slot for the June Allyson series.

Remaining entertainment specials that CBS will take: 14.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 55; News and Idea Wrap-Up, page 110; Washington Week, page 105; SPONSOR Hears, page 108; Tv and Radio Newsmakers, page 120; and Film-Scope, page 106.



WE'RE BUSIER THAN EVER
IN THE LAND* OF

Profitunity

* The big, rich, 26-county WFLA-TV sales area.

Everyone is selling more of everything in the Land of Profitunity! And with good reason! In the big eight years, 1950-1958, population in this 26-county market is up 61%; retail sales have rocketed 131% and food sales an amazing 146%!

Get your share of this great profit opportunity—spot your service or product on WFLA-TV—dominant *in the Land of Profitunity!*

For *all* the facts, write us today.

Figures from Sales Management 1959 Survey of Buying Power.

NBC

wfla-tv CHANNEL 8

TAMPA - ST. PETERSBURG

NATIONAL REPRESENTATIVES: B.A.I.R-TV

CAN GIL HODGES BEAT WILLIE MAYS?



You'll see when the top home run hitters of today meet in direct competition.

GOING! GOING! GOING!

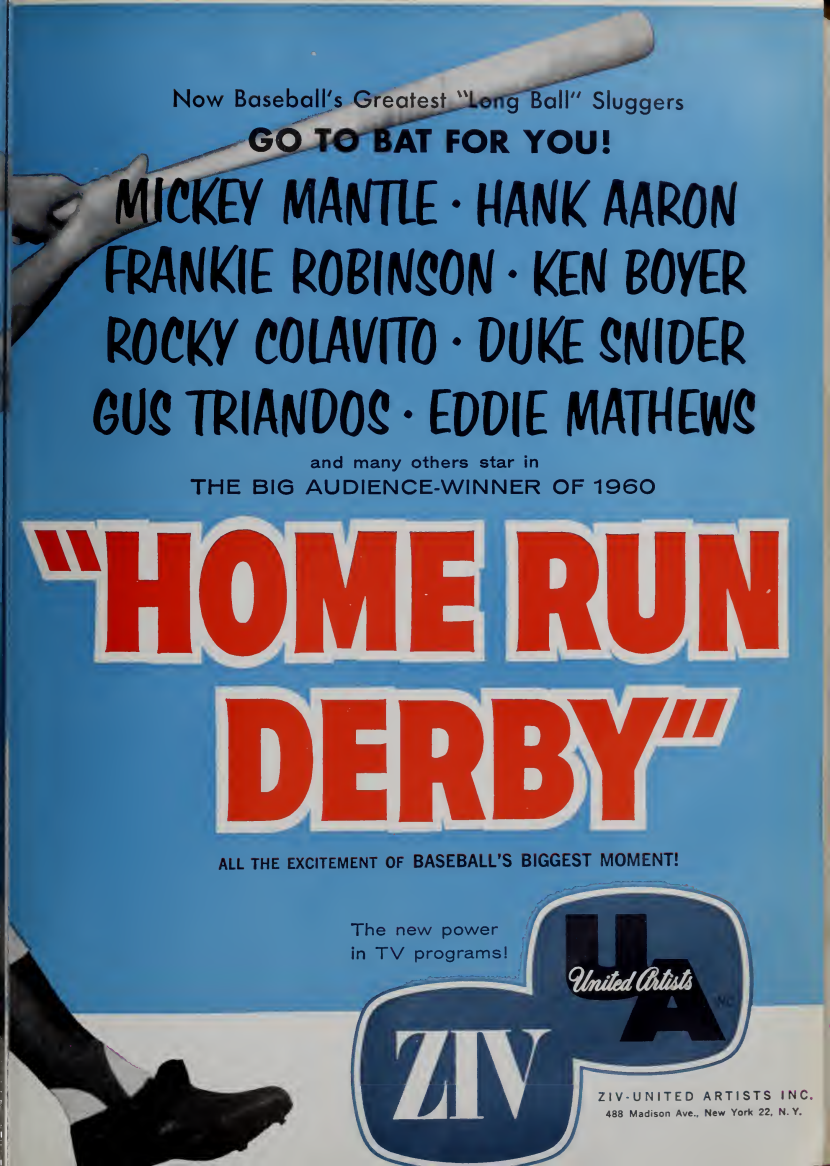
GRABBED BY: **CONSOLIDATED CIGAR** in Green Bay, Milwaukee, Rockford and other midwest markets, **SCHLITZ BEER** in Albany, Ga., **INTERNATIONAL HARVESTER CO.,** in Savannah, Greenbay, Tampa-St. Petersburg, **STAGGS-BILT HOMES** in Phoenix, **JOHN LABATT, LTD., OF CANADA** in Buffalo, Rochester, Erie, Watertown . . and many others!

SNAPPED UP BY: **WALB-TV,** Albany, Ga., **WBAL-TV,** Baltimore, **WLW-T,** Cincinnati, **WSAZ-TV,** Huntington-Charleston, **WLW-C,** Columbus, O., **WLW-D,** Dayton, **WLW-I,** Indianapolis, **KPLC-TV,** Lake Charles, **WCCO-TV,** Minneapolis, **WAVY-TV,** Norfolk, **WJAR-TV,** Providence, **WROC-TV,** Rochester, **WDAU-TV,** Scranton-Wilkes-Barre, **WSJV-TV,** South Bend-Elkhart, **WICS-TV,** Springfield, Ill., **KFSD-TV,** San Diego, **WEEK-TV,** Peoria, **KLIX-TV,** Idaho Falls, **WLUC-TV,** Marquette, Mich., **WAGA-TV,** Atlanta, **KTVE,** El Dorado-Monroe, La., **WSVA-TV,** Harrisonburg, Va., **WJAC-TV,** Johnstown, Pa., **WLOF-TV,** Orlando, **KETV,** Omaha, **WTVW,** Evansville, **KTVH,** Wichita-Hutchinson-Great Bend, **KTVE,** Ft. Smith, Ark., **WTVY,** Tampa-St. Petersburg, **WREX-TV,** Rockford, Ill., **WTIC-TV,** Hartford, **WRVA-TV,** Richmond . . . and many others!

AT THE **NAB** Convention April 3-6

VISIT Ziv-UA's Hospitality Suite 2300 Hotel Conrad Hilton, Chicago

DISCOVER how to get Winter Profits in the Summer Months!


Now Baseball's Greatest "Long Ball" Sluggers
GO TO BAT FOR YOU!
MICKEY MANTLE · HANK AARON
FRANKIE ROBINSON · KEN BOYER
ROCKY COLAVITO · DUKE SNIDER
GUS TRIANDOS · EDDIE MATHEWS
and many others star in
THE BIG AUDIENCE-WINNER OF 1960
"HOME RUN DERBY"
ALL THE EXCITEMENT OF BASEBALL'S BIGGEST MOMENT!
The new power in TV programs!
United Artists
ZIV
ZIV-UNITED ARTISTS INC.
488 Madison Ave., New York 22, N. Y.

BLURRED



OR HEARD?

The message is clear. People—adult people, particularly—listen to the CBS Owned Radio Stations, the persuasive voices of seven of America's top ten markets. Active, alive listeners choose the C-O's because their programs are directed to listeners—not to the fringe consciousness of people with their minds on other matters. Locally-produced programs include live music, comedy, opinion forums, special events, education, regional news, documentaries, interviews, sports, farm shows, business reports—everything that interests people. And added to all this is the unique strength of the CBS Radio Network, with its schedule of star personalities, drama, comedy, complete news coverage and analysis, public affairs and great live music. This is responsible broadcasting. It gets a responsive audience. And generates response to your advertising!

THE CBS OWNED RADIO STATIONS C-O

REPRESENTED BY CBS RADIO SPOT SALES

WCAU, Philadelphia; KCBS, San Francisco; KNX, Los Angeles; WEEI, Boston; WCBS, New York; WBBM, Chicago; KMOX, St. Louis

49th and Madison

Our fm leaders

In view of your continuing interest in fm, I think the following will interest your readers.

According to a survey conducted on behalf of radio station WFLM in Fort Lauderdale, Florida, one-third of all homes in Broward County have fm radio reception available. Broward County comprises Fort Lauderdale, Hollywood and Pompano Beach and this survey indicates a significant growth in fm listenership. In August of 1958 the fm penetration was only 20%. Other facts brought out in the survey include: homes with children have a higher incidence of fm radio ownership than childless homes . . . homes which have one or more occupants at work show a higher saturation than do retirement homes . . . and over half of all fm radio sets in Broward County are located in homes where the breadwinner is a supervisor, proprietor, or member of a profession.

Robert A. Hinners
station mgr.
WFLM
Fort Lauderdale

* * *

I hope you will be interested in our fm promotion which we started under the prodding of the Sarkes-Tarzian ad in SPONSOR and the NAB publication *FM-Emphasis*.

Warren is a town of 15,000 population. WNAE is a daytimer and WRNN is our means of full-time coverage via fm. WRRN has been broadcasting a full day's schedule since 1948. Everything of importance in Warren is broadcast on WRRN. Over 52.5% of Warren homes have fm, but in spite of the relatively high set ownership, WRRN usually loses money. Our aim in this campaign is to make every home an fm home.

In the last three weeks 4,100 people have written us cards stating "I Want an fm Radio." To satisfy this demand we bought 200 Sarkes-Tarzian fm radios and have placed them on consignment at cost with 16 dealers. They began to sell the first day —even before our advertising began.

We thought you'd like to see a copy of our five-point fm promotion.

David Potter
general mgr.
WRRN
Warren, Pa.

Excellent treatment

I have just had an occasion to read the 5 March issue of your very excellent magazine SPONSOR. The excellent way in which you handled our client's story (Gamble Stores) on their big, special promotion is very gratifying, to say the least, and for this we want to thank you and tell you how much we appreciate your efforts. I think that television history was really made with this project and the way you handled it will certainly help tell the trade about this historic move.

One thing that we might have missed up on in this story and that might warrant a mention in an upcoming issue of SPONSOR is the tremendous job that WCCO-TV did in setting up the entire stage for this project. Without the cooperation of WCCO-TV—particularly Sherm Headley, assistant manager of the station—the entire project would not have been possible. He performed yeoman service in getting things done that were otherwise thought to be impossible.

John M. Lamb
BBDO
Minneapolis

WNJR
1st in new york
dec. negro pulse
(BASED ON U.S. CENSUS)

KJEO-TV

Central California's #1 Prime Time Station with proof from the viewers themselves:*

Channel 47 Fresno

*ALL 7 DAYS A WEEK

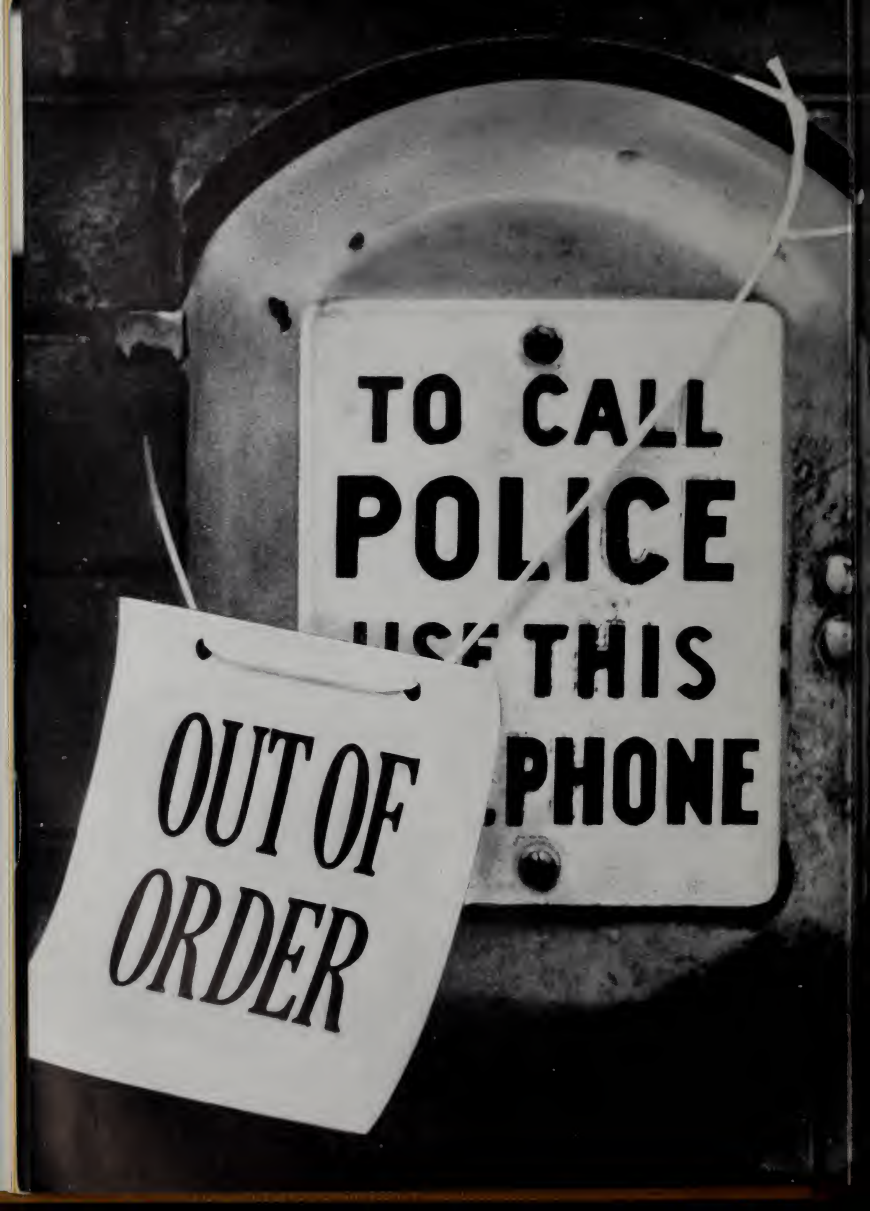
DELIVERS MORE VIEWER HOMES FROM 6 to 10 P.M.!

(Source: Current ARB with 34.8 Rating)

Yet KJEO-TV rates are right with the lowest in the area. See your H-R Representative early for your best prime time buys.

KJE channel 47
Fresno, California

J.E. O'Neill — President
Joe Drilling — Vice President and General Manager
W.O. Edholm—Commercial Manager
See your H-R representative H-R


TO CALL
POLICE
THIS
PHONE
OUT OF
ORDER



The story broke early in January with indications of blatant corruption in the Chicago Police Department. First to be undone: a group of patrolmen accused of sponsoring their own thief. Expose followed expose, flushing dishonest policemen and irresponsible higher-ups. All newspapers and radio and television stations in Chicago duly reported these developments.

WNBQ Television and WMAQ Radio, Chicago's NBC stations, went further. Shortly after the first shocking discovery, the stations' "City Desk" programs devoted their full energies to a penetrating examination of the scandal's cause and effect. Every week since, these Sunday programs have continued the search by interviewing law enforcement authorities and persons directly concerned with the issues.

"Shadow On Our City," a WNBQ documentary series, scheduled in prime time, focused on the political use the scandal has been put to and developed some stunning revelations and startling conclusions. Regular newscasts continued to provide valuable insight that helped Chicago's citizens take intelligent action to meet the situation.

The Chicago Daily News' appraisal of these efforts typifies critical response: "WNBQ has put its TV competition to shame with its special coverage of the police scandal. WNBQ has performed a vital, responsible public service."

Chicagoans now can look forward to a completely reorganized police department . . . and a happier, healthier community. And WNBQ and WMAQ can look with pride upon a bright new chapter in a long history of public service programming.

WNBQ/WMAQ

CHANNEL 5 670 ON THE DIAL

NBC OWNED STATIONS IN CHICAGO

WPTF *Delivers*
$½ BILLION
FOOD Market



SALES Only eleven metropolitan markets exceed the WPTF area food sales of $541,043,000.

POPULATION 3,179,000

DISTRIBUTION A & P, Colonial Stores, Winn-Dixie, and Piggly Wiggly serve 215 supermarkets from their Raleigh warehouses. Also ...12 major wholesalers, 17 food brokers, reps of most major food manufacturers, and warehouses or processing plants for Swift, Armour, Wilson, Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries... all located in Raleigh.

AD COVERAGE WPTF is the only single medium that reaches all of this food market. Over 50% of the homes listen to WPTF (NCS#2)



WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngstead, Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

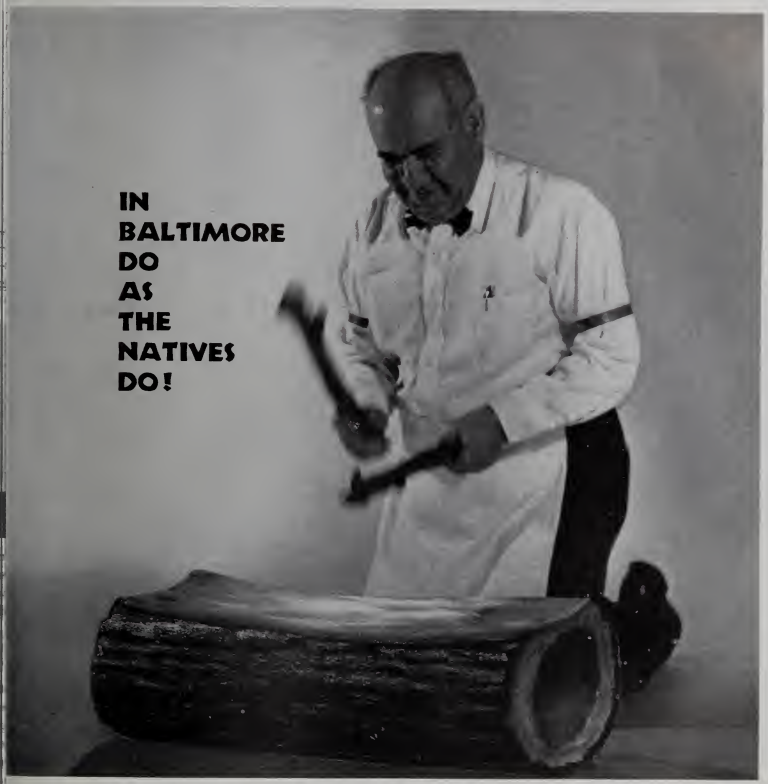
Timebuyers at work

Nick Imbornone, McCann-Erickson Advertising U.S.A., New York, feels that representatives can help buying in a few respects: 1) Appointments. "I don't understand what some reps have against making appointments. It would save them a half hour in the waiting room, and help the buyer better organize and plan his day." 2) Visiting Fireman. "We welcome station men, but want specific information from them that'll help us better understand the market and the station. Many drop by with reps to say 'hello' and are totally unprepared with anything new." 3) Getting down to business. "Most rep salesmen have great personalities and I have nothing against small-talk and a joke or two—but in the midst of a hectic schedule, time is of the essence." 4) Basic Information. "Some reps run to extremes. Either they come in with little or no information, or dump elaborate folders on your desk that would take weeks to go through. There's a happy medium—valid research findings, simply presented, and not obscured by puff promotion."



Marie Coleman, Donahue & Coe, Inc., New York, points out that while most buyers are strongly against rate-cutting because of the unfair advantage which may be gained by overly hard-driving agencies, it is the discounting station that ultimately suffers. "Once a station undersells, it's almost impossible for it to resume former standards. It's like a runaway inflation — where it stops no one knows." For one thing, Marie says, it cuts down the dollar volume of the station. Second of all, and most important, it's an admission that the facility is not worth the going rate. "Beyond that, there's the tacit implication that all of the previous advertisers, who paid card rate, had overpaid and were therefore cheated. And make no mistake, other advertisers will find out about it, they always do. This is a business with no secrets. In some industries rate-cutting is either accepted or countenanced, but in broadcasting, where stations sell an intangible, integrity is an essential element of good business."



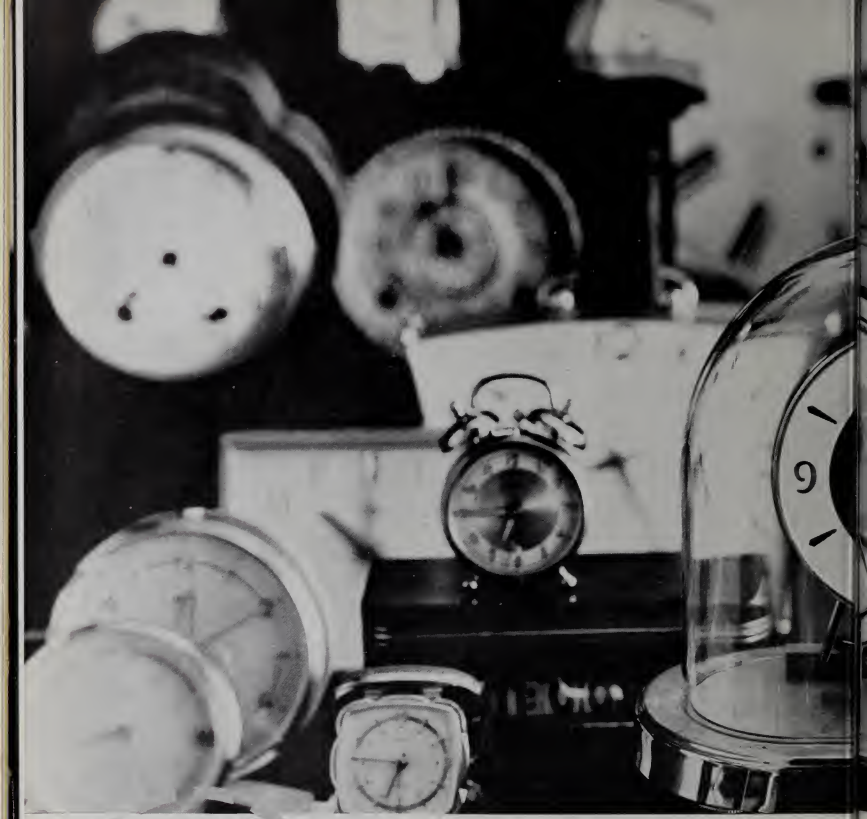


MORE "NATIVE" MERCHANTS BEAT THE DRUM ON W-I-T-H THAN ANY OTHER BALTIMORE RADIO STATION!

WITH Is First In Baltimore with more local advertisers than any other station. Can you find better proof of a station's effectiveness than the day-in, year-out confidence of the local businessmen who expect their cash registers to record every commercial? Follow the lead of the local advertisers... men who really know the market: buy WITH and Baltimore buys you!

RADIO **WITH** PERSONALITY *Baltimore*

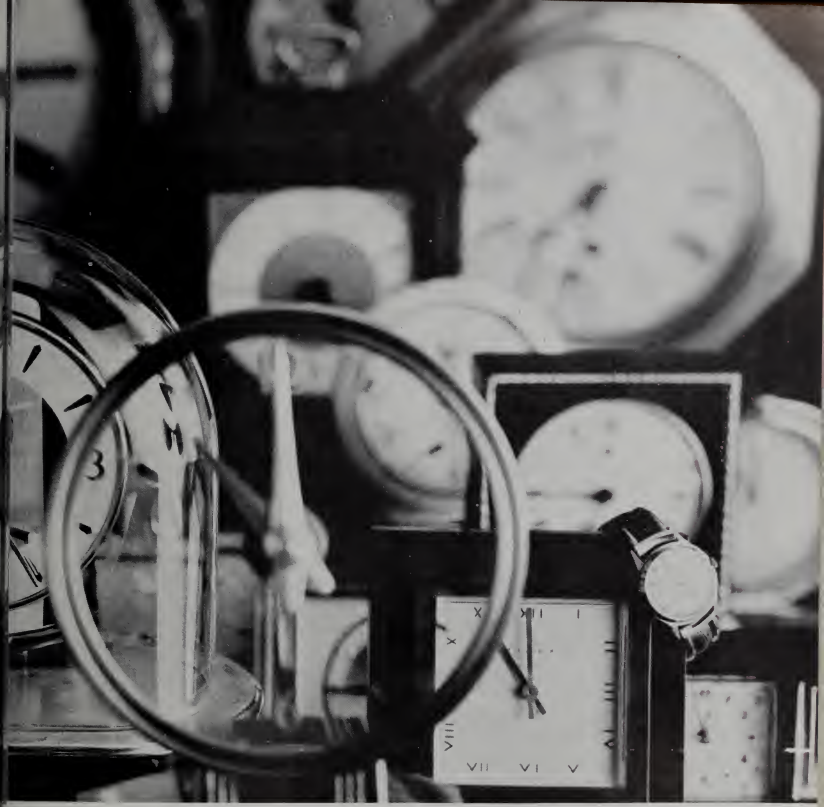
om Tinsley, President; R. C. Embry, Vice President; NATIONAL REPRESENTATIVES: SELECT STATION REPRESENTATIVES in New York, Baltimore, Washington and Philadelphia; ADAM YOUNG in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; CLARKE BROWN COMPANY in the South and Southwest.



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WBZ-TV BOSTON

THE MOST

of any Boston TV station



NEWSCASTS

nd look at these other facts about WBZ-TV! ■ Most local air personalities – more ıan any other Boston TV station. ■ Most national advertisers of any Boston TV :ation – 193 compared to 148 for the second-place station. ■ Public service program-ing – 234 hours and 12,667 spot announcements contributed last year to 203 charitable rojects. ■ Largest TV share of audience.* ■ Most awards of all Boston TV stations.

hat's why in Boston, no TV spot campaign is complete without the WBC station

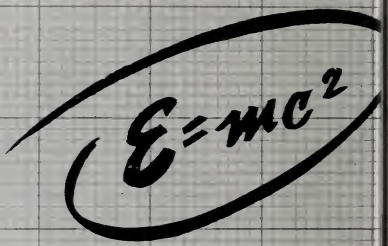
ARB

epresented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.

SEAL OF GOOD PRACTICE TELEVISION CODE

WBZ-TV
BOSTON



(Just a matter of Relativity)

- WBTV-Charlotte is FIRST TV Market in Entir Southeast with 595,200 TV Homes*
- WBTV Delivers 43% More Television Homes tha Charlotte Station "B"**

*Television Magazine—January 1960 **NCS =3

LET'S COMPARE MARKETS!

WBTV-CHARLOTTE	**595,200**
ATLANTA	571,500
MEMPHIS	483,800
LOUISVILLE	459,000
MIAMI	434,900
BIRMINGHAM	425,100
NEW ORLEANS	381,900
NASHVILLE	344,400
NORFOLK-PORTSMOUTH	339,700
RICHMOND	271,000



JEFFERSON STANDARD BROADCASTING COMPAN

WBTV

CHANNEL 3 CHARLOTTE

TV PROGRAM CONTROL—WHERE IS IT HEADED?

Right now the trend is toward tighter network control but some admen expect agencies and clients will ask for a lot of it back after skies clear again in Washington

That old football known as "tv show control" has bobbled loose again, only the players can't quite decide who should pick it up and run with it. Some agencies feel inclined to carry it, if for no other reason than to impress their paying clients. Others would gladly pass it to the networks, at least until things cool off on Capitol Hill. The networks appear ready to take the pass since it gives them a tactical advantage in strengthening program line-ups, but at the same time they can't quite trust those referees from Washington who threaten to get into the game themselves.

What further compounds the confusion is that there is something semantically wrong with the word "control." It has been

HOW NETWORKS CURRENTLY STAND ON SHOW CONTROL

ABC *Except for* Rifleman *which is licensed to P&G, this network has all its other night net tv programs licensed to itself (99% control, according to ABC). Net feels this gives tactical advantage in being able to move shows around for strong blocks, and at same time eliminate danger of an agency or client move a show to another network.*

CBS *Here,* 11 *evening shows are wholly owned by the network:* Small World, Twentieth Century, Ed Sullivan, Dennis O'Keefe, Red Skelton, The Millionaire, Rawhide, Person to Person, Hotel de Paree, Gunsmoke *and* Have Gun. *Owned jointly by CBS and producers are:* Garry Moore. Jack Benny, I've Got a Secret, Twilight Zone, Perry Mason.

NBC *Three shows in the nighttime line-up here are wholly controled by the network. They are:* Bonanza, World Wide 60 *and* Sunday Showcase. *These are developed and produced entirely by NBC personnel.* 10 *others are "partially controled" — that is, produced in outside studios but with full script and casting control held by the net.*

kicked around so long—ever since the heyday of radio—that today it means many things to many people.

"This thing they call 'program control,'" an adman told SPONSOR, "might better be called 'degree of influence.'"

An agency, for example, may "control" a tv show, but the network continuity department has the say on whether they'll air it or not. On the other hand, a network may "control" a show, but if the sponsor objects to it he may force a change in script or even stay off the show. (This was the case recently when client 7-Up passed up sponsoring one episode of ABC TV's *The Untouchables* to which it objected).

But the word in the news is "control." So here is the outlook for it.

- The drift is toward less control by clients/agencies and more control by networks.

Reasons for this are obvious. Fewer clients are able to sponsor programs all by themselves due largely to costs that have rocketed far beyond old network radio days when agencies moved in to show control.

With co-sponsorships, it is getting increasingly hard to match up alternate sponsors within the same agencies. Here is where you run into such problems as a show controled by the "agency of record," which is responsible for a show it controls and the agency of the alternate sponsor wh buys into the show.

Then there is the trend towar longer shows—an hour or more developed and produced by network which are sold in the multiple-spo sorship market. Besides this, fe agencies are equipped to develo shows, even in conjunction with fre lance producers, that are better tha the shows the networks produce—o are even acceptable at the net.

An example of this trend is AB TV which, in the upcoming 1960- season, admits to being 99% in co trol of its full night line-up and, ha ing licensed to itself every single pr gram except *The Rifleman* which licensed to P&G. There are so agency people who find flaws in th tally; they refuse to believe th some "degree of influence" on the "controled" properties is not ex cised by the agencies and advertise who buy them. "They haven't surrendered such fringe control script acceptance or the right to o ject to some part of the show or so doubtful talent," an agencyman r cently reported to SPONSOR.

WITH THESE THREE SHOWS THE AGENCY IS



SUNDAY SHOWCASE: NBC TV owns this show completely. It was developed and is no produced entirely by NBC personnel. Above: shooting the recent drama, *The Americo*



HANDS OFF: Sponsor Standard Oil of N Jersey insisted on clause divorcing itself fr any form of show control on *Play of The We* WNTA-TV, N. Y. Here, actor Per Sjostrand, p ducer Lew Freedman and Bud Wilds, cont

...EFT STANDING OUTSIDE—LOOKING IN



WALT DISNEY PRESENTS: ABC TV claims complete jurisdiction over this program, as it does over all but one of its others. *Tomorrow the Moon* was its title



RED SKELTON SHOW: CBS TV is sole owner of this program and 10 others. Above, from Christmas show

NBC TV claims only three night tv shows as wholly controled: *Bonanza, World Wide 60* and *Sunday Showcase*, ten others (including such segment-sales types as *Riverboat*) are ("partially controled"); that is, NBC TV has script and casting approval at the producing studio. The remainder of the network's vehicles are produced outside by packagers working with agencies, but a representative of NBC TV's programing department is on the sets whether they're being shot in New York or on the West Coast. Before any show is aired on NBC TV, Ross Donaldson, director of script services, has read the script (and maybe penciled in changes) or previewed the films. "The trend next year," said Donaldson, "is definitely towards more NBC developed and produced programs."

But this still doesn't mean that the sponsor has nothing to say. "Control" comes in many packages; a lot of contracts, for example, give sponsors the right to okay scripts in advance.

At CBS TV, 11 of its nighttime programs are wholly-owned network properties. These are: *Small World, Twentieth Century, Ed Sullivan, Dennis O'Keefe, Red Skelton, The Millionaire, Rawhide, Person to Person, Hotel De Paree, Have Gun, Will Travel* and *Gunsmoke*. Then there is the co-produced fare (owned by CBS and an outside producer) such as: *Jack Benny, Garry Moore, I've Got a Secret, Twilight Zone* and *Perry Mason*. The rest of the CBS TV schedule is "controled by advertisers —with, of course, sanction of the net's continuity department.

Probably nothing sums up better the trend toward more net control than the fact that last spring SPONSOR-SCOPE estimated that ABC controled 65% of its regularly scheduled shows and that the network's own claim for next season is 99%.

Why are networks eager to assume more control? For one thing, they feel it lifts the creative and artistic standards of its productions. Certainly no better example of this "creative freedom" can be found than the non-network *Play of The Week* (produced by NTA, aired on indie WNTA-TV, N.Y.C., and now being sold to stations in other markets). In the New York market, the two-hour show has been bought for full sponsorship by Standard Oil Co. of N. J. (OB&M). M. J. Rathbone, president of Jersey Standard, said, "At Jersey Standard's own request, one clause of our contract specifies that we will have no voice in the subject matter, script, production techniques or cast of each week's play. This is a hands-off policy that we have traditionally followed in our long sponsorship of daily newscasts." The result has been a ratings-topper and critic captivator.

But the creative is only one side of network interest in controling their shows. If a network owns the show, then the sponsor can't take it away and put it on another network. (Example: last year, the agency and client took *Father Knows Best* from NBC, gave it to CBS.) Nor can an agency and client use a show they don't control as a club to bludgeon favors (such as fatter discounts) out of the network.

"Unless a network is the owner of its shows," Julius Barnathan, ABC TV vice president, told SPONSOR, "it is in the untenable position of being open to raids." In other words, if several major advertisers suddenly decided to pick up their marbles and leave, they could almost wipe out a net's whole schedule.

The other big advantage a net finds in controling its own programs is the fact that it can shift them around at will, like so many chess pieces, to form strong blocks of programing that can attract advertisers. But if, in the middle of such a block, is a show that is owned by an adver-

(*Please turn to page* 98)



MEANY MEETS MORGAN—AFL-CIO head, George Meany, faces ABC radio commentator, Edward P. Morgan. Labor sponsors Morgan newscasts, exercises no authority or censorship over material and has sometimes been target of Morgan verbal lashing on controversial issues

HOW AFL—CIO BUDGETS FOR P.R.

• Biggest chunk ($475,000) of p.r. fund goes to radio, as labor begins second decade of news sponsorship

• Federation uses soft-sell, promotes image with newscasts that reach an estimated 4.6 million listeners daily

The AFL-CIO gets a hearing five evenings a week in the library of former Secretary of State, Dean Acheson.

At 6:55 p.m., Monday to Friday, the library doors open. Then Mr. Acheson, or a visitor like Justice Felix Frankfurter, announces to the guests, "It's time for Morgan." Five minutes later the doors close and all who have chosen to join Acheson spend the next 15 minutes in silence listening to the AFL-CIO sponsored newscaster, Edward P. Morgan.

Though the ritual may vary, the end is the same in nearly 1.3 million homes across the country. Morgan has a loyal following, and the Federation a receptive audience for its messages.

The evening doesn't end at 7:15 for the labor group. At 10 p.m. they sponsor the 5-minute *Undercook and the News* and reach 1.1 million homes. This means that the total number of home impressions amassed by the AFL-CIO via 20 minutes of ABC radio network news averages out to 2.4 million (or 4.6 million listener impressions), every day, five days a week, 52 weeks a year. The cost-per-1,000 homes impressions: $.36.

The figures take on added significance because labor is reaching the kind of audience it's after. AFL-CIO broadcasts are heard by more men than women (58%-42%) and 70% are between the ages of 18 and 49. The percentage of non-union listenership has been increasing over the years, and today stands at 57%, which highlights the public relations job being done by radio in creating a favorable climate for organized labor among non-union personnel. This is one of the main objectives of the campaign. Radio cuts across income boundaries; the broadcasts draw nearly equal representation from all income levels. Leading citizens like James Thurber, Norman Cousins, Senators John Kennedy, Wayne Morse, William Proxmire and Hubert Humphrey served to round out the broadcast audience profile and lend

it literary and legislative distinction.

Labor's infatuation with radio began over a decade ago with the AFL's sponsorship of the Frank Edwards newscasts on Mutual. Edwards, a staunch supporter of union causes soon became associated in the public mind as "the voice of labor." The AFL pulled no punches in its commercials. They were hard-hitting, and unabashedly hard-sell.

The second great labor organization. the CIO, joined the radio ranks in September of 1953. However, the CIO attacked the problem of creating a favorable image in a different way. Their stated objective was "to dispel the notion that all unions do is go on strike," by affirming a "what's good for America is good for organized labor" policy. The choice of the CIO was John W. Vandercook, a liberal commentator with a cultured voice and subdued manner. Commercials were kept at a low pitch, informed rather than persuaded. Whereas messages on the Edwards show were often calculated to rally union members behind the parent organization, the CIO never aired a commercial that was keyed solely to its constituents. Today's approach to commercials and newscasts is basically a continuation of the CIO soft-sell formula.

On 5 December 1955, the AFL and CIO joined forces to become a single Federation. The newscasts were maintained, but in a new format. Morgan, who had previously replaced Williams, remained in the 7 p.m. slot on ABC, while Vandercook moved to 10 p.m., the current labor line-up. The five-minute Vandercook show, abbreviated as an economy measure, holds the key to Federation strategy. A sponsored newscast, it has no commercial. There are opening and closing mentions of the sponsor's name, unembellished by any message. The AFL-CIO feels that the good will engendered by sponsoring a responsible newscaster is of sufficiently great value in itself. Within the five-minute frame, time is of the essence. The more time allowed for Vandercook's comment, the more valuable a public service the show becomes, i.e., the greater benefit derived by the sponsor from his association with it. Thus a commercial, in this instance, would only detract from the Federation's over-all objective.

The Federation exercises no censorship of material selected by the newscasters. On 18 November 1959, the AFL-CIO devoted the middle commercial on the Morgan show to stating just this: "The only acceptable news commentator is independent . . . free to report and comment on news as it happens. We believe in a democracy where people must be able to count on accurate and unbiased news. Mr. Morgan's views are strictly his own. The sponsors know them only when we hear them on the air." Morgan, underscoring the point, proceeded to blast certain of the trade unions he believed were proceeding too slowly with integration.

The AFL-CIO backs up its sponsored newscasts with two 15-minute public service radio shows carried by several hundred stations on a sustaining basis. (For tv aspect see box below.)

The group strategists (Al Zack, p.r. director; William Flannery, radio coordinator; Morris Novik, radio/tv consultant) anticipate for AFL-CIO a second radio decade as rewarding as the first.

LABOR'S ALSO ON TELEVISION





ON THE JOB, *camera crew shoots footage for AFL-CIO produced* 15*-minute public service feature,* Americans at Work, *aired by* 85 *television outlets on a sustaining basis*

NEW OUT-OF-HOME RADIO DATA

What is the truth about auto radio? Is it being oversold or undersold? Is it a valuable factor or just a bonus?

Here is how timebuyers view out-of-home audiences and what is being done by services to up their price tags

NIELSEN FIVE-MARKET AUTO PLUS

New York (NSI, August 1959)		Homes Using Radio (%)	Auto Plus (%)
SUNDAY	8:30- 9:00 pm	3	117
SATURDAY	8:30- 9:00 pm	4	74
MON. — FRI.	7:30- 8:00 am	16	28
SUNDAY	7:30- 8:00 am	5	9
New Orleans (NSI, August 1959)			
SATURDAY	11:30-12:00 pm	1	130
MON. — FRI.	6:00- 6:30 am	2	89
MON. — FRI.	7:00- 7:30 am	6	56
MON. — FRI.	10:30-11:00 am	15	11
Philadelphia (NSI, August 1959)			
SUNDAY	3:30- 4:00 pm	4	130
SUNDAY	8:30- 9:00 pm	3	115
MON. — FRI.	4:30- 5:00 pm	8	64
MON. — FRI.	12:30- 1.00 pm	12	20
Chicago (NSI, July 1959)			
SUNDAY	8:30- 9:00 pm	3	100
SATURDAY	6:00- 6:30 am	3	38
MON. — FRI.	4:30- 5:00 pm	10	51
MON. — FRI.	8:30- 9:00 am	20	15
Los Angeles (NSI, July 1959)			
SATUROAY	7:00- 7:30 pm	8	56
SUNDAY	5:00- 5:30 pm	10	45
MON. — FRI.	7:30- 8:00 am	15	42
MON. — FRI.	9:00- 9:30 am	16	12

Source: Nielsen Station Index.

"In the spring," to paraphrase the poet, an adman's fancy often turns to thoughts of summer radio. Contingent with this fancy looms the significance of out-of-home audiences —in cars, at vacation spots, beaches, playgrounds.

The only questions: Is the out-of-home audience being adequately measured? What factors do agencies apply in appraisal of out-of-home? How have advertiser attitudes changed in evaluating radio away from home?

Media research head for one of the top 10 agencies in air media told SPONSOR, "Good judgment plus the Nielsen pocket piece is pretty much our yardstick for out-of-home. Whether Nielsen, The Pulse or Hooper, this is the formula of just about every major agency in putting a value on out-of-home radio."

A timebuyer for another "Top-10'er" said, "One must never forget that the out-of-home audience changes by time of day and by market. It's also well to remember that the audience composition varies along with these other factors. If Junior has the car in the evening, chances are rock-'n-roll is tuned in; when Dad's driving to work, it's likely to be a regular morning show. It's highly unlikely that a housewife ever listens to a soap opera in her car on the way to the shopping center (this may have had something to do with the fading away of radio soapers). On weekends, it's a pretty safe bet that a 'magazine' show such as NBC's *Monitor* gets a hearing. These are all factors that must be considered along with the actual 'auto-plus.'"

"If there's any fault to be found with measurement of out-of-home radio," another media analyst said, "it's that the sample is small and radio ratings themselves are low."

Still another agency media man had this to say to SPONSOR: "It's becoming more and more prevalent among timebuyers to regard out-of-home radio as a significant element rather than simply a bonus. They may do their analyses for the most

SPARK NEW BUYER QUESTIONS

part on the basis of in-home listening, but are throwing more weight to the out-of-home audience."

The radio rating services have been more than cognizant of all of these attitudes in the industry. They know there's a vast, profitable audience of radio listeners out there on highways and beaches, and they know that the advertisers also know this. No matter how this audience is measured—by personal interviews, telephone coincidental, meters, or surveys at parking lots, supermarkets, and traffic lights—that it is one that counts.

For one thing, there is no more captive an audience than one in a sedan on a long haul over the highway. For another, this audience is a particularly valuable one for certain clients, especially advertisers of gasoline, motor oils, automotive parts such as mufflers and seat covers, soft drinks, beers, cigarettes and other items sold along highways.

Since it was first explored, out-of-home listening has been shown to pick up every year which is hardly surprising with more than 80% of the cars being equipped with radios and the boom in portable sets that has come about through transistors. Last summer, The Pulse, Inc. found that out-of-home listening continued on the upgrade, adding about 30% to the in-home summer audience.

New York proved highest in o-o-h level between 6 a.m. and midnight. Boston, San Francisco and Los Angeles were next in line (see chart).

At the A. C. Nielsen Co., J. K. Churchill, vice president, said, "Auto listening, nationwide, is now continuously measured as a separate activity. Because of its comparability to family listening, we customarily treat this as a 'plus' to in-home listening with an average value ranging from 25% to 50% or more of in-home listening depending on the season." (Sometimes it ranges to 100%, but it must be remembered that out-of-home listening is highest when in-home listening is lowest, and vice versa).

"We elected to refrain from publication of any of those findings, but have been guided in our developmental work by what we found."

Churchill then made these basic points: "More passengers per car seem to cut back reliance on radio as a 'companion.' Higher road speeds and open windows means higher noise levels and less radio. Longer average runs mean pre-set tunings aren't the most effective station selectors. 'At work' listening is a real toughie (all loud-speaker music isn't radio; some is wire music)."

Whether it's getting its full due or not, out-of-home radio is getting a much longer look by media men today than ever before.

PULSE AUTO PLUS IN 26 MARKETS

Market	Homes Using Radio	Homes with o-o-h Listening	Total Audience	% Added by o-o-h Listening
ATLANTA	15.2	4.5	19.7	29.6
BALTIMORE	13.4	4.3	17.7	32.1
BIRMINGHAM	15.5	4.5	19.0	29.0
BOSTON	16.4	5.6	22.0	34.1
BUFFALO	16.4	4.7	21.1	28.7
CHICAGO	16.1	5.0	21.1	31.1
CINCINNATI	13.0	4.5	17.5	34.6
CLEVELAND	14.0	4.3	18.3	30.7
COLUMBUS, OHIO	16.3	4.4	20.7	27.0
DETROIT	14.3	4.7	19.0	32.9
FORT WORTH	15.6	4.7	20.3	30.1
HOUSTON	16.7	4.5	21.2	26.9
KANSAS CITY	16.8	5.0	21.8	29.8
LOS ANGELES	17.9	5.4	23.3	30.2
MIAMI	18.5	4.8	23.3	25.9
MILWAUKEE	17.3	5.2	22.5	30.1
MPLS.-ST. PAUL	17.1	4.3	21.4	25.1
NEW ORLEANS	16.0	3.6	19.6	22.5
NEW YORK	16.3	5.7	22.0	35.0
PHILADELPHIA	17.8	3.9	21.7	21.9
PITTSBURGH	15.6	4.4	20.0	28.2
ST. LOUIS	16.9	4.6	21.5	27.2
SAN DIEGO	16.8	5.1	21.9	30.4
SAN FRANCISCO	18.4	5.5	23.9	29.9
SEATTLE	17.8	4.6	22.4	25.8
WASHINGTON	15.1	4.6	19.7	30.5
Average, 29 Markets	**16.4**	**5.0**	**21.4**	**30.5**

Source: The Pulse. Summer 1959. Figures on "homes using radio" cover 6 A.M. to midnight, Sun.-Sat. Figures % of radio families surveyed.



HOUSE FOR SALE gets tv pitch from veteran broadcaster Cy Newman, who originated *House Detective* show now moving properties in six markets

Full-page real estate ads on tv

✒ *House Detective*, tv's answer to real estate page, hits $100,000,000 in New York, $1,250,000 in Richmond

✒ Extensive photography, along with announcer's full discussion of details arouses home-buyer interest

Newspapers are facing a keen contender for their long-safe real estate ad dollars.

A dramatic demonstration of tv's ability to sell homes currently is underway in six markets, with a seventh to be added this month. It's *House Detective*, a local, live or taped, program that brings the real estate page to tv on a grand scale and has registered documented sales of over $100,000,000 during a six-year run in New York, and more than $1,250,000 last year in Richmond, Va. The show's packager, Cy Newman, is certain that the actual figures—and they're entirely attributable to tv—are considerably higher.

The show offers large screen projection shots of each property's exterior plus conventional size closeups of exterior and interior. Its announcer furnishes viewers with complete financial information, a description of the areas, facilities and directions on how to get there. He also discusses techniques in buying and taking care of a home, often interviewing experts in the field on these subjects.

Gross billings for the six stations now carrying *Detective* total about $4,500 per week. They are WCYB-TV, Bristol, WAVY-TV, Norfolk, WRVA-TV, Richmond and WDBJ-TV, Roanoke, all Virginia; KCOP (TV), Los Angeles; KGNC-TV Amarillo, Tex. The added starter, 23 April, is WUSN-TV, Charleston, S. C.

Each locality has its own announcer-salesman, hired through Newman's H.D. Productions, who is provided with office space and clerical help by the station. In addition to doing the show, he is in effect a station time salesman, but only for *Detective*.

Favorite time period for the show, though other slots are also used, is

(*Please turn to page* 101)

Babies: $1½ billion ad headache

Baby products have unique market problem: number of mothers and babies is limited though constant

There's a maximum of 20 million infants, babies under 5 years for a growing number of manufacturers

Advertising pros view the baby market with mixed feelings. They like to work in it because the market is constant—though small—and because consumption never diminishes. But they look longingly at their adult-product confreres who have marketing pluses unknown to baby marketers.

For example, most consumers switch brands with ease and frequency—and one of advertising's first tasks is to encourage them to do just this. Not so in the baby market, however, where—the experts say—once a mother has selected a brand she sticks with it through the babyhood.

Most manufacturers use advertising to increase their product consumption. But, again, this isn't the case with baby items. A baby can consume just so much applesauce, dispose of a fixed number of diapers, absorb a certain quantity of lotion and oil.

So baby marketers are confronted with (a) a fixed market of 20 million infants and babies, at a maximum, and (b) a mother who is loyal to a single brand. This, to most of these baby marketers, means their task—and that of advertising—is to increase their share of the market rather than the market itself.

The market, limited though it may be, is nevertheless gigantic.

Last year consumers spent an estimated $1½ billion on just four major product lines aimed at babies—foods, toiletries, toys and apparel.

SPONSOR uses as a working classification of a "baby" any infant or youngster up to five years of age—a total of 20 million (see chart, next page). Many products in the baby market, however, have limited use even in this five-year span. Infant items are seldom used more than 18 months, two years at the outside.

The world's "population explosion" is rapid and huge, but the U. S. pace is far slower and more predictable. For the past two or three years, the annual births have hovered around the four million mark (up from about three million, however, a scant eight years ago). Projections indicate the continuing growth in births will be moderate (see chart, next page). Between 1960 and 1965, projections indicate the annual birth rate will go from 4.3 million to 4.9 million, a gain of 600,000.

Despite this fairly static market of babies and mothers, most national advertisers manufacturing baby products are adding to their lines. And they're finding competition moving in with new, similar products. The giants in each product line heretofore may have battled only one major competitor for share of market, but from here on in it looks as though most will see several companies fighting with them.

Baby product manufacturers, particularly those in the food and toiletries lines, have long since taken this selling tack: They move in fast in trying to reach the pregnant woman and/or the new mother. To do

NATIONAL DISTRIBUTION is one of the advertising problems. Gerber and Heinz, in food business, are only two companies with all-U.S. outlets. Most baby products are regional



this they carry on extensive sampling, issue hospital "kits," contact nurses, doctors and pediatricians, advertise in baby books, work closely with drugstores and supermarkets. A company with an established name in other product lines—such as Heinz and Playtex—tries to carry over the established name value and reputation to the baby line.

All of them work diligently at the local retail level to gain distribution and favorable store space. A heavy cost item for the baby food companies is the tradition of them paying for field crews, who stock and service food store shelves, clean them, keep inventory and rotate competitive brands acording to the store manager's blueprint. This is an expensive and time-consuming need, because the average major baby food company puts out from 60 to 80 (in the case of Heinz, 110) different varieties.

And, as a v.p. of Young & Rubicam said, "This stuff moves like greased lightning! The average woman buys 10 bottles or jars at a time, sometimes even 20 or 30. As a result the store shelves have to be restocked frequently."

The three product groups which have the biggest sales in the baby market are toys, food and drugs and toiletries. Toys alone, (see chart, page 46) average a $26 per capita annual investment for a total of $525 million. Cereals, canned and jarred baby foods and milk modifiers and formulas account for another $338 million, with toiletry products representing a sales gross of $149 million.

With the exception of toy companies, baby product manufacturers traditionally have used baby books, the romance books, Sunday supplements and other print media. In recent years, toy companies have gone heavily into television, and the clients making other baby items are also moving in this direction.

Among toy company tv sponsors: Marx, Mattel, Remco, American Character Doll, Hassenfield Brothers, Ideal, Lionel, Gilbert, Transogram, Structo and Emenee. (Some of their toy products, of course, are sold for youngsters beyond the baby classification.)

An analysis of March network tv schedules reported by Leading National Advertisers—Broadcast Advertisers Reports, indicates this summary of baby product usage for eight clients.

1. Beech-Nut Life Savers, through Young & Rubicam, has bought *Operation Daybreak* on ABC TV, with one-minute commercials slotted in six daytime programs rotated Monday through Friday from 12:45 to 4:15 p.m. for its baby foods and juices. (A BAR spot report on the New York market, for the week ending 26 February, shows a total of 51 announcements, of which 40 were for baby foods and one for juices.)

2. Colorforms, through Kudner, is buying Monday and Thursday segments of CBS TV's morning children's entry, *Captain Kangaroo* (spot tv supplements).

3. Johnson & Johnson, through Young & Rubicam, participates in ABC TV's *Operation Daybreak* with minutes in seven programs, five daytime and two nighttime, ranging on Monday through Friday and on Sunday from 12:45 p.m. to 10:15 p.m.

4. Mennen, through Grey Advertising, buys a Thursday showing of *I Love Lucy* on CBS TV.

5. Mattel, through Carson, Roberts, sponsors its own *Matty's Sunday*



DRUGSTORES and supermarkets are top outlets for baby items. Big sellers are Playtex (International Latex) Dryper diaper, pants, which use heavy spot tv schedules. Account supervisor is Bernard Lewy, Reach, McClinton

MARKET STRATEGY for new network tv campaign is planned by Mennen and Grey Advertising executives. The buy: *I Love Lucy* on CBS TV for three baby items. L. to r., Charles Dentinger, ad mgr.; Irving Kiem, mdsg. mgr.; Robert S. Zimmern, v.p. and a.e.; Mitchell Sherman, a.e.; Paul Minor, tv producer; James Schisgall, a.e.; Robert Smith, product mgr.; Al Howard, copy group supvr. Despite heavy-up in tv, most of sales impetus hits at local level with personal contact involving mothers-to-be, mothers, medical professionals, druggists, etc.



HOW BIG IS THE BABY MARKET?

A. NUMBER OF BABIES, BY AGE AND SEX

Source: Toys and Novelties publications, Jan. 1959 figures

AGE	TOTAL	BOYS	GIRLS
Infants	4,060,000	2,070,000	1,990,000
1 and 3	8,280,000	4,235,000	4,045,000
3 and 4	7,849,000	4,020,000	3,829,000
TOTAL	**20,198,000**	**10,325,000**	**9,864,000**

B. WHAT IS THE NATIONAL BIRTH-RATE TREND?

Source: PARENT'S *magazine (based on Current Population Reports)*

Only eight years ago the annual birth rate was three million babies. For the past three years, the number of babies born annually has leveled off near the four million mark. Here are six-year projections for new births:

1960	4,330,000	**1963**	4,578,000
1961	4,411,000	**1964**	4,665,000
1962	4,494,000	**1965**	4,934,000

C. HOW MUCH MONEY IS SPENT ON BABY PRODUCTS?

(Annual figures, with sources noted.)

TOYS[1]	$525,000,000
APPAREL[2]	15,390,000
FOOD[3]	338,300,000
Infant cereals	26,840,000
Canned baby foods	250,720,000[3A]
Milk modifiers and formulas	60,740,000

DRUGS, TOILETRIES[4]	153,970,000
Infant suppositories	3,590,000
Baby powder	20,520,000
Oils and lotions	15,290,000
Shampoos	3,010,000
Nursing bottles	12,320,000
Nipples, pacifiers	7,500,000
Pants	48,670,000
Cotton swabs	13,250,000
Bottle sterilizers	7,130,000
Bottle warmers	4,840,000
Baby food warmers	3,350,000
Disposable diapers, liners	8,640,000
Scales	1,110,000
Baby Aspirin	4,750,000

1. Source: *Toys and Novelties* publication, projected from per capita expenditure of $26 to the 20 million youngsters four years old and less. 2. Source: *Infants and Children's Review*. 3. *Food Publications* Inc., 1958 figures. 3A. Includes glass packs. 4. *Drug Topics*, 1958 figures.

Funnies for youngsters on ABC TV.

6. Pet Milk, through Gardner Advertising, advertises its processed milk products on CBS TV with *Red Skelton* on Tuesday night and *Edge of Night* Wednesday afternoon.

7. Gerber, through D'Arcy, on behalf of its baby and junior foods and juices, picks up the Friday portion of *I Love Lucy* on CBS TV.

8. H. J. Heinz, through Maxon, allots between 25% and 30% of its allowable commercial mentions in its NBC TV program schedule to the baby line. It has eight daytime shows on Wednesday and Thursday, ranging from 10:15 a.m. to 3:45 p.m.

The pattern in this network rundown quickly emerges: baby product advertisers in the main want daytime tv. Why?

William H. Parshall, advertising manager of Heinz, gives the answer:

(*Please turn to page* 102)



NIGHT RADIO often has different copy approach. Duncan Mounsey, l, exec. v.p.-g.m., WPTR, Albany, N. Y., who highlights results on page 39, records commercials for Saratoga Vichy with Monty Wooley

NIGHT RADIO ROLLS UP MORE SALES SURPRISES

Here's a follow-up to SPONSOR's 23 January story on the comeback of nighttime radio on net, local levels

Albany station details wide variety of sponsors and sales successes after dark, expects 10 p.m.-6 a.m. sellout

Many advertisers are well aware of the fact that their budget allocations by market are stretched significantly with the purchase of nighttime radio. But some clients and their agencies, caught up in a full tv sweep, sometimes forget temporarily how the cost, reach and impact of nighttime hours can help them.

For this reason, SPONSOR asked a station which has pioneered nighttime radio in a large metropolitan market—one which is also tv-saturated—to outline some of the diversity of advertisers, radio techniques and results which the sponsors of post-10 p.m. time periods represent. The spokesman: Duncan Mounsey, executive vice president and general manager of WPTR, Albany, N. Y.

Some of his sponsor vignettes appear on the next page. How successful is nighttime for advertisers? He thinks the answer lies in the fact that he expects to be completely sold out from 10 p.m. until 6 a.m.

Why use night radio when, presumably, people are watching television, getting ready to retire or asleep? Because, says Mr. Mounsey, a significant number of them are listening to radio. He contends, "The audience that a national advertiser may lose at night, because of fewer sets in use, is probably very largely offset by the coverage factor."

In his opinion, "Radio's audience composition has a constant level of listeners at all times, and national products are sold everywhere. With today's rapid transportation, large retail chains and radio's massive accumulative audiences, the important factor is not so much when you reach them or who they are but that you reach them again and again."

Because of lessened costs during the nighttime hours, extra frequency is available to the sponsor. And, in the opinion of some night buyers, the receptivity to their commercials is enhanced because the "night people" have fewer distractions and a more radio-concentrated attentiveness.

An added factor in many industrial areas is the number of persons working late hours or on night shifts. In a sizeable market, the potential number of listeners plays a more significant part in the scheduling of radio announcements. Still another cost advantage is the availability of frequency discounts and lowered per-announcement costs when daytime is supplemented with nighttime.

A growing number of sponsors acquire discounts as well as needed frequency by slotting commercials around the broadcast clock.

SOME NIGHTTIME RADIO CLIENTS AND RESULTS

• **AT 3 A.M.,** *a station announcer aired a "lucky house number" offering free trip to Florida if winner called within* 30 *minutes. In* 16 *days, there were* 14 *winners.*

• **STEEFEL'S CLOTHING** *stores started in radio with a WPTR schedule and continue vertises). They expanded original pre-*10 *p.m. with the station (the only one on which it ad-announcement schedules to a* 14*-hour span starting at* 3 *p.m. and ending at* 11 *a.m. the next day. This broadcast plan was made after a fire which caused considerable water and smoke damage Thirty-eight* 30*-second announcements in this time period resulted in a complete sellout of the special merchandise offer by* 10 *a.m. the next morning. The advertising continues despite a rate hike of* 250%.

• **MORRIS KAPLAN,** *owner of Airway Motors, a Chrysler-Plymouth-Imperial dealer in nearby Rennselaer, airs* 100 *announcements weekly on WPTR at the rate of* 50 *after* 10 *p.m. spread over a seven-day schedule. In his initial schedule on the station, Mr. Kaplan ordered* 50 *announcements weekly from midnight to* 6 *a.m. This sponsor reported sale of* 108 *cars in eight days in August, a gross of more than* $300,000 *at a time when other dealers were having difficulty in moving any cars. Last October, the sponsor was completely sold out of stock and scoured the state for more '*59 *models. (Former newspaper money is now tv.)*

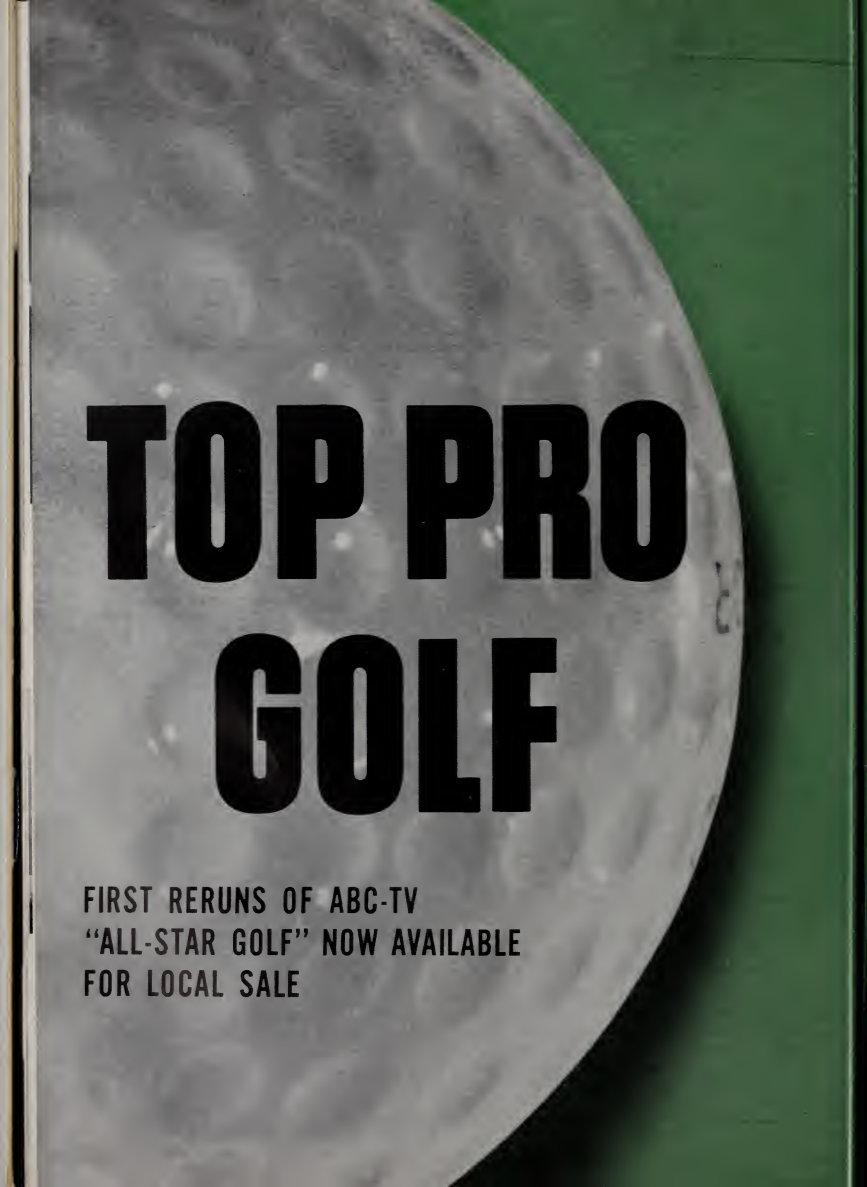
• **UTICA CLUB BEER,** *a WPTR sponsor since last summer, bought saturation schedules between* 11 *p.m. and* 1 *a.m. In December, when beer sales were down, this brand showed an increase of* 18% *in the station's coverage area. It used only this one station, and since then has signed for* 52 *weeks and a* 24*-hour, seven-day a week air schedule.*

• **CONERTY PONTIAC** *of Troy last week bought a post-midnight-only package of* 13 *commercials weekly for four weeks in the midnight to* 6 *a.m. slot. One reason for the buy: a check of all automotive service shops indicated many listeners to post-midnight radio. (Station usually has six car accounts.)*

• **SANFORD L. LEACH,** *vice president of Kay's Drugs, Inc., Schenectady, bought a* 55*-announcement nighttime schedule over a three-day period. His theory: "It was an investment in our own business, and it was returned three-fold in just one night!" The "sell-a-thon" netted, among other results, the sale of a* $200 *camera at* 5 *o'clock in the morning. The campaign copy theme: "Do your shopping after midnight; avoid the crowds." Station supplied the sale copy.*

• **IN A PUBLIC SERVICE** *effort, WPTR aired an announcement of the local post office that* 130 *part-time adult male employees should not report to work at midnight because there was no work for them. Five mentions on an hourly news show between* 6:30 *and* 11:30 *p.m. resulted in* 65% *of the workers learning the news, not reporting for work.*

• **M. A. ROSENHEIM,** *president of Acteen, Inc., which manufactures Politeen (acne medication) used this one station only and post-midnight radio to introduce the product to the market. He attributed to WPTR "a higher per capita sale for the product than for any market in the country," and termed it "particularly gratifying" because Midwest markets usually show the highest per capita sales. Crediting success to "sales efficacy" of the station, he said inquiries had come from wholesalers in New England in response to WPTR even though no advertising was aimed at or scheduled in that area.*


TOP PRO
GOLF
FIRST RERUNS OF ABC-TV
"ALL-STAR GOLF" NOW AVAILABLE
FOR LOCAL SALE

DEC. 1959 RATINGS
MARKET BY MARKET

Albuquerque, N. Mex.	9.3
Augusta, Ga.	15.3
Baltimore, Md.	16.0
Birmingham, Ala.	15.9
Boston, Mass.	9.0
Cadillac—Traverse City, Mich.	12.8
Charleston, S. C.	13.8
Cleveland, Ohio	8.7
Columbia—Jefferson City, Mo.	17.5
Columbus, Ohio	9.4
Dallas, Tex.	10.5
Davenport—Rock Island—Moline, Ill.	11.3
Des Moines—Ames, Ia.	13.6
Detroit, Mich.	8.3
Durham—Raleigh, N. C.	9.3
Evansville, Ind.—Anderson, Ky.	16.1
Fresno, Calif.	11.0
Grand Rapids—Kalamazoo, Mich.	10.2
Greensboro—Winston-Salem, N. C.	12.5
Houston, Tex.	11.2
Jackson, Miss.	17.4
Jacksonville, Fla.	20.1
Johnson City, Tenn.—Bristol, Va.	17.3
Kansas City, Mo.	11.0
Louisville, Ky.	18.0
Milwaukee, Wisc.	9.3
Nashville, Tenn.	14.7
Norfolk—Portsmouth—Newport, Va.	25.3
Omaha, Nebr.	14.4
Philadelphia, Pa.	9.3
Pittsburgh, Pa.	11.3
Portland, Ore.	10.6
Richmond—Petersburg, Va.	11.3
Rome—Utica, N. Y.	19.6
Salt Lake City—Ogden—Provo, Utah	11.6
San Antonio, Tex.	15.0
San Francisco—Oakland, Calif.	9.8
Santa Barbara—San Louis Obispo, Calif.	20.1
Savannah, Ga.	15.0
Shreveport, La.	15.0
Sioux City, Ia.	11.5
Tulsa, Okla.	9.7

One hour of action-packed thrills—catching millions of viewers at the height of their golf enthusiasm!

Built-in sponsor loyalty during the big sportswear, beverage, outdoor living and spending season.

Released market-by-market just two weeks ago... 42 top markets already closed.

For details—wire or call

WALTER SCHWIMMER, INC.

FRanklin 2-4392

75 East Wacker Drive, Chicago 1, Illinois

TELEPULSE RATINGS: TOP SPO

Top 10 shows in 10 or more markets: 16-22 Dec., 4-17 Jan. 1960

TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STA. MARKET Seattle	4-STATION MARKETS Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo	C
Sea Hunt ZIV (Adventure)	19.0	9.2 wabc-tv 10:30pm	12.7 krca-tv 10:30pm	25.7 king-tv 7:00pm	25.0 wnbq-tv 9:30pm	24.4 wjbk-tv 10:30pm	19.2 wtcn-tv 9:30pm	17.5 ktuf-tv 10:00pm	25.9 kron-tv 7:00pm	10.9 wmal-tv 7:00pm	16.2 wsb-tv 7:00pm	9.0 wbal-tv 10:30pm	15.7 wbdh-tv 10:30pm	21.9 wkbw-tv 10:30pm	wb 7:
Mike Hammer MCA (Mystery)	18.5	22.7 wrca-tv 10:30pm	15.9 krca-tv 10:30pm	10.2 king-tv 10:30pm	19.5 wgn-tv 9:30pm	5.5 cklw-tv 9:00pm		18.5 ksd-tv 10:00pm		16.5 wrc-tv 10:30pm	15.9 wiw-a 10:30pm			19.2 wkbw-tv 7:00pm	wb 9:
Death Valley Days U.S. BORAX (Western)	18.8	12.7 wrca-tv 7:00pm	13.4 krca-tv 7:00pm	25.7 king-tv 7:00pm	16.2 wgn-tv 9:30pm	13.5 wwj-tv 7:00pm	25.2 wcco-tv 9:30pm	15.2 ksd-tv 10:30pm	17.7 kpix-tv 10:30pm	16.5 wrc-tv 7:00pm	18.5 wsb-tv 7:00pm		20.9 wbz-tv 7:00pm	19.9 wben-tv 7:00pm	wb 7:
Whirlybirds CBS (Adventure)	17.3	4.2 wpix 7:00pm	4.7 khj-tv 7:30pm	19.2 komo-tv 7:00pm	14.5 wgn-tv 9:00pm	7.7 wxyz-tv 11:00pm	18.2 wtcn-tv 9:30pm	22.0 ksd-tv 10:00pm		9.9 wtop-tv 7:00pm	21.5 wsb-tv 7:00pm		16.9 wbz-tv 7:00pm	17.9 wben-tv 7:30pm	1 6:
U. S. Marshal NTA (Western)	16.8	5.4 wabc-tv 7:00pm	2.9 kttv 7:00pm	4.5 ktnt-tv 6:30pm	16.5 wgn-tv 9:00pm	18.0 wwj-tv 10:30pm		17.7 ksd-tv 10:00pm	14.5 kgo 7:00pm	14.4 wrc-tv 7:00pm	20.5 waga-tv 10:30pm	12.0 wbal-tv 10:30pm	20.9 wnac-tv 10:30pm	16.0 wkbw-tv 10:30pm	wc 10
Lock Up ZIV (Drama)	16.6	6.2 wrca-tv 7:00pm	12.4 kabc-tv 7:00pm	4.9 komo-tv 10:00pm	13.9 wnbq-tv 10:00pm	10.2 wjbk-tv 7:30pm	21.5 kstp-tv 9:30pm	20.7 ksd-tv 9:30pm	19.9 kron-tv 7:00pm		14.7 wiw-a 10:30pm	14.3 wbal-tv 7:00pm	17.4 wbdh-tv 10:30pm	19.2 wgr-tv 10:30pm	1 w 10
Shotgun Slade MCA (Western)	16.5	11.6 wrca-tv 7:00pm		3.3 ktnt-tv 8:00pm	9.5 wgn-tv 10:00pm	14.4 wwj-tv 10:30pm			11.2 kgo 6:00pm	13.2 wtop-tv 7:00pm	10.7 wiw-a 7:00pm	18.3 wmar-tv 7:00pm	19.2 wbz-tv 7:00pm	14.5 wgr-tv 7:00pm	
This Man Dawson ZIV (Adventure)	16.2	4.7 wpix 9:30pm	4.4 kabc-tv 7:00pm	11.5 kiro 7:00pm	14.2 wgn-tv 9:30pm	10.2 wjbk-tv 7:00pm	15.5 kstp-tv 9:30pm	20.4 ksd-tv 10:00pm	16.5 kpix-tv 7:30pm	10.5 wtop-tv 7:30pm	14.7 wsb-tv 6:30pm		17.7 wbz-tv 7:00pm	19.5 wgr-tv 10:00pm	wb 10
Bold Venture ZIV (Adventure)	16.1	12.3 wcbs-tv 7:00pm	9.8 kttv 9:00pm	19.4 komo-tv 6:30pm	11.5 wgn-tv 8:30pm		8.5 wtcn-tv 9:30pm	14.2 ktvi-tv 10:00pm	19.5 kron-tv 6:30pm	16.2 wrc-tv 10:30pm	15.9 wiw-a 7:00pm	15.8 wbal-tv 7:30pm	11.2 wbz-tv 10:30pm	16.9 wgr-tv 10:30pm	1 w 10
Manhunt SCREEN GEMS (Mystery)	15.7	5.6 wnew-tv 7:30pm	9.7 krca-tv 7:00pm	17.4 king-tv 7:00pm	10.9 wgn-tv 9:30pm	13.7 wjbk-tv 10:30pm	11.2 kstp-tv 10:30pm	15.2 ktvi-tv 10:00pm	19.7 kron-tv 6:30pm		16.0 wsb-tv 7:30pm		13.0 wmal-tv 6:30pm	19.0 wgr-tv 7:00pm	w 10

Top 10 shows in 4 to 9 markets

Coronado 9 MCA (Adventure)	18.1		7.9 krca-tv 7:00pm					20.9 ksd-tv 9:30pm						17.2 wkbw-tv 10:30pm	
Rendezvous CBS (Drama)	17.6							13.4 ktvi-tv 10:00pm			10.5 wsb-tv 6:30pm		20.2 wnac-tv 10:30pm	25.2 wben-tv 9:30pm	
Gray Ghost CBS (Adventure)	16.0			9.5 kiro 6:30pm						16.7 wrc-tv 7:00pm					1 wb 7:
Grand Jury NTA (Drama)	15.1	7.1 wcbs-tv 7:30pm			15.4 wnbq-tv 9:30pm		19.5 wcco-tv 7:00pm				13.3 wiw-a 10:30pm			23.5 wben-tv 10:30pm	
Little Rascals INTERSTATE (Misc.)	14.7	7.4 wabc-tv 6:00pm	14.0 khj-tv 7:00pm							8.9 wmal-tv 6:00pm					
Tombstone Territory ZIV (Western)	14.5		5.4 kabc-tv 7:00pm		9.5 wbkb 10:00pm	15.5 wxyz-tv 7:00pm					14.9 wiw-a 7:00pm			20.2 wgr-tv 10:30pm	
Flight CNP (Adventure)	14.4	4.6 wpix 7:30pm			12.9 wgn-tv 6:00pm				7.9 ktvu-tv 7:30pm	10.9 wttg-tv 7:00pm					1 wc 10
American Civil War WESTINGHOUSE (Documentary)	14.2								9.5 kpix-tv 7:30pm			16.3 wjz-tv 7:30pm	16.9 wbz-tv 7:30pm		
Vikings UAA (Adventure)	14.2		5.2 kabc-tv 7:00pm	25.0 komo-tv 7:00m				18.7 ksd-tv 9:30pm						13.2 wgr-tv 7:00pm	
State Trooper MCA (Adventure)	13.3	2.9 wpix 10:00pm	4.2 khj-tv 8:30pm				17.9 kstp-tv 10:30pm			7.0 wmal-tv 6:30pm	10.9 wiw-a 6:30pm		21.7 wnac-tv 7:00pm	13.2 wben-tv 7:00pm	
Trackdown CBS (Western)	13.3	2.9 wpix 10:00pm	9.4 kttv 8:30pm	17.5 komo-tv 6:30pm			8.9 kmsp-tv 9:00pm		10.5 kgo 7:00pm	9.2 wmal-tv 6:30pm	11.5 wiw-a 6:30pm			18.5 wkbw-tv 10:30pm	

*In Washington *Copter Patrol* was used for *Whirlybirds*.

Films listed are syndicated, ¾ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank indicates film not broadcast in this market 16-22 Dec., 4-17 Jan. While net shows are fairly stable from one month to another in markets in which they are shown, this is to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of statio

LM SHOWS

3-STATION MARKETS				2-STATION MARKETS		
Col.	Milw.	New Or.	Phila.	Birm.	Dayton	Prov.
22.2 bns-tv :30pm	20.2 wisn-tv 9:30pm	25.9 wdsu-tv 9:30pm	19.7 wcau-tv 7:00pm	24.3 wbrc-tv 9:30pm	20.5 wlw-d 10:30pm	19.3 wpro-tv 7:00pm
28.2 bns-tv 0:30pm		21.5 wwl-tv 9:30pm			29.8 whio-tv 8:30pm	
25.9 bns-tv :30pm	16.2 wtmj-tv 9:30pm	26.2 wdsu-tv 9:30pm	17.0 wrcv-tv 7:00pm	19.8 wbrc-tv 10:00pm	26.8 wlw-d 7:00pm	21.5 wjar-tv 7:00pm
23.2 rtvn-tv :00pm	18.3 wtmj-tv 9:30pm	25.2 wdsu-tv 10:00pm	13.9 wcau-tv 6:00pm	32.3 wbrc-tv 7:30pm	22.8 whio-tv 7:30pm	21.5 wpro-tv 7:30pm
21.9 rtvn-tv 0:30pm	10.5 witi-tv 6:30pm	17.9 wdsu-tv 10:00pm	19.5 wfil-tv 10:30pm	33.3 wbrc-tv 7:30pm	27.3 whio-tv 7:00pm	19.3 wpro-tv 10:30pm
14.5 wlw-e 0:30pm	16.2 wisn-tv 9:30pm	23.2 wwl-tv 7:30pm	16.9 wrcv-tv 7:00pm	29.0 wbrc-tv 9:30pm	24.8 whio-tv 10:30pm	17.5 wjar-tv 7:00pm
	17.8 wtmj-tv 9:30pm	17.9 wdsu-tv 10:00pm	20.5 wrcv-tv 7:00pm	26.8 wbrc-tv 9:30pm	26.3 whio-tv 7:00pm	23.8 wjar-tv 10:30pm
24.2 bns-tv :30pm	11.2 wtmj-tv 10:15pm	20.5 wdsu-tv 10:00pm	18.2 wrcv-tv 10:30pm	20.3 wapi-tv 7:00pm	27.3 whio-tv 7:00pm	22.3 wjar-tv 7:00pm
15.2 wlw-e :00pm	13.7 wisn-tv 9:30pm	19.0 wdsu-tv 10:30pm	24.2 wrcv-tv 10:30pm	22.5 wapi-tv 9:30pm	21.3 wlw-d 10:30m	
12.5 wlw-e 7:00pm	19.7 wtmj-tv 9:30pm	20.4 wdsu-tv 10:00pm		20.3 wapi-tv 9:30pm	26.3 wlw-d 7:00pm	
	19.9 wdsu-tv 10:00pm			27.3 wapi-tv 7:30pm		
	18.9 wwl-tv 10:00pm					
				20.8 wbrc-tv 5:00pm		
10.5 wlw-e 0:30pm						
					28.5 whio-tv 6:00pm	
9.9 wlw-e 7:00pm					20.8 wlw-d 7:00pm	
				29.3 wbrc-tv 7:00pm		19.3 wpro-tv 7:00pm
8.9 wtvn-tv 6:00pm						
18.5 wtvn-tv 7:00pm				23.5 wapi-tv 7:00pm		
				31.5 wbrc-tv 8:30pm		

ition's own. Pulse determines number by measuring which sta-ually received by homes in the metropolitan area of a given mar-ch station itself may be outside metropolitan area of the market



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke .....98,000 homes
Father Knows Best..86,500 homes
6:00 p.m. News...84,400 homes
10:00 p.m. News..74,400 homes

*November Lincoln NSI

Hunt around Nebraska all you like; you'll find just two big television markets. One is in the extreme East where *three* top TV stations beckon to your budget.

The other big market—Lincoln-Land—is acknowledged to be KOLN-TV country, with no serious challengers in sight. Latest Nielsen credits KOLN-TV with *65,500 TV HOMES* during prime 6 to 9 p.m. viewing time. Compare this figure with that of *ANY* Omaha station!

Avery-Knodel will give you all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

The Fetzer Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF-FM — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Represented nationally by
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

KOLN-TV
CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives

TV NEWS from M&A ALEXANDER!
TELEVISION'S BIGGEST ATTRACTION!
"AT WAR WITH THE ARMY"
starring
MARTIN & LEWIS!
Available to you for
the biggest ratings ever!
Call, Write or wire...
M & A ALEXANDER PRODUCTIONS, INC.
Hollywood:
6040 Sunset Boulevard, HOllywood 4-3414
New York City:
Larry Stern, 141 East 55th Street, PLaza 5-5266

How do you promote a 'good music'

Station men agree soft-sell is important in promoting 'good music' station. Here they discuss sales, promotion, and audience building

Sol Hurwitz, *director of promotion, WGMS, Washington, D. C.*

"Good music"—defined for this purpose as "classical." "semi-classical" and "show" music—can be enjoyed by everyone. Its appeal is uni-



Program guide is effective tool in promotion

versal. Therefore, a station that programs "good music" should take every opportunity to show its audience—and its advertisers—that "classical" music is fast becoming "popular" and profitable.

Concert managers and impresarios have long since realized the value of aggressive promotion to popularize their attractions. According to BMI, Americans continue to spend more money at the concert music box office than they do for baseball. The potential audience is without limit. There is no reason why "good music" radio promotion cannot be directed at a mass audience and still be worthy of the musical product that is for sale.

Everyone likes birthdays, holidays, dogs, and the first day of spring. These subjects lend themselves to program ideas that are highly promotional—"Beethoven's Birthday," "Music for Dog Days," "Hallowe'en Music," and "Music for the Vernal Equinox." If you broadcast stereo, there are enormous promotional opportunities for "Stereo Spectaculars," such as a complete stereophonic broadcast of the "Messiah" on Christmas Day; live concert broadcasts in stereo; and local premieres of outstanding stereophonic recordings.

A close rapport with musical organizations—symphony, opera society, musical schools—will give you many opportunities for publicity tie-ins ("WXXX will broadcast tonight's concert."), adding to the cumulative effect of your call-letters' exposure.

The program guide is one of your most effective promotional tools. A sizeable growth in subscriptions is, indeed, an indication that your listening audience is growing. The guide's make-up should reflect the personality of the station. Too often program guides are drab and lifeless. A lively sense of humor in cover art and editorial material will attract new subscribers and increase the rate of renewals. An "arty" journal of musical pedantry can only limit your readers. When circulation reaches a respectable size, use the space for advertising but keep ads "clean" and consistent in size. Free ads should reward the advertisers whose billings are substantial.

Don't forget the people in your own "family"—especially your sales staff and your national representatives. Every news item, staff change, or printed piece that you publish will give them a clearer picture of your identity as a "good music" station, and will help them to produce the sales that keep "good music" on-the-air.

Thomas P. Chisman, *president and gen. mgr, WVEC radio/tv, Norfolk, Va.*

You might say that "good music" is its own best promotion and probably accomplishes more to create an audience than any amount of publicity or promotion. But, like most things that are worth spreading the word about, it takes a great deal of time for the word of mouth publicity about a good music station to have sufficient effect on the type and numbers of people who are addicted to good music.

Consequently at WVEC we use a variety of media including newspaper ads and billboards to promote our "good music" schedules. We use a prestige approach in all our advertising as to the type of music we program and the type of audience for which we program.

However, our main promotional efforts for our good music station are of the educational variety. One of the prime targets for our educational experiments in instituting a taste for good music are the teenagers. We realize that during their high school days they probably don't dig our programing. However, the teens don't last very long and we feel that if we can instill at least a feeling of interest in them at the start, when their tastes change as they become mature, we stand a good chance of creating a "good music" fan.

To promote the WVEC type of programing in these areas we advertise in the local high school papers to introduce the kids to our "good music" concept. We infiltrate—and I use the word advisedly—the teen-age sock hops by supplying the clubs, schools, church groups and other teen organizations with rock 'n roll records. Inasmuch as we don't use any rock 'n roll on WVEC we have an abundant supply to furnish these groups. We also supply them with some good standard records and the only stipulation is that they use some of the standards as well as rock 'n roll stuff. This has been an effective way to introduce them to worthwhile music.



Our main promotional efforts are educational

Promoting a station such as WVEC into an influential good music station has not been easy but it has been done, and the type of audience that a station such as ours delivers cannot be matched for loyalty or buying power. And these are two big factors that have paid off handsomely for our station's advertisers.

station?

Dickens J. Wright, *president, WPAT, Paterson, N. J.*

I don't think it is possible to view promotion as an entity in itself, as something separate and apart from



Promote with consistent "good music" programing

the many elements which together create a successful good music station. I consider it inseparable from the whole; very much a part of good programing and the consonant commercial policies which make good programing possible. And so I would say that the first and most important step in the promotion of a good music station is consistent good music programing. For a station is, to the listener, only its sound, and on it, will succeed or fail. You can "promote," advertise, spend hundreds of hours and thousands of dollars, but the final test is in that initial twist of the dial when the listener first tunes you in. If he doesn't like what he hears, it isn't likely that he'll stay.

If you have consistent "good music" programing and consonant commercial policies you will have an audience and if you have your audience, your major promotion job is done for the audience attracted to a good music station is a stable one. Equally important, you have an audience that believes in your station and buys the products advertised on your station. There remains for your sales promotion one important job: to quietly claim the attention you have earned.

The best promotion is the most honest reflection of your station. It can be no more and no less than a mirroring of your station's "image," the visual symbol of your station's sound. To do this, it must relate directly and at all times to the whole.

(*Please turn to page* 97)

Throughout the World
A famous name for QUALITY is
ROCHESTER'S
EASTMAN KODAK



Intricate camera assembly in
Kodak's Apparatus and Optical Division

In the vital ROCHESTER, N. Y. area
The QUALITY
Radio Station is . . .

WHEC

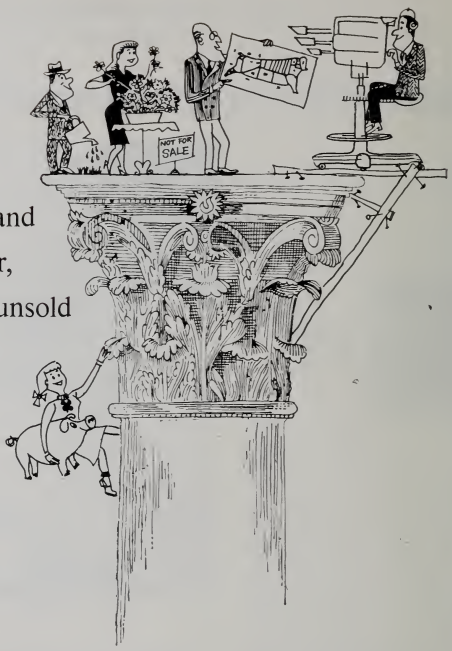
AM-TV
BASIC CBS ROCHESTER

Member RANKIN RADIO TV GROUP

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

Five years and 1,250 telecasts later, this program is still unsold

(That's the way we want it.)



SOME PROGRAMS become "public service" because they can't be sold. Others become salable because they render genuine service. WISH-TV's Farm & Home Program is in the latter category. Because commercial sponsorship might create problems for its participants, the program is "sold" only to its audience.

Since 1955, for five days a week from 1:15 to 1:30 p.m., the Marion County Agricultural Agent, or the County Home Economist, or faculty members of Purdue's agricultural extension service, or assorted combinations of agents, economists, professors and 4-H Clubbers, have gathered at WISH-TV to inform and entertain an impressive—and impressed—audience (38.4 share in an important 4-station metropolitan market).

What goes on? A turf prof. has held forth on improving the breed—of turf. Flower-arranging produced many requests for instructions—and the station never smelled so good. Cookie decorating sat well with our audience (1,500 requests) and staff (57 cookies demolished). The work of county agents, Purdue University extension services, 4-H clubs and other organizations, is widely publicized. Without stars, without artifice, the Farm & Home Program is wholesome, straightforward—and deep in the affection of its viewers.

The program *serves*. That's the Corinthian key to good community relations. We suggest that viewer confidence so built may help establish a receptive atmosphere for our clients' commercials.

Responsibility in Broadcasting

THE CORINTHIAN

KOTV
TULSA *(H-R)*

KHOU-TV
HOUSTON *(CBS-TV Spot Sales)*

KXTV
SACRAMENTO *(H-R)*

WANE-TV
FORT WAYNE *(H-R)*

WISH-TV
INDIANAPOLIS *(H-R)*

WANE-AM
FORT WAYNE *(H-R)*

WISH-AM
INDIANAPOLIS *(H-R)*

STATIONS

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Champion Spark Plug Co., Toledo: Campaign for its spark plugs kicks off this month for seven weeks in about 45 markets. Traffic minutes are being used primarily, frequency probably around 17-18 spots per week per market. Buyer: Bob Gorby. Agency: J. Walter Thompson Co., New York.

Drug Research Corp., New York: Introducing in Southern markets this month Posi-Tan for women, following its success with Man-Tan. Day minutes of varying frequencies are being bought. Buyer: Beryl Seidenberg. Agency: Kastor, Hilton, Chesley & Clifford, New York.

Tidewater Oil Co., Eastern Div., New York: Going into Eastern markets with a short campaign for Flying-A gasolines. I.D.'s are being scheduled for two weeks, frequencies depending on market. Agency: Foote, Cone & Belding, Los Angeles.

TV BUYS

Standard Brands Incorporated, New York: Schedules start this month in about 38 markets on Chase & Sanborn regular coffees. Run is for four weeks using prime time I.D.'s, light frequencies. Buyer: Carrie Senatore. Agency: J. Walter Thompson Co., New York.

Colorforms, Inc., Norwood, N. J.: Supplementing *Captain Kangaroo* schedule with spots in kids shows for its boxed construction toys. Announcements start 15 April in a number of top markets, average three to four per week per market. Buyer: Mal Murray. Agency: Kudner Agency, New York.

Block Drug Co., Inc., Jersey City: New activity on Polident begins late this month in 15-20 markets. Schedules are for seven weeks, day and late night minutes. Buyer: Allan Reed. Agency: Grey A.A., New York.

Dow Chemical Co., Midland, Mich.: Day and fringe night minutes and 20's are being scheduled in several Midwestern markets to test Handiwrap, a new transparent wrapping paper. Campaign is for an indefinite period. Buyer: Inez Aimee. Agency: Norman, Craig & Kummel, New York.

American Chicle Co., Long Island City, N. Y.: About 10 markets pick up nighttime minutes for Dentyne Gum. Run starts this month for 13 weeks. Buyers: Frank McHugh and Bill Keeler. Agency: Dancer-Fitzgerald-Sample, New York.

Franwill Industries, Indianapolis: Spending $250,000 this year in 147 markets to promote its new freeze-at-home popsicle, Pic-A-Pop. Bulk of the budget is going into shows with kid appeal, and schedules of 60's start for 13 weeks from mid-April on a staggered basis. Buyer: Walter Bagot. Agency: Randall & Bogat, Indianapolis.

Capsule case histories of successf
local and regional radio campaig

RADIO RESULTS

FOREIGN CARS

SPONSOR: Mountcastle Import Motors AGENCY: Direct

Capsule case history: When Mountcastle Motors, Nashville's first car import dealer, switched to handling the Fiat exclusively, it relinquished five established foreign car lines to other dealers. Thus it found itself in the position of competing with the market it had built up itself for these cars over an eight-year period. The first few months 75% of sales were outside of the Nashville area due to backing of some locally based insurance companies, but it was important to develop local sales too. Local newspapers failing, it tried to spot schedule on WKDA five days before Nashville's auto Sale-O-Rama—in which the dealer did not participate. Result: 14 cars were sold. Since then, using radio has resulted in an average of 40 cars a month being sold in Nashville. Now the No. 1 dealer in the South, local sales account for 65% of volume. Most of the advertising budget is in radio, and Mountcastle has a TFN contract with WKDA.

WKDA, Nashville Announcements

WORK CLOTHES

SPONSOR: William-Dickie Manufacturing Co., B&J Department Store AGENCY: Direct

Capsule case history: The Williamson-Dickie Manufacturing Co., Fort Worth, manufacturers of work and casual clothes, had a problem in introducing its "Guaranteed Work Pants" to the Asheville, N. C., area. W-D wanted to get its line carried by the B&J Department Store, and offered the store co-op money for a radio campaign. One hundred spots were placed on WISE, Asheville, partly e.t.'s and partly live. "We started in February trying to sell the highest-priced work clothes B&J ever sold," Lloyd Prichard of W-D reported. "With business at the lowest ebb of the year in Asheville, we honestly didn't expect much in the way of retail sales. We were content to think we could tell the Dickie story to future buyers of work clothes." However, to W-D's surprise, sales skyrocketed, and the store came up with 165% reorders on the basic stock. "The results were outstanding, and we certainly plan to move more merchandise on WISE," Prichard said. "It opened the market to us."

WISE, Asheville Announcements

FOOD MARKETS

SPONSOR: Boy's Market AGENCY: Di

Capsule case history: Boy's Market food stores ran a t
scheduled on KFWB, and made it as difficult as possible
a station to pass. During the 9:30 a.m.-3:30 p.m. period
a Wednesday, it ran announcements of a banana spec
No other advertising was used to make sure of the accura
of the test, and the only way a listener could take advant
of the special price was to mention KFWB at the check
counter. Spots were scheduled for only one day and
teners had to take advantage of the sale on the same d
Immediate impact was necessary for the advertising to pr
itself and it did with phenomenal results. One Boy's Mar
store alone reported that 300 people had mentioned KF
going through the checkout counter. The client was
satisfied with sales produced by the test, and felt
KFWB's d.j. personalities gave the one-day campaign
impetus it needed in the competitive Los Angeles mar

KFWB, Los Angeles Announcem

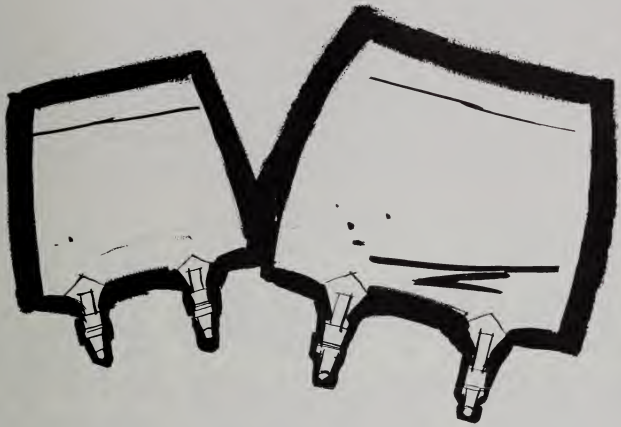
MUSIC STORES

SPONSOR: Walker's Music Store AGENCY: D

Capsule case history: Walker's Music Store, Omaha, w
sells records, radios and phonographs, placed a two-
weekend schedule on KBON to promote its record de
ment. No other radio advertising was used. Schedule
for twenty 30-second spots on Friday, 15 on Saturday. S
pitched a sale on all long-playing albums at $3.09, and
r.p.m. single record or album for one cent when purch
with another single record or album at regular price.
sults: Over 1,200 customers bought records in the stor
first day alone, and total sales increased many times o
normal weekend not only on records, but on radios
phonographs as well. "For the purpose of planning fu
promotions we tried, as best as we could, to measure a
tising," Store owner Jack Walker reported. "We'd say s
out of 10 people heard about the sale on radio. Certa
the bulk of our advertising budget will go to KBON in
future. We know how effectively it reaches Oma

KBON, Omaha Announce

Audience Profile #6



331,034 WWDC housewives
are in the *prime buying*
age group of 25 to 49—
17.5% above the total sample
Washington, D.C. average.*
A *most pleasing* "young to
middle-aged spread" for *you!*

**PULSE Audience Image Study—July, 1959*

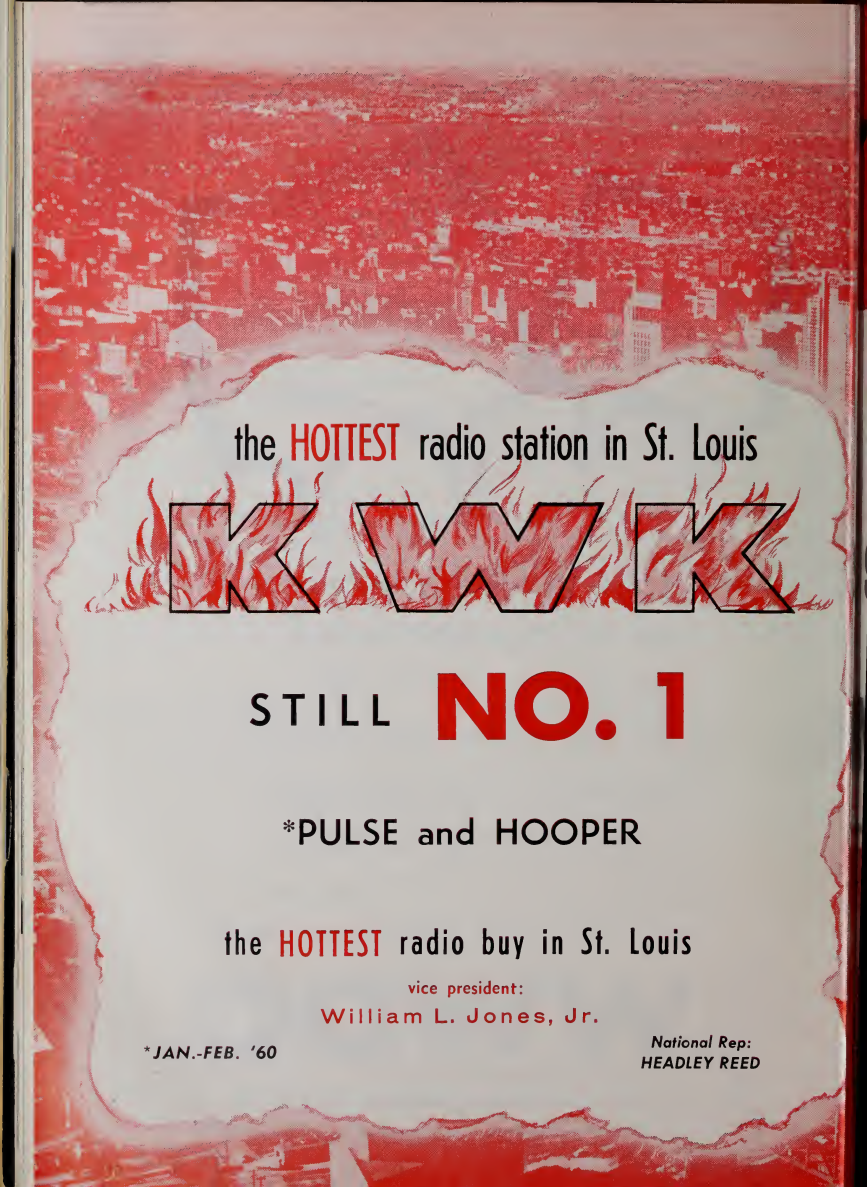


WWDC Radio

. . . the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR


the HOTTEST radio station in St. Louis
KWK
STILL NO. 1
*PULSE and HOOPER
the HOTTEST radio buy in St. Louis
vice president:
William L. Jones, Jr.
*JAN.-FEB. '60
National Rep:
HEADLEY REED

SPONSOR

THE MAGAZINE RADIO/TV ADVERTISERS USE

the lion's share in March

	Average Audience Ratings*
ABC-TV	20.8
NET Y	20.0
NET Z	18.3

ABC TELEVISION

ce: Nielsen 24-Market TV Report, average audience, 7 nights, 8-10:30 PM, average for 4 weeks ending March 20, 1960.

NAB CONVENTION SPECIAL

spin SPONSOR'S wheel of fortune

hospitality suite

1106

CONRAD HILTON

FUTURSONIC PRODUCTIONS, INC. PRESENTS

TIME CHEX



TAKE TIME TO MAKE MONEY... WITH TIME CHEX, ANOTHER FIRST FROM FUTURSONIC! FUTURSONIC PRODUCTIONS HAS CREATED WHAT REPRESENTS A FIRST IN MEDIA PRODUCTION. THE FABULOUS **TIME CHEX—145 TIME BREAKS** IN MUSICAL JINGLE FORM. THESE ARE NOT MERELY "STOCK" TUNES OR TIME SIGNALS, BUT MUSICAL JINGLES GIVING THE SPECIFIC TIME **EVERY FIVE MINUTES OF EVERY HOUR ON THE FIVE MINUTE MARK—1:05, 1:10, 1:15, ETC.**—24 HOURS AROUND THE CLOCK. ■ NOW, HERE'S HOW THE **TIME CHEX** CAN MAKE **MONEY** FOR YOU: OFFER THEM AS CAMEO PROGRAMS TO YOUR LOCAL ACCOUNTS... PARTICULARLY, PRESTIGE ACCOUNTS SUCH AS BANKS, SAVINGS AND LOAN ASSOCIATIONS, AND THE LIKE. THE **LONGEST** JINGLE IS ONLY **8 SECONDS** IN LENGTH, SO THERE'S PLENTY OF TIME FOR COMMERCIAL COPY. THE LOCAL ADVERTISER GETS TOP NOTCH PRODUCTION AND YOUR STATION GETS A NEW EXCLUSIVE PROMOTION AND **INCREASED BILLING!** ■ BUT, WHETHER YOU USE THE **TIME CHEX** AS A DIRECT REVENUE BUILDER OR AS A STATION PROMOTIONAL IDEA, **PLEASE ACT PROMPTLY!** THIS MATERIAL IS SOLD ON AN EXCLUSIVE BASIS TO ONLY ONE STATION IN EACH MARKET! **WHILE AT THE N. A. B.** VISIT THE FUTURSONIC HOSPITALITY SUITE AND AUDITION THIS AND OTHER OUTSTANDING STATION PROMOTIONAL MATERIAL. ■ NEWEST **TIME CHEX USERS:** CHICAGO-WJJD/PITTSBURGH-WEEP/CINCINNATI-WSAI/BOSTON-WCOP/SAN ANTONIO-KONO MONTREAL, CANADA-CKGM. THE SOUNDS OF TOMORROW... TODAY. **FUTURSONIC PRODUCTIONS, INC. RI 8-9525 • 3101 ROUTH • DALLAS, TEXAS**

SPONSOR'S
NAB CONVENTION ISSUE

This special issue is dedicated to

HAROLD E. FELLOWS



Index to SPONSOR's Convention Special

- *Harold E. Fellows* ..... *Page* **4**
- *An Industry in Action* ..... *Page* **6**
- *Convention Suites* ..... *Page* **10**
- *What the Film Syndicators Are Showing* ..... *Page* **12**
- *Equipment Exhibitors* ..... *Page* **25**

HAROLD E. FELLOWS

"Leadership, therefore, in a world so fashioned requires unusual qualities of patience, forbearance and firmness."

When Harold Everett Fellows spoke these words last year, at the opening of the 37th annual NAB Convention, he was referring to the kind of leadership which he urged on all broadcasters, large and small, in today's complex world.

But few descriptions apply more perfectly to the qualities which Hal himself brought to his arduous and doubly responsible job as president and board chairman of the NAB.

Unusual patience, unusual forbearance, unusual firmness —Hal had them all—and broadcasting is stronger today because this tough-fibered New Englander was willing to give his last full measure of devotion to the industry he loved.

His death, of course, was a soldier's death.

Everyone who knows the tremendous physical and nervous pressures under which Hal Fellows worked, the mounting problems and critical Washington climate which were his daily and unremitting fare, recognizes that he literally laid down his life for the cause.

Under such circumstances, it was scarcely surprising that the news of Hal's passing brought both a sense of shock and a sense of shame to his many friends in the industry.

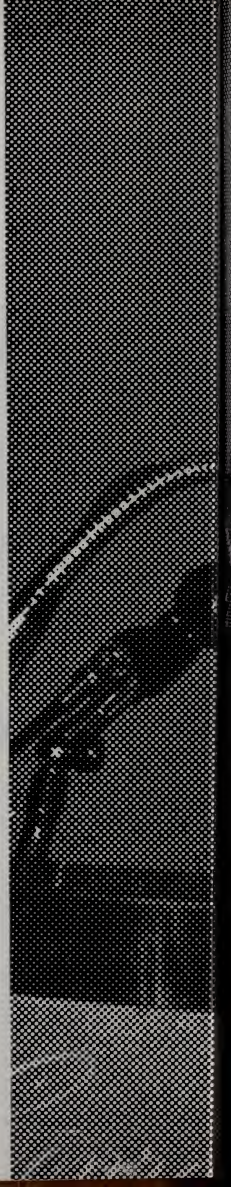
It seemed to most of us that we had asked more than any one has any right to ask of any man.

Yet Hal Fellows, himself, would have been the first to deny this. In his NAB Convention speech last year he said:

"So long as there are human beings there will be human struggle—a never-ending search for self improvement, a never-ending hope that one generation might foster a more pleasant prospect for the next."

Harold Everett Fellows lived and worked and fought and died with this hope. And his dream was always "the future glory and service of this great system of broadcasting."

We owe it to Hal to make his dream come true.





AN INDUSTRY IN ACTION

Much has been made of the frailties of the broadcast industry, little of its virtues.

What is the true measure of the industry? How responsive is it to the need for reform? Does it face up to its responsibilities? Does it represent a force for good?

The broadcast business has been so mauled and battered in recent months that it is virtually impossible for most people to get a proper perspective. We've asked broadcasters, advertisers, legislators, regulators to give us their impressions of what's being done by the industry to answer its critics. We get nothing but blurred answers.

For the benefit of the foregoing, and others, SPONSOR *presents AN INDUSTRY IN ACTION, a concise chronological wrap-up of the more important constructive actions, considerations, and recommendations made by the industry during the last six months. We leave it to you to draw your own conclusions.*

6 *October 1959*—House Commit
on Legislative Oversight opens Wa
ington hearings on quiz show fixi

This date, less than six months
marked the real beginning of the
called "radio/tv scandals" and
period of anti-industry criticism.

As disclosures to the Harris C
mittee captured headline space
newspapers and other print me
all branches of the industry mo
promptly to take necessary ho
cleaning steps. Here is the recor
each of the major groups.

1. The NAB Record

16 October 1959—NAB Presi
Harold E. Fellows announces that
industry's own self-regulatory
is prepared to set up additional s
guards in the NAB Tv Code if ne
sary to prevent quiz show rigg

NAB Tv Code Review Board Ch
man Donald H. McGannon annou
he will propose amending the
at the next Board meeting to "

EDITORIAL

So much — not so little

In the 1950's a dynamic new force catapulted into the lives of practically every man, woman and child in America. It revolutionized their living habits, changed their outlooks, opened up new vistas on the world. and on themselves.

Television accomplished all this in an incredibly brief span. And the industry which wrought the miracle resembled a roaring mining camp during that turbulent time. There was no opportunity for careful planning, no chance for refinements. All the pressure was for growth and expansion.

The wonder is that the television industry could do so much so well and so soon.

But it was inevitable that someday television would have to stop, tear down some of its hastily built shacks and rebuild on a more permanent basis. That day came, forcibly, with the quiz scandals, the attacks on programing and commercial practices.

Now the broadcasting industry is building better. And uncomfortable as the present period may be, thoughtful industry leaders welcome this opportunity to take stock, clean up, and establish the industry on more solid foundations.

The record speaks for itself.

Norman R. Glenn

bit an abuse of the public accept-
ce and trust."

30 October—NAB President Fel-
ws, speaking before the Atlanta
ons Club, says "The seriousness of
e matter is self-evident and has
en candidly acknowledged by our
dustry's leaders. We have said
at we will seek to insure, through
e self-regulatory processes of our
n standards of good practice . . .
at such an incident will not take
ace again. We will do this."

10 November—Fellows emphasizes
broadcasters that strict adherence
the Code is the "salvation" for the
e American system of broadcast-
g. He adds, "I have heard it said
at the 'entire industry' is not re-
onsible in this case and should not
held responsible. No matter how
u may feel about this deplorable
rcumstance, I submit that the en-
e industry is responsible, by the very terms of the license under which it operates."

18 November—NAB Tv Code Review Board, at close of its two-day Los Angeles meeting, announces it has framed amendments in both the advertising and programing sections of the Code which it will present to the NAB Tv Board for approval.

In a tape-recorded, closed-circuit telecast to the nation's tv stations, carried by all three networks, the Tv Code Board makes a strong appeal for 100% Code membership and adherence.

27 November—Code Board Chairman McGannon, in a letter to Sen. Warren Magnuson, answers in detail questions about the effectiveness of self-regulation. He says, "I believe without reservation that the Tv Code can and will work . . . the Code can be the broadcasters' version of the Canons of Legal Ethics and prove, in turn, an efficient basis of self-regulation."

4 December—The NAB Tv Board approves new Code provisions to protect the public from rigged quiz shows, deceptive advertising and "payola."

9 December—NAB President Fellow appoints a 12 man task force of broadcasting executives and NAB staff members to deal with legal and ethical issues facing tv and radio.

14 December—Task force holds its first meeting, reports that 302 tv stations are subscribers to the Tv Code, an increase of 12% in one month.

16 December—NAB Standards of Good Practices Committee recommends that teeth be put into the voluntary code of conduct for the nation's radio broadcasters, and suggests industry enforcement powers.

4 January 1960—The NAB Radio Board approves amendments, by bal-

loting, to the Standards of Good Practice for Radio Broadcasters to guard against "payola" and other deceptive practices.

5 January—NAB announces 372 of the country's 518 operating tv stations are now subscribers to the Tv Code.

26 January—President Fellows, in testimony before the FCC, warns against government control of radio/tv programs as more dangerous to the American people than to broadcasters themselves. He says such control would tend to limit programs to the "choice of the few" rather than the desires of the many."

5 February—E. K. Hartenbower, Tv Code Review Board member, pledges continuing cooperation of the Board with networks, stations, FTC, FCC, Better Business Bureaus and advertisers to "stamp out any commercial deception" on the air.

24 February—Conference of Presidents of State Broadcaster Associations unanimously adopts resolutions opposing governmental control of programing, and requiring that advertising copy must conform to the NAB Codes.

4 March—Tv Code Review Board recommends to the NAB Tv Board that Code activities and staff be expanded.

10 March—NAB Radio Board votes to allow stations, not members of the NAB, to subscribe to the Standards of Good Practices for Radio Broadcasters.

Radio Board also approves in principle recommendations to put teeth into the enforcement of Good Practices Standards, which had been operated on an honor system basis. Enforcement procedures to be worked out by the Standards of Good Practice Committee and NAB staff.

10 March—NAB Tv Board enlarges the Code Review Board from five to seven members. E. K. Hartenbower named Chairman of expanded Code Board.

New Code Review Board Office to be opened in New York, and personnel and activities of the Code's Washington and Hollywood offices to be expanded.

11 March—NAB Board of Directors votes to continue the Task Force set up to aid in preparing testimony and setting strategy in regulatory and legislative matters affecting the industry.

21 March—NAB's three-man Policy Committee, appointed to carry out the Association's policy functions following the death of President Fellows, acts on FCC interpretation of Sponsor Identification requirements.

Committee directs NAB staff to file a petition with the FCC to stay the effectiveness of the Commission's public notice, pending rule making proceedings.

Involved are many established industry practices which "fall entirely within the business field of station operations."

2. The Network Record

Paralleling NAB actions during the six months since the Harris Committee began hearings have been the energetic activities of the tv networks.

Most of these have centered at CBS and NBC. None of the quiz shows under fire were scheduled on ABC TV, and this network has refrained from instituting new policies, regulations and personnel changes on the same scale as its competitors.

On the matter of program responsibility, however, ABC TV has taken substantially the same stand as NBC TV and CBS TV.

On 1 February 1960, ABC TV President Oliver Treyz, testifying before the FCC, stated, "ABC assumes full responsibility for any material broadcast over its facilities, and any deception exists in any program broadcast by us, regardless of the source from which it is obtained, it is our responsibility to see that the deception is eliminated before the programing reaches the American public."

At CBS, reactions to the quiz program disclosures produced radical changes in program policies and procedures. A summary of the CBS moves follows:

16 October—Dr. Frank Stanton

Five of the top Industry Leaders who have sparked reforms for tv and advertising in recent months



Donald H. McGannon
Chairman, Tv Code Review Board



Dr. Frank Stanton
President, CBS

esident of CBS, speaking in New rleans before the Radio Television ews Directors Association, an- ounces that network will no longer arry programs whose "major appeal the winning by contestants of large ms of money or lavishly expensive izes."

Result of the CBS decision is the moval of five and a half hours of onsored programs per week, some ghly rated.

6 November — Stanton, testifying fore the House Committee on Leg- lative Oversight, says "We have not ne all we should have done," re- als that drop of big money game ows was only the first step in for- ulating "new general rules covering l program areas in order to assure at programs will be exactly what ey apear to be."

CBS President also announces new udy of problem of objectionable ommercials.

13 November—CBS receives confi- ntial proposal (given also to NBC d ABC) by Sig Larmon, board airman of Young and Rubicam, hich calls for "Joint Committee of istinguished Citizens to study tv, id suggest reforms.

16 November—Stanton, replying to rmon, turns down proposal. Says, We think that television must, itself, ean its own house. . . . Matters rictly our responsibility must be alt with by us alone. In discharge of this duty I can assure you we are moving along as rapidly as we can."

NOTE: ABC TV also turned down the Larmon proposal. NBC TV accepted it, but withdrew acceptance after Larmon declared the plan could not work except with three-network support.

17 November—James T. Aubrey, Jr., president of CBS TV announces new program regulations governing stricter standards for game and contest shows, announcements of prerehearsals of interview and discussion programs, and announcements specifying when all or any part of a program is pre-recorded. Included in the new regulations is the so called "canned laughter" provision for labelling such laughter as "technically produced" or technically augmented."

30 November—Stanton issues new policy statement to CBS employees covering "certain aspects of commercial bribery and payola." Policy forbids acceptance or payment of "anything of value" to influence business or program decisions.

30 November—Sig Mickelson, president CBS News, issues counterpart to Aubrey memo, explaining application of new rules to radio and tv programs produced by CBS News.

2 December — Joseph H. Ream, newly appointed v.p. in charge of Program Practices, announces new CBS policies governing credits and identifications. Regulations forbid credits to manufacturers or suppliers of prizes or gifts, and other identification of manufacturers or brand names "except where reasonably necessary for the interest, reality, or suitability of program content.

14 December—V.p. Ream outlines working procedures and standard announcements to implement new program regulations.

29 January 1960—Stanton, testifying before the FCC, outlines new plans for information, cultural and educational programs on CBS. Also explains CBS rules governing "advertiser participation" in programing. (No participation in news, documentaries and other programs dealing with public affairs; limited participation in serious dramatic shows.)

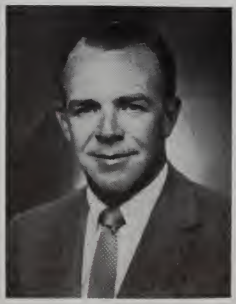
3 March—V.p. Ream announces new standards governing acceptance of commercials on CBS TV. Special rules set for commercials on news programs, and for promotion of headache and cold remedies, antacids, bathroom tissues, foundation garments, laxatives and other personal products.

3 March—Herbert A. Carlborg, CBS Director of Program Practices announces new regulations governing position of commercials in news and entertainment programs. Limitations set on number of times main body of program may be interrupted,

(*Please turn to page* 78)



Robert W. Sarnoff
Chairman of the Board, NBC



Donald S. Frost
Chairman of the Board, ANA



Robert M. Ganger
Chairman of the Board, AAAA

THE MAJOR CONVENTION SUITES

(List may be incomplete because of additions and changes which were made after presstime.)

NETWORKS

ABC Radio & Tv	CH 2320-2325*
CBS Radio & Spot Radio	CH 1806
CBS TV	CH 2305A-2306A
Keystone Bdcstg. System	CH 804, 805, 806
Mutual Bdcstg. System	CH 2306 Skyway Suite
NBC Radio & Tv	BI 508 Presid'l Suite
NTA Film Network	BI
Storer Broadcasting Co.	CH 1005 A
Westinghouse	CH

REPRESENTATIVES

Am Radio Sales	Sh
Avery-Knodel	BI 1108-09
E. M. Beckjorden	EH 2508
Charles Bernard	Ambassador East
John Blair	Drake
Blair Tv Assoc.	Drake
Bolling	CH 1100
Branham	CH
CBS TV Spot Sales	
Henry I. Christal	CH 1306
Robert E. Eastman & Co., Inc.	EH 2704
Everett-McKinney	EH 2811
Forjoe & Co.	Congress
Gill-Perna	CH 1300
Harrington, Righter & Parsons	BI 709
Headley-Read	CH 700
George P. Hollingbery	CH 1600
Hal Holman	CH 1023
Bernard Howard & Co.	CH
H-R Reps	EH 3510-11-12
Katz Agency	EH 3803
Jack Masla Co., Inc.	CH
Daren F. McGavren Co.	EH
The Meeker Co., Inc.	CH 1700
National Tv Station Reps.	CH 1218A
NBC Tv Spot Sales	BI
NBC Radio Spot Sales	BI
John E. Pearson	EH
Peters, Griffin, Woodward, Inc.	BI
Edward Petry	CH 1400-01
Radio-Tv Reps.	CH 1105A-1106A
Paul H. Raymer	EH 3704
Tv Adv. Reps.	Drake
Tv Stations, Inc.	CH 2022A-2023A
Venard, Rintoul & McConnell	CH 210
Walker-Rewalt Co., Inc.	E
Grant Webb	C
Adam Young	CH 220

RESEARCH - PROMOTION

Amer. Research Bureau	CH 90
BAR	CH 718
Community Club Services	CH 210
C. E. Hooper	E
A. C. Nielsen	CH 100
Pulse	CH 2106

TRADE ASSOCIATIONS

RAB	CH 15
TvB	CH 8
TIO	CH 81

MUSIC - RADIO SERVICES

ASCAP	C
Harry S. Goodman	CH 1105A-1106
Jingle Mill	C
Lang-Worth Feature Programs	CH 25
Charles Michelson	C
Programatic Bdcstg. Service	CH 6
SESAC	CH 120
World Broadcasting System	CH 19

NEWS SERVICES

AP	
Radio Press	
UPI	C

*Hotels are abbreviated as follows: CH, Conrad Hilt BI, Sheraton-Blackstone; EH, Executive House; Sheraton



More and more people are better informed and better entertained through spending time with a "Metropolitan" personality—a personality like each of our widely-recognized properties.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York, New York



TELEVISION STATIONS

WHO'S WHO IN FILM AT NAB

These syndication men will attend the convention to call attention to their new programs and repeat play availabilities, plus feature films and cartoon offerings

Syndicators will have hospitality suites at the NAB convention this year, following the pattern which began in 1959.

Gone for a second year are the signs of showmanship which terminated in 1958—at the invitation of the NAB itself. But film men will still attract considerable interest with their personal presence en masse plus a display of new and recent products.

The total amount of new product to be seen this year will be below the level of previous seasons simply because less new products are being made. But several new programs will be seen, as well as a number that have been introduced in the past few weeks.

Probably CBS Films will have more new shows than any other syndicator. It will have these three: *Brothers Branigan*, *Rogue For Hire*, and *Deputy Dawg*. Recent product at the convention will include Ziv's *Home Run Derby*, ITC's *Interpol Calling* and *Sweet Success*, and NTA's *Assignment Underwater*.

If any programing vogue can be predicted for this year's convention, it may be the revival of short children's animations. There has been fresh interest in production of this type, and it is of specific interest to stations, since it is intended for integration within local children's programs which stations schedule around live hosts.

There may also be more interest this year in off-network reruns and in syndication repeats than in past seasons. This is traditionally an important activity for stations and syndicators. It may receive more attention in the partial eclipse of new products.

Theatrical products released for tv will also play a part in this year's convention activities. Several distributors will be considering feature films, cartoons and short subjects.

ABC FILM SYNDICATION — CH 1705-06

1501 Broadway

New York City

REPRESENTATIVES AT THE CONVENTION: Henry G. Plitt, pres.; Howard Anderson, v.p. sls.; William Clark, v.p. West. div.; Stan Smith, East. div. mgr.; Richard C. Hurley, cent. div mgr.; Mike Gould, regional sls. mgr. cent. div.; John MacMahon, sls. rep.

HIGHLIGHTS: This year ABC Film Syndication convention items will include many of their well-known film series. Such shows as *People's Choice* with Jackie Cooper and Frank Lovejoy in *Meet McGraw* will be presented. *Adventures of Jim Bowie*, *Court of Last Resort* and *26 Men* will also be on the program.

CBS-TV FILM — CH 2319-16

545 Madison Avenue

New York City

REPRESENTATIVES AT THE CONVENTION: Sam Cook Diggs, adm. v.p.; Robert Lewine, v.p. programs; Fred Mahlstedt, dir. of oper. dom. and intl.; James Victory, acct. supvr.; James McCormick, acct. supvr.; Walter Scanlon, mgr. merchandising; Henry T. Gillespie, mgr. Chi. off.; William Perkinson, mgr. L.A.; James Throsh, mgr. Atlanta; George Diederick, mgr. St. Louis; H. Roy Marks, mgr. Boston; Edward Hewitt, mgr. S.F.; Barr Sheets, mgr. Det.; Carter Ringlep, mgr. Dallas

HIGHLIGHTS: CBS will introduce three new series at the convention: *The Brothers Brannagan*, starring Mark Roberts and Steve Dunne, *Rogue for Hire*, with Jerome Thor, and a Terrytoons cartoon *Deputy Dawg*. Of the known features will be *The Honeymooners*, *Rendezvous*, *Whirlybirds*, and others.

ZIV-UA, INC.—ECONOMEE — CH 2300-01

488 Madison Avenue

New York City

REPRESENTATIVES AT THE CONVENTION (ZIV-UA): M. J. Rifkin, exec. v.p. sls.; Robert W. Friedheim, admin. v.p.; Len Firestone, v.p. synd. sls.; Edward J. Broman, v.p. regional sls. mgr.

FOR ECONOMEE: Peter Weiss, v.p. and gen. mgr.; Dick Lawrence, div. sls. mgr.; Ken Joseph, div. sls. mgr.

HIGHLIGHTS: Jerome Courtland stars in the *Viking* series. (UA Synd. Sls. Div. of ZIV-UA synd. sls. dept.) Walter Barnes and others will be featured in these sea adventure episodes. Economee will feature its currently running series of *Harbor Command*, *Highway Patrol*, with Broderick Crawford; *Science Fiction Theatre* and *West Point*. The power hitters of both baseball leagues will be viewed in Ziv's latest syndicated show. Called *Home Run Derby*, it's a world championship homer contest.

INDEPENDENT TELEVISION CORP. (ITC)

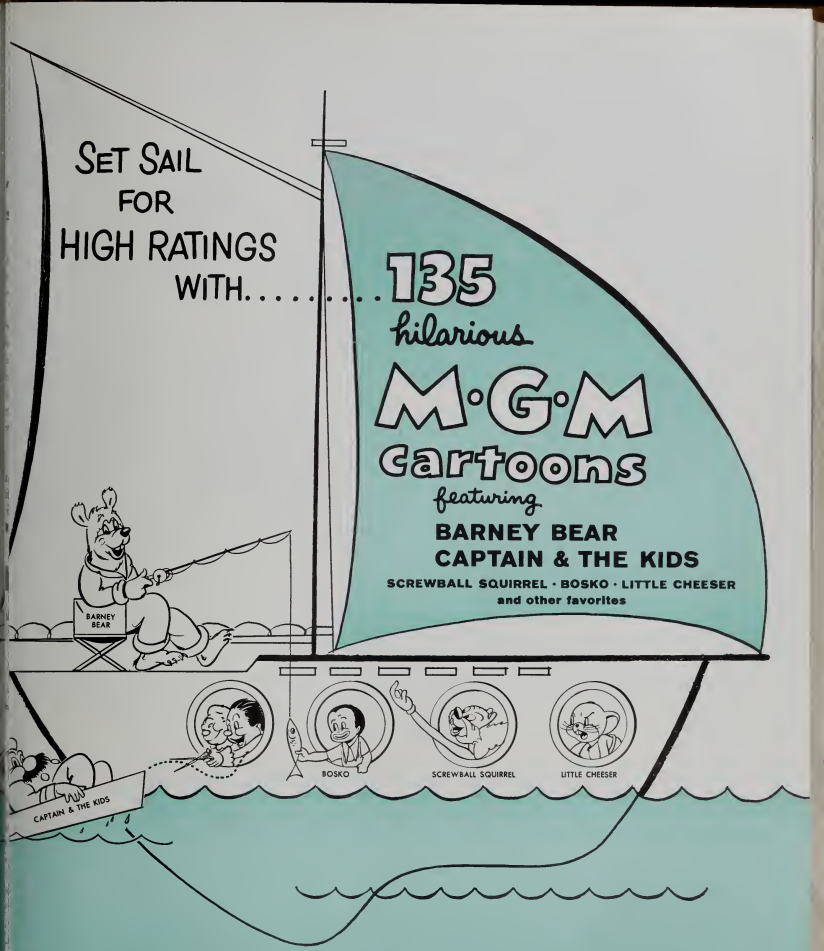
488 Madison Avenue

New York City

REPRESENTATIVES AT THE CONVENTION: William Dubois, v.p. cent. div.; Carl Russell, Midwest sls mgr.; Stanley Levey, mgr. special projects

HIGHLIGHTS: Charles Korvin appears in *Interpol Calling*, new half hour film being presented by ITC. *Sweet Success*,

(*Please turn to page 74*)



Rich rating rewards are yours when you dip into this fabulous treasure chest of M-G-M cartoons . . . featuring a host of laff-a-minute favorites created by such top-flight animators as Tex Avery and Hanna & Barbera. Every M-G-M cartoon offers top-quality, full animation, more visual excitement, more hilarious situations, and more fabulous sight gags. Watch those ratings zoom when one youngster tells another that your channel is programming these fun-packed M-G-M cartoons!



CONTACT US AT THE
NAB CONVENTION
ROOM 2406, CONRAD HILTON HOTEL

MGM·TV

division of Metro-Goldwyn-Mayer Inc.
1540 Broadway—New York, N. Y.



WNEW—New York KSYD—Wichita Falls, Texas WAMS—Wilmington KQEO—Albuquerque WHLO—Akron-Canton WING—Dayton KRIZ—Phoe

You'll get better results than you bargained for when you use an Eastman Represented Station. You'll be placing your client's message on top radio facilities in most of the top markets in America. Solid stations run by able and creative management—people who know the pulse of their listeners and how to hold their loyalty. And every East/man gets this full story to as many executives involved in the buying of time as it is humanly possible to reach. But it's results that count. So here they are. In 1959 the Eastman Represented Stations increased their total national billing 44% over the year before. We'd say the combination has paid off handsomely for every one concerned.

EASTMAN REPRESENTED STATIONS GET RESULTS.

Come up and see us at Executive House — Suite 2704



robert e. eastman & co., inc.

representing major radio stations

NEW YORK:	CHICAGO:	SAN FRANCISCO:	DALLAS:	ST. LOUIS:	LOS ANGELES:	DETROIT:
527 Madison Avenue	333 N. Michigan Ave.	Russ Bldg.	211 North Ervay Bldg.	Syndicate Trust Bldg.	Taft Building	Book Building
PLaza 9-7760	Financial 6-7640	YUkon 2-9760	Riverside 7-2417	CEntral 1-6055	HOllywood 4-7276	WOodward 5-5457

Dallas WEEP—Pittsburgh WAAB—Worcester WRIT—Milwaukee KWKY—Des Moines WCOL—Columbus, Ohio WPTR—Albany-Schnectady-Troy

FILMS

(*Continued from page 70*)

Jack Douglas effort, will also be available at this year's convention. *Jeff's Collie,* (the re-run of *Lassie,*) *Ding Dong School,* and *Four Just Men,* among others, will be part of the show.

MCA-TV — CH 2400

598 Madison Avenue

New York City

REPRESENTATIVES AT THE CONVENTION: David V. Sutton, v.p. film synd. div.; Wynn Nathan, v.p.; Lou Friedland, v.p.; DeArv Barton, v.p.; Jim Stirton, v.p.; Bob Greenberg, v.p.

HIGHLIGHTS: Attention-getters at the MCA-TV suite will be three new film series. Thirty-nine half hours available for each of the following: *Shotgun Slade* starring Scott Brady, Edmond O'Brien in *Johnny Midnight,* and *Coronado* with Rod Cammeron. *State Trooper, Mike Hammer,* and *Kit Carson* will also be shown.

MGM-TV — CH 2406

1540 Broadway

New York City

REPRESENTATIVES AT THE CONVENTION: Richard A. Harper, dir. of synd. & feature film sls.; Richard Yates, sls. rep.; Paul Mowry, sls. consultant; Charles Alsup, Western sls. rep.; Monroe Mendelson, promo. mgr.

HIGHLIGHTS: This year, MGM will concentrate its interests on films from its library. On the agenda will be 135 cartoons. More specifically, viewers will see *Barney Bear, Captain and the Kids,* and 101 *Pete Smith Shorts.* Although from the library, these films are new to the market.

NATIONAL TELEFILM ASSOCIATES — BL

10 Columbus Circle

New York City

REPRESENTATIVES AT THE CONVENTION: Harold Goldman, exec. v.p.; Jonny Graff, v.p. Eastern sls.; Marty Roberts, dir. of promo.; Oliver A. Unger, pres.; Eli Landau, chairman of the board; Marvin Lowe, acct. exec. Chi.; Allan Ash, acct. exec. Chi.

HIGHLIGHTS: National Telefilm Associates will be highlighting two film programs this year at the convention. *The Play of the Week,* a two-hour long series will be one of the offerings, featuring different stars in each episode. *Assignment Undercater,* a new half hour show, is the second program to be featured.

SCREEN GEMS — CH 2500

711 Fifth Avenue

New York City

REPRESENTATIVES AT THE CONVENTION: Robert Seidleman, dir. synd. sls.; Stan Dudelson, synd. sls. mgr.; Pierre Marquis, dir. ad & sls. planning; Dan Goodman, Eastern sls. mgr.; Dick Dinsmore, West ern sls. mgr.; Robert Newgard, Midwest sls. mgr.; Frank Parton, Sout western sls. mgr.; Don Bryan, Southern sls mgr.; William Young, Nort Central sls. mgr.

JAYARK — BL

15 East 48th Street

New York City

REPRESENTATIVES AT THE CONVENTION: Harvey L. Victo v.p. & gen. sls. mgr.; William Vidas, sls. rep. Midwest; Cransha Bonner, sls. rep.

HIGHLIGHTS: Jayark will center its attention at the conven tion this year on two film series. One for the children, *Bozo Th Clown.* Stars such as Gary Cooper, James Cagney, Barbar Stanwyck, and Lili Palmer can be viewed in the *Blockbuste Features,* the second series which is being highlighted.

TRANS-LUX TV CORPORATION — CH 190

625 Madison Avenue

New York City

REPRESENTATIVES AT THE CONVENTION: Richard Brandt pres.; Richard Carlton, v.p. sls.; Leo Brody, Eastern div. sls. mgr. Jack J. Brown, Midwest div. mgr.; Murray Oken, West div. mgr

HIGHLIGHTS: Trans-Lux will feature four prints from its film series *The American Civil War.* These, by name, will be: *Antie tam, Night of the Assassins, Appomatox* and *The Battle of Getty burg.*

STERLING

6 East 39th Street

New York City

REPRESENTATIVES AT THE CONVENTION: Elliot Abrams, gen sls. mgr.; Bob Schlessel, Midwest sls. mgr.

HIGHLIGHTS: This year at the NAB convention, Sterling will be presenting two film series. The first featured show is a cartoon series entitled *Captain Sailor Bird.* Comedians, *Abbott and Costello,* will appear in their old films as the other highlighted program.

MODERN TALKING PICTURES SERVICE INC. — CH 2119-A

3 East 54th Street

New York City

REPRESENTATIVE AT THE CONVENTION: Ralph J. DelCorso gen. mgr. of operations

HIGHLIGHTS: Modern Talking Picture Service will be center ing its attention at the convention this year on one hundred ne titles for the television market.

from **GATES**

THE NEW SENSATIONAL Cartritape

The Cartridge Tape Unit You've Been Waiting For!





Cartritape . . . the tape transport and playback unit of an tirely new system, designed to give the advanced broad- ster the ultimate benefit from magnetic tape cartridges.

Cartritape . . . with reproduction quality equal to first :e professional tape equipment. While Cartritape will rform essentially all programming duties, it is especially ited for superb reproduction of announcements, production ls, themes, and the top tunes of the week.

Cartritape . . . offering split-second operation. Several Cartritape units may be cross connected to give com- etely automatic programming segments. This is the answer t those who desire interspersed automatic and live or man- l programming from the same equipment. One switch nverts a Cartritape system from manual to automatic (and vice versa) operation in a split second. The precision operation of Cartritape allows the unit to be stopped and started between syllables without noticeable wow. It also permits consistently tighter cueing on the start of any programming segment than can be obtained with other similar equipment.

The system includes, in addition to Cartritape the Recording Amplifier, 4-channel Switcher, Remote Panel and other accessory items.

Developed and manufactured *exclusively by Gates*, the Cartritape is an excellent partner for the famous Gates Spot Tape Recorder, where even greater versatility is desired.

For complete information, write today for Bulletin CT-603 . . . yours for the asking.

GATES RADIO COMPANY

Subsidiary of Harris-Intertype Corporation

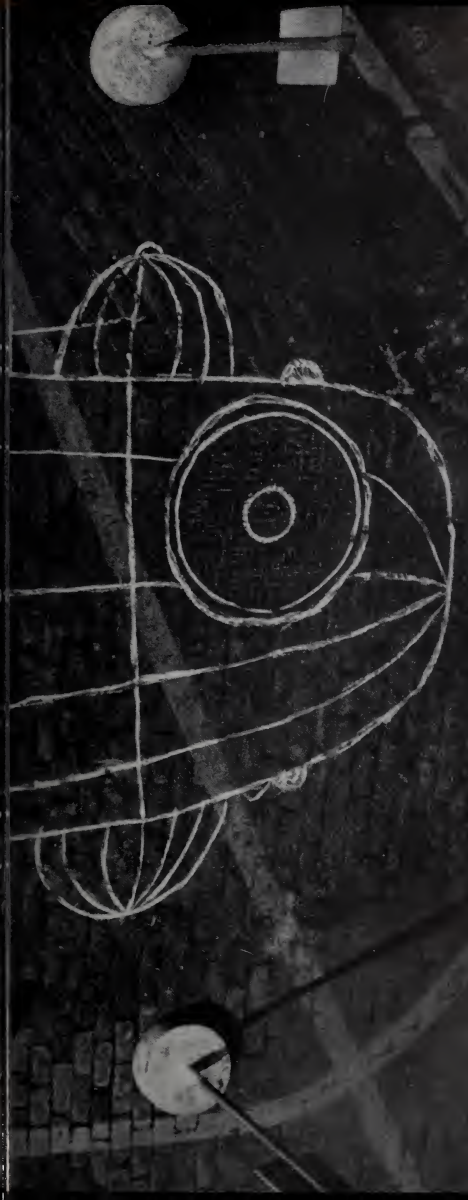
QUINCY, ILLINOIS

Offices in: HOUSTON, WASHINGTON, D.C.
International division: 13 EAST 40th STREET, NEW YORK CITY
In Canada: CANADIAN MARCONI COMPANY

GATES

HARRIS INTERTYPE CORPORATION





FROM THE SIDEWALKS OF NEW YORK TO THE VALLEYS OF THE MOON...

New York gets ALL the news on WRCA-TV. From Brooklyn to Bangkok... from Manhattan to Mars... wherever the news is made, whatever makes the news, New Yorkers get it all, get it fast via channel 4.

The story behind the story: people – the award-winning reporters, commentators and technical crews who man the world's largest broadcast news organization.

Chet Huntley and David Brinkley... Gabe Pressman, whose beat is the entire New York area... John K. M. McCaffery, whose "Eleventh Hour News" commands the largest audience of any local daily news program in the world... Ken Banghart and Bob Wilson... Bill Ryan and Leon Pearson. In millions of New York homes these names are synonymous with News.

And they're backed-up by a staff of over 500 located in seven permanent domestic and ten foreign NBC News Bureaus where the advanced techniques of electronic journalism are blended with an old-fashioned determination to deliver the whole story first.

The months ahead will be *newsworthy* months – crowded with political conventions, with meetings at the Summit, with journeys into space and with thousands of events, big and little. Watch for it all...

Where News Comes First on...

WRCA-TV • 4

NBC in New York

(*Continued from page 67*)

and on number of commercial "positions."

At NBC the record of the past six months shows comparable activity though NBC and CBS have differed in their approach to the problem:

5 November—NBC President Robert E. Kintner, testifying before the House Committee on Legislative Oversight, discusses background of quiz program problems, says that hearings of the Harris Committee "gave the public and also NBC the first established evidence of quiz show rigging."

He discloses that NBC has taken new steps to "detect, root out and prevent dishonesty on our quiz shows." These include a spot check of former contestants by professional investigators, extension of security provision to cover all audience participation programs, revision of program package contracts to include representations or warranties of honest conduct, and affidavits from all NBC executives in any way connected with quiz shows.

Kintner also announces that a new, special, professionally equipped investigatory unit has been set up at NBC, under the supervision of ex-FBI official Jerome Doyle, as temporary head. The new unit, says Kintner, will become a regular permanent part of NBC.

To provide a deterrent to possible future wrong doing, Kintner proposes Federal legislation, making rigging of broadcast contests a criminal offense, and offers a preliminary draft of such legislation.

29 November—In a newspaper advertisement, signed by Kintner and NBC Board Chairman Robert W. Sarnoff, the network offers a five-point "Statement on Television." The statement includes the following, "NBC assumes complete responsibility to the public for what appears on the NBC Television Network," and says, "We will crack down on improper practices, wherever they may appear, in programing or advertising."

30 November—James A. Stabile appointed v.p. in charge of NBC's new Department of Standards and Practices. Stabile's operation to include policy review of program and advertising standards, analysis of all radio/tv program practices, and management supervision of Continuity Acceptance Department.

4 December — In first directive, Stabile announces NBC will take direct control of arrangements to obtain prizes for any program on its facilities. Identification of prizes to be made in strict accordance with NAB Tv Code.

16 December — NBC policies regarding payola restated in new directives from Department of Standards and Practices. "Any NBC employee who acts in contravention of the foregoing . . . shall be subject to discharge forthwith."

30 December—Ernest Lee Jahncke Jr. named NBC Director, Standards, John A. Cimperman, Director, Practices.

26 January—Department of Standards and Practices issues new directives covering identification of recorded program material, and handling of news programs, interviews, and editorial opinions.

2 February—NBC sends copies of NAB Broadcast Standards and Tv Code to network and outside program executives, producers, directors, stresses need to abide by these standards and gives special emphasis to tv's obligation to the child audience.

2 February—NBC President Kintner, addressing a special meeting of the ANA, discusses steps taken by the network to "eliminate any questionable or borderline practices which may have developed over the past ten years of tv's tremendous growth," notes that 90% of NBC TV circulation is represented by stations who are Tv Code members.

26 February—Kintner and Sarnoff, in a letter sent to advertising agencies and clients, summarize NBC steps taken on quiz shows, free plugs, and other unethical practices, as well as tightening of standards governing claims, demonstrations. NBC pledges support for Tv Code, and cooperation with FCC, FTC, ANA, AAAA, and the Attorney General's office.

3. The ANA Record

The Association of National Advertisers, an organization of 650 leading companies, including nearly all of the nation's top tv advertisers began action on the current broadcast crisis at its annual Fall Meeting a Hot Springs, Va.

8 November—ANA Board of Di rectors meet in special session, draf statement of advertiser responsibili ties in tv.

9 November—ANA Board Chair man Donald S. Frost of Bristol My ers announces to membership, "It i our responsibility as advertisers t see that every aspect of tv with whic we are connected meets our obliga tion of fair play to the public."

NAB members urged, individually to begin an immediate review of thei own commercials and programs usin a simple test. "Would we be willin for the public to be fully apprised o *all* the facts and circumstances co cerning a particular program or com mercial?"

5 January—ANA, after series o conferences with FTC, FCC, NA and others, announces plans for a unprecedented special membersh meeting to deal with what Preside Paul West calls a "serious situatio affecting all advertising."

2 February—ANA special meetin in New York hears Earl W. Kintne Chairman FTC, Robert Kintne President NBC, James T. Aubre President CBS TV, Donald H. M Gannon, Chairman NAB Tv Code R view Board, Robert M. Ganger, Boa Chairman AAAA, and others outli the "crisis in confidence" whi threatens tv and advertising.

ANA members, in closed sessi vote for three-point program of a tion to 1) promote better worki relationship with the FTC, 2) esta lish continuing liaison between t tional advertisers and media a agency organizations which have initiate self-regulatory procedur 3) establish an Advertising Advis Council of "Elder statesmen" guide and advise the industry in building the credibility and acc ability of advertising.

1 March—ANA publishes "Le Rules of the Road to Honest Adv tising" by Gilbert S. Weil, Asso tion counsel, as guide for advertis in preparing and evaluating th copy.

Note: For a continuation of t record and a list of actions taken the AAAA and other groups, see n week's SPONSOR.

"Where else!
CBS Films, Suite 2319.*
First-class entertainment
is their specialty."



*AT THE CONRAD HILTON: YOU'RE INVITED!

Economee TV

78 Fact-Based Half Hours!



Host-Narrator TRUMAN BRADLEY

SCIENCE FICTION THEATRE

TV's unique series of space-age adventures with big name stars in exciting fiction dramas. Winning top multi-run ratings . . . Las Vegas 20.5, Wichita 24.8, Orlando 20.3, Harlingen-Weslaco . . . **27.4**

Economee TV

Citizen! Communist! Counterspy!



Starring RICHARD CARLSON

I LED 3 LIVES

From the secret files of a counterspy for the FBI, 117 gripping half-hour stories of the patriotic American who led three lives for his country. Buffalo 17.2, Colorado Springs 16.3, Honolulu 16.2, Albany-Schenectady-Troy . . . **24.9**

Economee TV

Action! Gallantry! Excitement!



Starring The Corps Of Cadets

WEST POINT

Economee's star-spangled rating winner now available for first off-network showings! Ratings like these: Buffalo 22.9, Philadelphia 19.2, Wichita 25.3, Green Bay . . . **26.3**

SMASH RE-RUN RATINGS

AND RESULTS.. for stations and advertisers!

Economee TV

Glorious as our country's history!



Starring The U. S. Midshipmen

MEN OF ANNAPOLIS

Already snapped up by a host of leading stations and advertisers who see top rating opportunities for this power-packed prestige series. Boise 28.4, Buffalo 20.2, Beaumont-Port Arthur 24.8, Charlotte . . . **28.7**

Economee TV

Mystery! Thrills! Romance!



Starring KENT TAYLOR

BOSTON BLACKIE

America's most successful mystery show! 58 high-scoring half hours with ratings like these: Birmingham 20.3, Buffalo 18.5, Mobile 21.0, Burlington-Plattsburgh . . . **25.2**

Economee TV

America's Favorite Family Show!



Starring MACDONALD CAREY

DR. CHRISTIAN

39 quality-produced, success-proved half hours winning sensational ratings like these for the show that delivers the all-family audience: New Orleans 21.2, Kansas City 18.6, Cincinnati 20.2, Pittsburgh . . . **26.8**

Economee TV

78 High-Rated Half Hours!



Starring DAVID BRIAN

MR. DISTRICT ATTORNEY

Rated No. 1 nationally time after time! Look at these recent multi-run ratings scored by these authentic behind-the-scenes law-enforcement dramas: Portland, Ore. 24.4, Albany-Schenectady-Troy 18.4, San Antonio 19.2, Birmingham . . . **21.3**

CURRENT FILES PACKED WITH SUCCESS STORIES

In market after market, for show after show, the story's the same: Economee TV series offer unlimited opportunities to strengthen programming, win larger audiences, build sales and profits! All series available for full or alternate sponsorship or as spot carriers to fit sales or program needs.

RATING-PROVED! ZIV-PRODUCED!

Economee TV

A DIVISION OF ZIV-UNITED ARTISTS, INC.
488 Madison Ave., New York 22, N.Y.

AT THE NAB Convention, we'll see you at our Hospitality Suite 2301 Hotel Conrad Hilton, Chicago April 3-6

Economee TV

Action and suspense . . . romance and humor!



Host HERBERT MARSHALL

TIMES SQUARE PLAYHOUSE

Top Hollywood stars, brilliant stories, and masterful showmanship in every half hour program. 39 exciting dramas with ratings like Philadelphia 13.6, St. Louis 19.5, Cleveland 20.6, San Antonio . . . **32.5**

Economee TV

Great new stars in each show!



Host-Narrator ADOLPHE MENJOU

FAVORITE STORY

78 success-proved half hours based on stories written by the world's greatest authors. Charleston 18.3, Huntington-Ashland 22.1, Birmingham . . . **31.3**

Economee TV

For 4 Years TV's Unquestioned #1 Series!



Starring BRODERICK CRAWFORD

HIGHWAY PATROL

156 half hours of the series whose incredible first run shattered every possible record! Riding high in rerun now with ratings like these: Shreveport 34.4 Fort Wayne 28.7, New York City 19.2, Knoxville **42.7**

BIG 6 FOR '60

6 modern approaches to one old broadcasting problem
finding the right music at the right price.

SESAC RECORDINGS announces the new all-LP mus
Program Service, brilliantly produced on hi-fi recordings and featuring the gre
names of the industry. Six different purchase plans to choose from. Outrig
ownership. Your choice of albums. New releases.

Popular, jazz, classical, country and western, religious, band music, and th
"DRUMMERS"* – SESAC's all-new recorded sales starters, station promos an
production spots.

To see and hear and learn about the Big Six purchase plans, visit the SESA
Hospitality Suite 1206A at the Conrad Hilton Hotel during the 1960 NA
Convention.

* Tradem

SESAC INC. THE COLISEUM TOWER
10 COLUMBUS CIRCLE • NEW YORK 19, N.



XAMINING new projector are Cellomatic's pres. Milt Rogin (L), exec. v. p. Tom Howell

EQUIPMENT EXHIBITORS

Here's who's showing what at the Convention and where you'll find the many new technical items on display

ADLER ELECTRONICS, INC.

EXHIBITION HALL—SPACE **24**

1 Le Fevre Lane
New Rochelle, N. Y.

epresentatives at convention

Ben Adler,
Alfred Strogoff
Stanley Lapin
Emanuel Strunin
Edward Galuska
Henry Shapiro
Mel Berstler
John Klindworth
L. A. Wallace
Robert Sinks
Willard Colvin
Arthur Turner
Roy Bright
Joseph De Bragga
James P. Quinn
Don Carmichael
Martin Silver

roducts

Adler (RT-3) Heterodyne Repeater -economical tv microwave system or multihop inter-city relays, TV-STL nd remote pickups. Features include 0-watt output, no demodulation, rystal-controlled frequency stability nd operation in the 2 kmc range.

Adler (UST-10, RA-7) 10-watt and 100-watt Translators are economical, FCC approved systems for extending tv station coverage to unserved areas. Translators now rebroadcast more than 100 vhf and uhf stations.

Adler (UST-100) 100 watt UHF TV Transmitter serves communities with locally originated programs plus network programing picked up off-the-air. This low power transmitter also can serve as the main station of multi-channel ETV systems.

Adler Unitized UHF Antennas—rugged, compact transmitting antennas for tv translator systems and originating tv stations.

Adler (VCA-1) Low Noise Preamplifier for use with translator and microwave systems in weak signal areas.

ALBION OPTICAL CO.

NORTH HALL—SPACE **39N**

1410 No. Van Ness Ave.
Hollywood 28, Calif.

Representatives at convention

Benjamin Berg
Arthur Challinor
M. Stechly

(*Please turn to page* 86)



QUEEN

Whether she's—wife—mother—or daughter—every home has at least one and not since good Queen Bess has she wielded such power. The household—her kingdom, her scepter, your checkbook. These Queens have become the country's main purchasing agents, spending or influencing the spending of 84% of the country's retail spendable income. She controls well over 60% of the nation's wealth . . . and over 35 million belong to a club—including school and church organizations. This club activity is their window on the world in general and their own community in particular. Aggressive—determined and loyal, they're waiting right now to be top salesmen and merchandisers for you and for your Station's clients — through CCA.

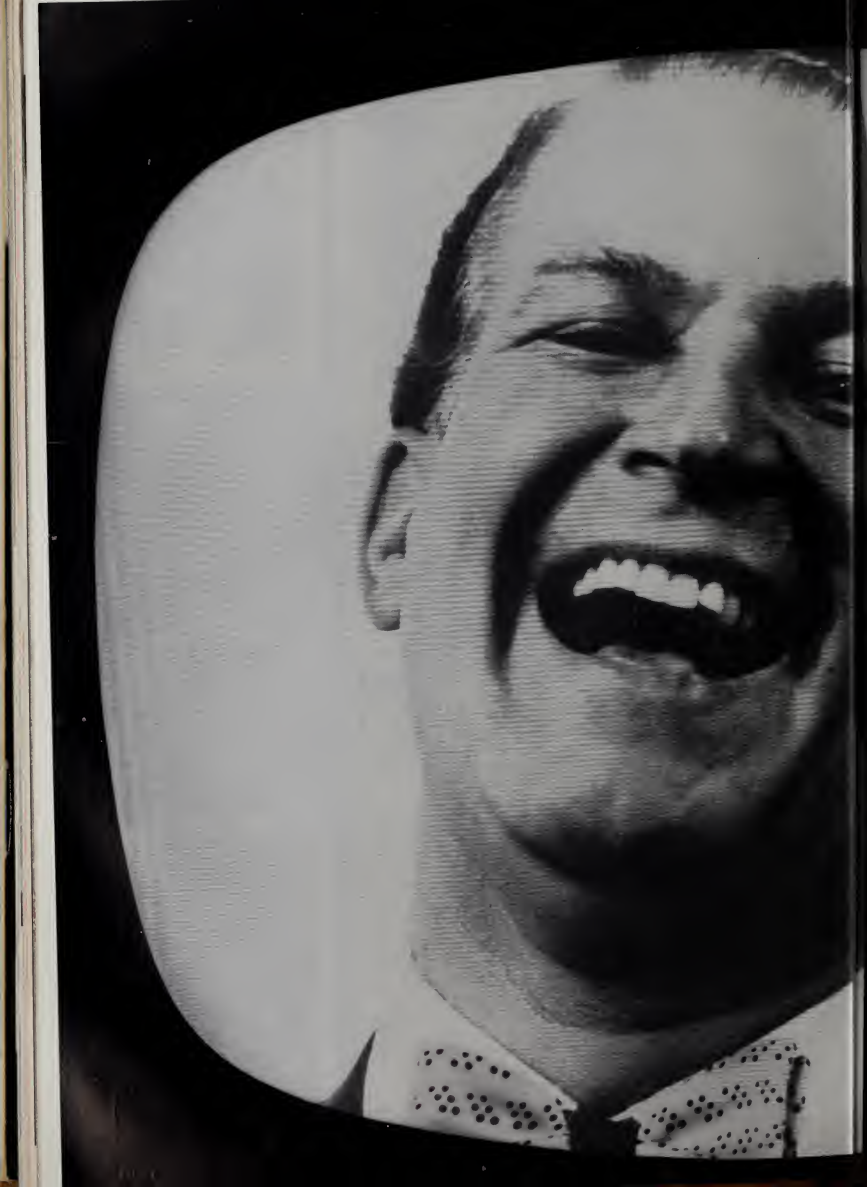
Three ladies is a good hand. Multiply by several thousand and you'll win every deal, if you put your money on clubs! Community Club Awards, 20 East 46th Street, New York 17, N.Y.

There are four other cards in this hand . . . giving your station an unbeatable combination of public service and promotion.

See us at the convention for the full story.

SUITE 2106 Conrad Hilton Hotel







The daytime picture was never brighter!

Latest safaris into Nielsen Country continue to bring back very bright figures indeed—for ABC Daytime TV. Look close and you can see a 25.0 Share of Audience. You can see 2.3 million homes being reached by ABC per average minute during the noon to 4 p.m. program block.

The same programming strategy that's been catapulting ABC-TV into No. 1 position week after week has been paying off during the day, too. In the last six months, ABC's Share has jumped by 38%, its average audience by 86%.

And this is a *special* audience. A younger audience with larger families. Three out of four ABC homes are in this market of real *consumers*...these people who respond most actively to the fun and games of a Beat the Clock starring Bud Collyer, or take the cheerful zest of a Gale Storm Show... the edge-of-your-sofa excitement of a Restless Gun... the fun and frolic of a Love That Bob starring Bob Cummings or, for that matter, a Who Do You Trust?

There's another bright figure in this ABC success story. That's ABC Daytime's CPM of $1.10. For as little as $7,633 per 1/4 hour, a sponsor gets everything. He gets time, talent, the *works*.

All in all, a very choice chartful of reasons why sponsors like Lever Brothers, Mastic Tile, General Foods, Renuzit, Johnson & Johnson, Vitamin Sales Co., Drackett, Restonic Mattress, Toni, Answer, American Red Ball Van And Beech-Nut: all compelling to choose ABC Daytime TV.

WATCH ABC-TV IN '60
(more people will)



The search ends

What's troubling you about your present station representation? ☐ Creativity? ☐ Manpower? ☐ Enthusiasm? ☐ Research? ☐ Aggressiveness? Do these words describe the kind of rep you're looking for? Well, the search can begin to end for you during the NAB convention,

in suite 2200

of the Conrad Hilton, where Adam Young, Steve Machcinski and Jim O'Grady would like to say Hello, and tell you the performance story behind our recent growth news: More manpower, more space, more facilities.

ADAM YOUNG INC.
YOUNG TELEVISION CORP.

NEW YORK • CHICAGO • ST. LOUIS • LOS ANGELES
SAN FRANCISCO • DETROIT • ATLANTA • NEW ORLEANS

EQUIPMENT

(*Continued from page* 83)

Products

Fixed focus and variable fo length lenses for television and m tion pictures manufactured by Ta lor. Taylor & Hobson. Englan Cooke Speed Panchro. Ortal. Varo lenses. Studio and outside broadc lenses. Servo controlled variable cal length lenses.

ALFORD MFG. CO.

EXHIBITION HALL—SPACE 25

299 Atlantic Ave.
Boston 10, Mass.

Representatives at convention

Harold H. Leach
Thomas E. MacKenzie

Products

Television broadcast antennas, plexers. coaxial switches. vestig sideband filters. rf measuring inst ments.

ALTO FONIC TAPE SERVIC INC.

NORTH HALL—SPACE 45N

4067 Transport St.
Palo Alto, Calif.

Representatives at convention

D. Allan Clark
Walter Merila

AMPEX CORP.

EXHIBITION HALL—SPACE 32

934 Charter St.
Redwood City, California

Representatives at convention

George I. Long. Jr.
Robert L. Sackman
Phillip L. Gundy
Neal K. McNaughten
Charles P. Ginsburg

Products

Ampex VR-1000B videotape corder for black and white recordi Ampex VR-1000B videotape reco er with color conversion access Marconi Mark IV image orthi television camera channel and as ciated equipment. Ampex VR-10 videotape recorder with switcha 405.525 and 625 line standards. A pex VR-1000B videotape recor with Ampex INTER-SYNC inters chronizing accessory. Solid state tical interval video switching equ

BLURRED



OR HEARD?

message is clear. People—adult people, particularly—listen to the CBS Owned Radio Stations, persuasive voices of seven of America's top ten kets. Active, alive listeners choose the C-O's use their programs are directed to listeners—to the fringe consciousness of people with their ls on other matters. Locally-produced programs ude live music, comedy, opinion forums, special ts, education, regional news, documentaries, rviews, sports, farm shows, business reports erything that interests people. And added to his is the unique strength of the CBS Radio work, with its schedule of star personalities, a, comedy, complete news coverage and anal-, public affairs and great live music. This is onsible broadcasting. It gets a responsive audi-. And generates response to your advertising!

HE CBS OWNED ADIO STATIONS C·O

PRESENTED BY CBS RADIO SPOT SALES

, Philadelphia; KCBS, San Francisco; KNX, Los Angeles; , Boston; WCBS, New York; WBBM, Chicago; KMOX, St. Louis

ment. Ampex models 300,351 and 352 professional audio recorders in rack, console and portable mountings.

BAUER ELECTRONICS CORP.

NORTH HALL—SPACE 38N

1011 Industrial Way
Burlingame, Calif.

Representatives at convention

Fritz Bauer
Paul Gregg
Duncan Peckham

Products

1000/250 watt and 5000 watt am transmitters.

BOGEN-PRESTO DIV.

SIEGLER CORP.
NORTH HALL—SPACE 46N

Route 4 and Forest Ave.
Paramus, N. J.

Representatives at convention

Thomas L. Aye
Lawrence E. Epstein

Products

Tape and disc recorders. Amplifiers and turntables.

CATERPILLAR TRACTOR CO

ENGINE DIV.
LOWER LEVEL LOBBY—SPACE 36

Industrial Engine Plant
Peoria, Ill.

Representatives at convention

C. U. Stone
R. V. Bradley
D. E. Shoupp
B. P. Bessert

Products

Diesel and natural gas electric sets for primary or standby power.

CELLOMATIC CORP.

NORTH HALL—SPACE 37N

756 7th Ave.
New York 19, N. Y.

Representatives at convention

Thomas B. Howell
Milt Rogin
Ernest Vetter
Owen Zapel
George Headon
William E. Walsh

Products

Cellomatic projectors, new composite animation projector.

COLLINS RADIO CO.

EXHIBITION HALL—SPACE 34

855 35th St. N.E.
Cedar Rapids, Iowa

Representatives at convention

E. S. Gagnon
H. O. Olson
B. V. Hite
F. C. Gebhardt
R. E. Richards
C. H. Smith
E. J. Maloney
F. H. Damm
R. M. Winston
E. G. Randolph
J. M. Haerle
J. H. Speck
C. P. Glade
T. W. Sharpe
E. C. Whitaker
E. L. King
E. J. Powell
J. F. Stanbery
H. W. Hepler
G. R. Schneider
F. P. Wallace
G. M. Bergmann
L. H. Leggett
R. N. Edwards
D. W. Hoisington
R. J. Henry
J. A. Chenoweth

Products

Am and fm broadcast transmitters, phasing equipment, antenna tuning equipment, speech input consoles, custom studio desk, remote amplifiers, remote control equipment, limiting control equipment, limiting amplifier, turntables, microphones, loud speakers, tape recorders, automation equipment, miscellaneous accessories.

CONRAC, INC.

EXHIBITION HALL—SPACE 23

19217 East Foothill Blvd.
Glendora, Calif.

Representatives at convention

W. J. Moreland
R. M. Alston
J. G. Jones
C. A. Nichols
K. Williams
P. Wickham

Products

Monochrome video monitors-audio-video receivers for "off-the-air" monitoring and rebroadcasting.

CONTINENTAL ELECTRONIC MANUFACTURING CO.

A Subsidiary of Ling Altec Electronics, I
4212 So. Buckner Blvd.
Dallas 27, Tex.
EXHIBITION HALL—SPACE 33

Representatives at convention

James O. Weldon
W. M. Witty
Thomas B. Moseley
Mark W. Bullock
Vernon Collins
Richard P. Buckner
Ray Tucker

Products

Am broadcast transmitters a transmitter remote control equipme

CONTINENTAL MFG., INC.

NORTH HALL—SPACE 41N

1612 California St.
Omaha 2, Neb.

Representatives at convention

Ray B. McMartin
Leonard Hedlund
Ray Unrath
Bob Farnsworth
Bruce Trimble

Products

Fm multiplex receivers, fixed f quency receivers, custom designed ceivers and monitors, audio am fiers—½ w and up, am-fm tun stereo amplifiers, radio intercom s tems.

DAGE TELEVISION DIVISION

THOMPSON RAMO WOOLDRIDGE IN
Michigan City, Ind.
EXHIBITION HALL—SPACE 3

Representatives at convention

Allan Finstad
J. L. Lahey
Wells Chapin
Lloyd Matter
William Elmendorf
Joseph W. Alinsky

Products

Television cameras, studio cam control equipment, transistori sync. generators, portable televis systems.

ELECTRONIC APPLICATION INC.

EXHIBITION HALL—SPACE 6

194 Richmond Hill Ave.
Stamford, Conn.

Representatives at convention

John Costello

Truus M. Skee
Vincent J. Skee

ducts

EMT 940 turntable, EMT/rever-ation unit, EMT special cables, T wireless micr. system, NAGRA 3 portable tape recorder, AKG and T studio and field microphones, G dynamic headsets, shock-proof r. stands, STELLAVOX miniature e recorder, SIEMENS & Halske del U-71 peak volume indicator em, EMT fm operations relay re-vers.

FAIRCHILD CAMERA AND INSTRUMENT CORPORATION

EXHIBITION HALL—SPACE 9A

580 Midland Ave.
Yonkers, N. Y.

presentatives at convention

Herbert M. Oshan
Gerard J. Morio
Richard Goldberg
Charles J. Sass
Edward Curry

ducts

Cinephonic 16", processor F-316.

OTO-VIDEO ELECTRONICS, INC.

EXHIBITION HALL—SPACE 19

36 Commerce Rd.
Cedar Grove, N. J.

presentatives at convention

A. J. Baracket
Joseph Carris

ducts

High definition film equipment pletely modularized, transistor-d vidicon camera, movie—slide—que multiplexer. High definition tv cameras with all-modular built- aperture and phase corrector and ible-cascode pre-amplifier, and ut panel video composite level er. Complete line of utility and fessional monitors all with plug-in dules, 8", 14", 17", 21", 24", and . in both portable and rack-mount- design. All-transistorized power plies, 3 ampere and 0.5 ampere ulators and silicon 25 ampere and mpere power rectifiers. All-tran-orized, completely modular sync erator, EIA interlaced closed cir- unit in 3½" of rack space. Com-e broadcast EIA sync generator ack-mounted and portable design transistorized module design—ght less than 10 lbs. Complete video test centers combining monoscope cameras, keyed video signal generators, bar-dot generators, sync generators, camera control units, as provided by Foto-Video to the Bell System, U. S. Air Force and to FAA. Foto products — The only complete line of tv light boxes for monochrome and color and complete sets of tv test slides, transparencies, opaques, and 16mm film.

GATES RADIO COMPANY

EXHIBITION HALL—SPACE 2

123 Hampshire St.
Quincy, Ill.

Representatives at convention

P. S. Gates
L. J. Cervone
Ed Wilder
N. L. Jochem
John R. Price
Gene Edwards
Tom Humphrey
Franz Cherny
Frank Grasett
Robert Hallenbeck
Wallace Warren
Abe Jacobowitz
Stanley Whitman
Joe Engle
Reck Morgan
Richard Spruill
Wm. Moats
London England
Urlin Whitman

Products

Am-fm-tv broadcast transmitters, audio systems, automatic systems for both full time and spot programing, spot tape recorders, transcription turntables, frequency and modulation monitors, remote amplifiers, leveling amplifiers, plus other representative broadcast equipment.

GENERAL ELECTRIC CO.

COMMUNICATION PRODUCTS DEPT.
TECHNICAL PRODUCTS OPERATION
EXHIBITION HALL—SPACE 31

Electronics Park
Syracuse, N. Y.

Representatives at convention

R. L. Casselberry
Harold B. Towlson
J. Wall
C. J. Simon
C. H. Jensen
A. F. Carl
M. R. Duncan
Charles H. Lake

Field sales representatives

J. H. Douglas
W. G. Broughton
R. W. Cochran
H. H. Condo
L. F. Page
E. H. Platt
J. M. Comer, Jr.
T. F. Bost, Jr.
V. H. Russell
R. E. Lauterbach
H. W. Granberry
J. F. Watter

Products

New (3) I-O color camera, new I-O, b&w camera, vidicon cameras (film and live), new b&w continuous motor film projector, relay switching system, transistorized sync generator, new b&w calibration monitor, audio console-transistorized, new remote audio amplifier-transistorized, full-sized section of vhf helical antenna, complete line of audio equipment, portable and rack mounted 2000 mc relay, 10 kw low & high channel tv transmitter.

GENERAL ELECTRONIC LABORATORIES, INC.

EXHIBITION HALL—SPACE 35

18 Ames St.-195 Massachusetts Ave.
Cambridge, Mass.

Representatives at convention

Victor W. Storey
B. T. Newman
Sal Fulchino
Paul Day

Products

15,000 watt and 1,000 watt fm transmitters with fm multiplex exciters including main channel exciter, subchannel generator and power supply mounted in cabinet as a complete integrated system.

GPL DIVISION OF GENERAL PRECISION, INC.

EXHIBITION HALL—SPACE 26

63 Bedford Rd.
Pleasantville, N. Y.

Representatives at convention

N. M. Marshall
E. J. Manzo
L. L. Pourciau
A. F. Brundage

Products

New high resolution 35mm film chain, studio & remote vidicon camera chains, video recorders, sync generators, video switchers, 35mm

telecast projectors, video & pulse distribution amplifiers, standard monochrome vidicon film chains, tv projection systems.

THE HARWALD CO., INC.

EXHIBITION HALL—SPACE 12

1245 Chicago Ave.
Evanston, Ill.

Representatives at convention

Robert Grunwald
Richard Wallace
Howard Bowen
Paul Browder
Sam Caldwell
Maurice Dalton
Ray Short

Products

Manufacture and distribute 16 mm film inspection equipment, 16 mm motion picture projectors including continuous projectors, 2x2 continuous slide projectors with related accessories.

HUGHEY & PHILLIPS, INC.

EXHIBITION HALL—SPACE 30

3200 No. San Fernando Blvd.
Burbank, Calif.

Representatives at convention

H. V. Claeson
J. H. Ganzenhuber
H. J. Geist
R. L. Lang
F. J. Little, Jr.

Products

Manufacturers of 300 mm beacons, obstruction lights, photo-electric controls, beacon flashers, special junction boxes, microwave tower light control and alarm systems, tower lighting isolation transformers, and complete kits for: tower lighting, sleet melter power and control.

INDUSTRIAL TRANSMITTERS & ANTENNAS, INC.

EXHIBITION HALL—SPACE 11

235 Fairfield Ave.
Upper Darby, Pa.

Representatives at convention

Bernard Wise
Eliot Baker
Clyde Heck, Sr.
Stanley Friedman
Robert Jordan

Products

Fm broadcast transmitters, fm multiplex equipment, remote control equipment, remote pickup equipment, fm relay equipment.

KAHN RESEARCH LABORATORIES, INC.

EXHIBITION HALL—SPACE 5

81 South Bergen Place
Freeport, N. Y.

Representatives at convention

Leonard R. Kahn
Kenneth B. Boothe

Products

The Kahn Model STR-59-1A stereo exciter-driver system permits compatible stereophonic broadcasts over a single am transmitter and for the first time a practical method is offered for stereo reception on two standard am receivers. When used with any standard am transmitter, the system produces two independent sidebands individually modulated by each stereo channel. Upper or lower sidebands can then be demodulated by conventional am detectors without inherent distortion and with marked improvement in audio fidelity. Thus, stereophonic reception is achieved by simply placing two standard receivers approximately six feet apart and tuning them to the respective upper and lower sidebands. When single receivers are tuned to the carrier in the normal am manner, both stereo channels can be received compatibly without loss of program balance. It offers the desired mass appeal of an all-am system, plus the unique advantage that the public has nothing to buy to be introduced to stereophonic broadcasting on the widest possible scale. It is expected that special receivers with single-control tuning and other improvements would be introduced later by various receiver manufacturers once the system is adopted. Installations include CJAD, Montreal; the major power station in Mexico City; and Radio Rumbos and Radio Continente in Caracas, Venezuela.

Compatible single-sideband adapters for am broadcasting transmitters. This new and thoroughly proven technique doubles effective transmitter power, greatly improves audio fidelity in average home receivers and reduces adjacent and co-channel interference. Transmitters require no engineering modifications, and reception is fully compatible on all am receivers.

Symmetra-peak, model SP-58-1A, a passive network widely used by broadcasters as an economical way to increase coverage range of am, fm and tv voice transmissions. Voice modulation increases of up to 4 d plus improved performance of AC amplifiers and limiters, is provided.

KLIEGL BROS.

EXHIBITION HALL—SPACE 17

321 West 50th St.
New York 19, N. Y.

Representatives at convention

Herbert R. More
James Jewell
David Safford
Wm. Morris

Products

Kliegl Bros. manufactures a co plete line of tv lighting fixtures, a cessories, wiring devices and lighti selection and control equipment f monochrome and color telecastir The new and revolutionary SCR sen conductor dimmer using the silic controlled rectifier will be feature Assistance in the planning of lighti and associated facilities is availab

LUMITRON DIVISION

METROPOLITAN ELEC. MFG. CO., IN

EXHIBITION HALL—SPACE 15

2250 Steinway St.
Long Island City, N. Y.

Representatives at convention

Jim Connolly
Tony Dituro
Paul Shapiro
Jim Shelley
Charles Shevlin

Products

Light control systems, dimmer c trols, studio lights, switch gear, pa boards, bus ducts, main service s plies, LO-OHM switches, Pressu Tite switches.

MACKENZIE ELECTRONICS INC.

EXHIBITION HALL—SPACE 98

145 West Hazel St.
Inglewood 3, Calif.

Representatives at convention

Louis G. MacKenzie
Wayne W. Graham
Norman Ostby

Products

Multi-channel program repeat automatic announcing machines.

MINNEAPOLIS-HONEYWEL REG. CO.

EXHIBITION HALL—SPACE 10

Wayne & Windrim Aves.
Philadelphia 44, Pa.

LOWEST cost per thousand

WIBW·TV PROVES IT



You have to buy Topeka to cover the rich, growing 38-county Topeka Market. Get the facts from your Avery-Knodel man.

LOWEST COST PER THOUSAND

The November Topeka ARB Report proves WIBW-TV is an outstanding spot and network buy, day or night. YOU GET WHAT YOU PAY FOR ON WIBW-TV.

* Lowest cost per thousand for CBS-TV nighttime and daytime programs when compared with five other CBS affiliates in Kansas and Missouri (November 1959 ARB)

WIBW·TV
CHANNEL 13
TOPEKA
CBS NBC ABC
Division of Stauffer-Capper Publications

Representatives at convention

George W. McKnight
Gustave Ehrenberg

Products

Transmitting station automatic logging equipment and remote control automatic logging equipment.

MINNESOTA MINING & MFG. CO.

MAGNETIC PRODUCTS DIV.
NORTH HALL—SPACE **40N**

900 Bush Ave.
St. Paul 6, Minn.

Representatives at convention

D. E. Denham
W. H. Madden
D. T. Windahl
C. L. Alden
B. A. Holmberg

Products

"*Scotch*" Brand magnetic tapes and related products.

MIRATEL, INC.

NORTH HALL—SPACE **47N**

1088 Dionne St.
St. Paul 13, Minn.

Representatives at convention

William S. Sadler
H. E. Kurzweg
N. C. Ritter

Products

Television video monitors and Citizens Band radio transmitters-receivers. Conelrad receivers. Regulated power supplies and audio-controlled relays. Program failure alarm.

PROGRAMATIC BROADCASTING SERVICE

A DIVISION OF MUZAK
EXHIBITION HALL—SPACE **1**

229 Park Ave. S.
New York 17, N. Y.

Representatives at convention

John Esau
Robert H. Prater
Robert E. Fender
Gus Webber
David Bain
Joseph W. Roberts

Service

Automatic broadcast equipment music programing service. Programatic will be showing its complete, fully automatic radio programing service in action. Sold and/or leased as a complete package-equipment and adult music programing-Programatic engineering and sales representatives will demonstrate how commercials and complete prerecorded local programs (along with network cut-ins, if desired) may be automatically integrated into virtually any type of broadcast schedule.

RADIO CORP. OF AMERICA

INDUSTRIAL ELECTRONIC PRODUCTS
EXHIBITION HALL—SPACE **21**

Front & Cooper Sts.
Camden, N. J.

Representatives at convention

T. A. Smith
C. H. Colledge
A. F. Inglis
E. N. Luddy
J. P. Taylor
E. C. Tracy
M. A. Trainer
V. E. Trouant
J. W. Wentworth
H. W. Wyllie
P. Bergquist
P. A. Greenmeyer
J. L. Grever
E. T. Griffith
J. E. Hill
A. M. Miller
D. Pratt
W. B. Varnum
R. B. Houston
C. F. Strawley
B. K. Kellom

Standard products engineering

L. E. Anderson
T. J. Boerner
J. E. Dilley
H. E. Gihring
T. Gluyas
H. N. Kozanowski
A. H. Lind
F. R. McNicol
J. H. Roe
H. W. Westcott
J. E. Young

RCA broadcast and television products

Monochrome and color television equipment, uhf and vhf television transmitters, am/fm transmitters, television tape equipment, audio equipment, monitoring equipment and test equipment for am, fm and tv stations. Television mobile equipment, tv cameras, control room equipment, am, fm and tv antenna systems, transmission line, tower lighting and accessories. Radio and tv station automation equipment. Microwave relay equipment.

RADIO CORP. OF AMERICA

TUBE DIV.
EXHIBITION HALL—SPACE **21**

Harrison, N. J.

Representatives at convention

H. C. Vance
J. E. Kelly
R. E. Johnson
R. E. Lawrence
G. Dymacek

Products

Electron tubes and semiconduc devices.

RAYTHEON CO.

EQUIPMENT DIV.
EXHIBITION HALL—SPACE **1-A**

225 Crescent St.
Waltham 54, Mass.

Representatives at convention

Len Walker
Ray Kendall
J. J. Sedik
Hugh Bannon
A. F. Conrad
H. J. Geist
Duane Crawford

Products

KTR microwave television re systems for remote pick-up or S applications. 7,000 and 13,000 Portable and rack-mounted for NT color and simultaneous audio. T program audio channel units for plication to existing systems. Mi wave waveguide accessories includ antennas, waveguide, diplexers, et

SARKES TARZIAN, INC.

EXHIBITION HALL—SPACE **18**

East Hillside Dr.
Bloomington, Ind.

Representatives at convention

Biagio Presti
Dan Meadows
Neff Cox, Jr.
Wendell Fuller
Gene Keith
Bill Tarr
Miles Blazek
Don Bower
Roy Hackmeyer
Lewis Hildinger
Robert McCoy
Charles Moore
Nubar Donovan
Charles Tudor
Richard Huffman
George Morel
Hubert Huffman
Valdemar Fagerlie
Ted Rhodes
Henry Cronin
Lyman Abbott

harles Clapham
arkes Tarzian
ack Roden
Morrell Beavers

ducts

leterodyne microwave relay, tv transmitters, complete tv station kages — including studio equipt, tv studio equipment, including: ge orthicon cameras—vidicon stu- cameras—vidicon film cameras— o switchers—master monitors— e generators, audio equipment.

SCHAFER CUSTOM ENGINEERING

EXHIBITION HALL—SPACE 14

235 South Third St.
Burbank, Calif.

resentatives at convention

Paul C. Schafer
t. Paul Comstock, Jr.
om Magowan
ames Brown
aye Smith

ducts

utomation — automatic program- tape cartridge recorder/player, ote control equipment.

STANDARD ELECTRONICS

EXHIBITION HALL—SPACE 28

Lakewood Rd.
Farmingdale, N. J.

resentatives at convention

V. H. Zillger
. T. Campbell
eed Haythorne
immy Evans
. R. Taylor
oe Ewansky

ducts

Exhibiting — All new space-saving ipment, 250 watt fm transmitter stereo or multiplex, 5 kw fm smitter for stereo or multiplex, kw fm amplifier and transmitter, –stl units, fm—mtl units, fm/am/ -audio console, fm Serrosoid ® re- cement modulator for fm/fm ste- and multiplex use—for modern- g Western Electric and other old- fm transmitters, fm Serrosoid ® acement modulator for modern- g DuMont tv transmitters. These ipments contain features well ac- ed by the broadcasting industry, le famous by the standard elec- ics line of tv equipment such as -a-unit, patchover, space saving, nomical operation, low tube cost ng tube life.

TELECHROME MFG. CORP.

EXHIBITION HALL—SPACE 20

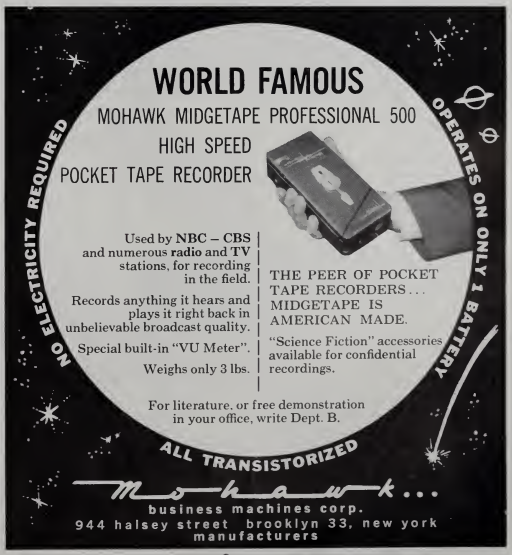
28 Ranick Dr.
Amityville, L. I., N. Y.

Representatives at convention

J. R. Popkin-Clurman
H. Charles Riker
E. B. Herman
Dave Chapman
Don Dudley
S. S. Krinsky
Ray Wulfe

Products

Telechrome will demonstrate a number of its latest equipment with extensive applications in the fields of color tv, broadcast equipment, three new types of studio cameras, video transmission facilities, testing and telemetering, with a complete line of transistorized power supplies featuring: 1. Model 490A. Special effects generator with joy stick control for wipes and matting. For use in monochrome and color tv with live video tape film programing. 2. New 4½" image orthicon camera, studio vidicon camera, 3-V color camera, featuring fast warm-up, super stability, low-light level sensitivity. 3. Model 1003A. Vertical internal test signal keyer. New signal for testing and control during programing monochrome and color tv. 4.Model 1003D. Video transmission test signal generator—the only portable and standard rack mounting unit which produces multi frequency bursts, stair steps, modulated stair step, window signals, including composite sync. The precision test signal generator produces composite television wave forms for measuring amplitude vs. frequency, differential amplitude vs. amplitude, dynamic linearity, differential phase vs. amplitude, high frequency transient response, low frequency phase or streaking, smears, mismatches, etc., of individual units, amplifiers, cables, etc., in all parts of the tv system from the studio thru all local facilities, including the transmitter. Portability makes the model 1003D ideal for checking facilities anywhere designed for video tape testing. 5. Model 1005SA1. A new high quality portable sync generator, featuring magnetic core binary counters, delay line governed. 6. Model 1073D1. Sin²window generator — a new portable test unit which produces a new type of wave form for testing



any part or all of a tv pulse system for amplitude and phase characteristics "go-no-go" indication simplicity. 7. Model 1007B. Portable video transmission test signal receiver for precise measurement of differential phase and differential gain.

Other featured equipment will be the chromoscope (Vector display) which provides differential phase measurements to .01°, envelope delay curve tracer, chromolizer (portable color signal generator), and new polaroid camera equipment for checking and recording differential phase, multi burst, amplitude and window signals.

TELECONTROL CORP.

NORTH HALL—SPACE **44N**

1418 W. 166th St.
Gardena, Calif.

Representatives at convention

John W. Doering
Leroy Jorgenson

Products

Video-audio distribution systems, studio video switching systems, master control switching systems.

TelePrompTer CORP.

EXHIBITION HALL—SPACE **22**

311 W. 43rd St.
New York 36, N. Y.

Representatives at convention

Irving B. Kahn
Hubert J. Schlafly
William Sargent
E. J. Spiro
Ted Atwood
Joseph Munisteri
Ted Boisumeau
Joe Kovalchik
Brad Macy

Products

Manufacturers and suppliers of equipment and services for television stations and networks, motion picture studios, public speakers, conventions and group communications. Products and services to be displayed include: 1. The TelePrompTer Model V cuing equipment, featuring selector dual hand control, ring control, foot pedal, tellens adapter and new accessories. 2. The new TelePro 6000 rear screen projection system with 65 slide-per-minute changer, short throw, complete remote control, dramatic light power, new automatic dowser. 3 New single contact 12 channel TeleMation Automation of pre-set effects through TelePrompTer equipment. Spacesaver. 4. Various control modules.

TELESCRIPT-CSP, INC.

EXHIBITION HALL—SPACE **8**

155 W. 72nd St.
New York 23, N. Y.

Representatives at convention

Robert Swanson
Curt Howard
Peter Jackson
Trig Lund

Products

Tv studio prompting equipment, rear screen projectors, edit pulse visualizer, polarization effects kit. Orbiters.

TELEVISION SPECIALTY CO.

DIV. OF FEDERAL MFG. & ENG. CORP.

NORTH HALL—SPACE **43N**

1055 Stewart Ave.
Garden City, N. Y.

Representatives at convention

Howard Ryder
John Schlageter
Lawrence Scheu

Products

Television specialty company kinescope recording cameras; transistorized 16mm S-O-F newsreel cameras, with portable power pack; 16mm film inspection equipment; 35mm cameraflex movie cameras.

TOWER CONSTRUCTION CO.

EXHIBITION HALL—SPACE **16**

2700 Hawkeye Dr.
Sioux City, Iowa

Representatives at convention

M. M. Lasensky
C. A. Wright
G. S. Chesen
A. C. Tilton

Products

Towers, am, fm, tv, microwave erection service.

U. S. ARMY

NORTH HALL—SPACE **42N**

Office, Chief of Information
Washington 25, D. C.

UTILITY TOWER CO.

EXHIBITION HALL—SPACE **4**

3140 Northwest 38th
Oklahoma City, Okla.

Representatives at convention

C. E. Nelson
Jerry Nelson
V. G. (Bud) Duvall
Nathan Sholar

Products

Radio tower manufacturing a
erection

VISUAL ELECTRONICS COR

EXHIBITION HALL—SPACE **27**

356 W. 40th St.
New York 18, N. Y.

Representatives at convention

James Tharpe
Pat Gallagher
Morris Mayers
Bert Kupperman
Cecil Grace
Jim Sims
Felix Bonvouloir
Wayne Marcy
Dick Witkovski
A. R. Hopkins
A. W. Greeson, Jr.
Al Kallman
L. C. Radford, Jr.
Leo Darrigo
Robert Jonschur
Robert Richards
Mrs. Jess Rafsky

Products

Program automation for video
audio systems featuring the "super
equipment from specialist manu
turers" which Visual sells nationa
Visual Electronics' nationwide s
of field engineers will be on hand
demonstrate equipment for all br
cast needs in the following categor
Tv area—visual automation syste
TARC switchers and plug-in w
form monitors, *power sources*
transistorized power supply syst
Mackenize program repeater
FAVAG master studio clock syst
GPL high resolution vidicon film
tem, CONRAC picture monitor
EASTMAN 16mm tv project
Smith-Florence Faultfinder, Pro
transmission line, Decca weather
dar. Superior self normalling v
jack, Dynair video and R. F. di
bution equipment.

Am area—Continental transmi
and remote control systems, br
cast electronics Spotmaster, Alte
dio console, microphones, Nems C
monitors, field strength meter,
fectone tape recorder.

Fm area—GEL transmitters
multiplex exciters, audiomation
players for background m
Browning multiplex receiver e
ment.

Interview: Gene Fitzgerald

Penick & Ford Advertising Manager tells why he chooses
WLW TV Stations and WLW Radio for My-T-Fine Puddings and Swel Frosting Mix

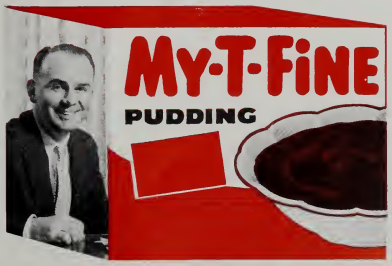




"The WLW Stations take the cake for offering advertisers the big 3 in broadcasting —PROGRAMMING, AUDIENCE, PROMOTION!"



"This programming has helped give us a mighty fine position in the market and the loyal program audience helps create a loyal brand consumer."



"And for the cherry on the cake, we welcome the Crosley Stations practical promotion and merchandising help."

Call your WLW Stations' Representative . . . you'll be glad you did! The Dynamic WLW Stations

WLW-I Television Indianapolis

WLW-D Television Dayton

WLW-C Television Columbus

WLW-T Television Cincinnati

WLW-A Television Atlanta

WLW Radio

Crosley Broadcasting Corporation a division of Avco


"Who'd think you could do it 720 different ways in 720 minutes!!!"
"MUSICAL-TIMECASTER" . . . the greatest innovat
in radio programing since jingles . . . at C.R.C.'s su
at the Sheraton-Blackstone
• your own customized jingles sing the time
• automatically cues the tape to the exact minute
Commercial Recording Corporatio
P. O. Box 6726 3104 Maple, Dallas 19, T
Tom Merriman, president • Bob Farrar, vi
Dick Morrison, vice pres., gen. sales mgr.

PONSOR ASKS

(continued from page 53)

on't expect it to substitute for good ograming. It can't. But it can and ould convey the specialness, the ality of your programing. If it n do this, it will have done its job.

liott M. Sanger, Jr., *promotion manager, WQXR, New York*

Every once in a while, someone ll say to me, "I wouldn't think u'd *have* to promote WQXR.



We tell advertisers how we are different

esn't everyone know about it?" It is true that WQXR is widely own, both along Madison Avenue d among a vast number of literate dio listeners in and around New rk. Yet there are still misconcep- ns about WQXR.

You could gather from the foregoing that perhaps our promotion—at least our sales promotion—is designed to educate. Well, perhaps it is. We think we are different from other radio stations and we like to tell advertisers why we think so and why our kind of broadcasting and our kind of audience is valuable to them. We know that our classical music format appeals to people who have higher incomes and better education and who thus represent an important segment of the rich and huge New York market. And we believe this audience can best be reached through certain techniques that have proved successful for many WQXR advertisers.

While our promotional "story" may be different from that of many stations, the techniques we use in disseminating it are quite standard. We issue a regular flow of direct mail brochures, research material and press releases; we use some trade paper advertising, and we are constantly asked by our sales staff to prepare presentations for specific accounts. In all of this, we hammer hard at the theme of WQXR's "uniqueness."

D M

Meet

McGAVREN T-V

Television Station Representatives

NEW YORK • CHICAGO • DETROIT
SAN FRANCISCO • LOS ANGELES • SEATTLE

FOR FACTS ABOUT NATIONAL SALES
. . . *ask the man who knows!*

at the
EXECUTIVE HOUSE

DAREN F. McGAVREN, President
KEN JOHNSON, Executive V.P.

N.A.B. CONVENTION
April 3rd thru 7th

the nation's finest commercial atmosphere

A HIGHLY-RATED PRESTIGE BETTER MUSIC STATION

WPBC

Adult Radio

MINNEAPOLIS - ST. PAUL

William V. Stewart - President

Nationally represented by

Daren F. McGavren Company

PROGRAM CONTROL

(*Continued from page 37*)

there's a danger that it might be removed and topple the others.

There are really only two things that might be said against network control: (1) That it encourages Washington to breathe still harder down network necks, and (2) that the past track record for wholly developed and produced net shows hasn't always been the greatest; they frequently bomb or fail to sell out.

Agency/sponsor interest in controling a show goes back many years to the days when practically every big network radio show was the chattel of a JWT, BBDO or B&B. Agencies bought scripts, cast and produced shows, wrote talent contracts, publicized stars. Radio networks sold time, supplied studio facilities.

The pattern—or at least the desire for this pattern — followed into tv when it came along. But as tv shows became more spectacular and much more expensive, agencies began relinquishing more of their "control" to the networks (or bought packa from producers) as an easier way get quality shows without having turn into production collossi.

Actually the whole idea of age show control was a sharp depart from advertising practices and o radio brought it about. In ma zines, the advertiser was responsi only for the space he bought— for the editorial content of the pa around him. In radio, he sudde became responsible not only for commercials but for the entert ment that surrounded them. A l clients and agencies liked the i and still do. In a recent *TV G* story, Chuck Crowley, tv manager Du Pont, said, "We consider ou programs to be our personal cal cards to the public and we feel want to be able to say what is those cards." Many other adverti and agencymen are reluctant to y production reins to a network or side producer. But in recent ye there's been a drift toward con shared by sponsors, nets, produc

The present climate in Washing however, has raised the issue ag Now it appears many agencies advertisers would be glad to see nets take over the biggest share control—including answering q tions from Congress. But here where a schizoid tendency slips

"Once the gale in Washing blows itself out," one adman SPONSOR, "for how long do you t agencies will want to see nets in tually full control? You can't vorce advertising from the hu equation, and everyone likes to a pat on the back. Remember many an agency has built quit reputation through picking or troling" a high-rated tv progr They can lose their bargaining p with a client if the network gets show credit. The client may that old 'So whattaya do for 15%?' question."

Other admen expressed the s doubts about agency willingnes let the nets run too far with the Not only may they lose credit f hit show, but they risk considera on a flop. For too long, agen have been identified in the trade tv shows, and even if they shout l ly that they had nothing to do the production of a net-contr show, they are in danger of l partly blamed for it anyway.

Now . . . for the First Time, Every Independent Station Can Own the All-New

Cellomatic®

ANIMATION PROJECTOR



NOW YOU CAN HAVE live, on-the-air or taped animation . . . quickly, easily . . . without costly motion picture film . . . as used successfully by all the national networks since 1954. Cellomatic's new projector, to be shown for the first time at the NAB Convention, brings this equipment within every TV station's budget . . . for newscasts, commercials, weather shows, sports round-ups and general programming. Be sure to see our exciting demonstration at the Cellomatic Booth!

Model 45: one of three revolutionary new models.

See our Full Line of Animation Projectors at NAB--Booth 37N

Cellomatic CORPORATION

756 Seventh Avenue • New York 19, New York

Leaders in Audio-Visual Equipment

We of BMI *are proud to receive this honor...*



BROADCAST MUSIC, INC.

589 Fifth Avenue • New York 17, N. Y.

BMI
1940
1960

BABIES

(*Continued from page* 45)

"We think we're reaching new mothers as soon as they're home from the hospital. They're not running around or doing too much housework for a while, and we've scheduled commercials to run once every hour between 10:15 and 3:45."

The Heinz tv package was bought only seven weeks ago, and accounts for about 25% of the total ad budget. Heinz and Gerber are unique in their distribution in that both are national. Most of the others are regional. This is why network patterns aren't as suited as spot to many companies.

Clapp's baby foods, for example, still relies most heavily on "personal" contact at the local level and on print. It's a regional brand but has two unique advantages over the competition, says Frank L. Henderson, v.p. and account supervisor at SSCB.

"We're a penny less than competitive brands, and we're the first baby food on the market (1921)."

The marketing problem he sees: "Isolating the actual prospect—the pregnant woman or the new mother—in buying the coverage of any medium." He sees a considerable waste, but suspects that much circulation which seems to be waste is actually contributing to sales by influencing the mother. In his opinion, the supermarket is the most influential outlet.

The drugstore, of course, is the best retail outlet for the toiletries and sundries manufactured for babies. One of the biggest items—accounting for about $57 million a year in sales—are diapers and baby pants. One of the biggest producers is Playtex, handled by Reach, McClinton, agency.

Some of the special marketing problems, as outlined by account supervisor Bernard M. Lewy: "Only about 20% of all women use diaper services, and this is our potential market. But a diaper service is usually less expensive than constant use of our Dryper would be (some $3 a week), so we stress use of these disposable diapers while traveling." Playtex and Johnson & Johnson dominate the disposable diaper market, with about 45% of the sales for each. Kleinert is top seller in the pantie field.

Playtex, owned by International Latex, uses heavy spot tv in more than 100 major market areas only, supplemented with occasional ra—all scheduled on a barter ba with stations. Why tv? Mr. Le answers: "We prefer daytime, wh we reach almost all of our prospe if they're reachable by any medi And it gives us a greater spread."

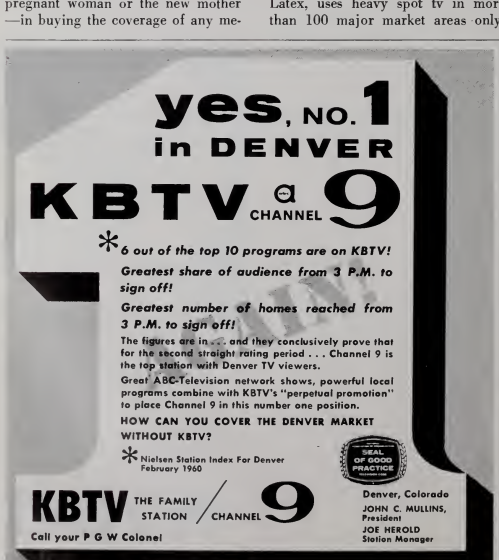
Mennen Co. is using tv for first time with a daytime net sched (see chart, page 45) aimed at yo women, pregnant women and moth with *I Love Lucy* on CBS TV.

Mennen's account supervisor Grey agency has scheduled comm cial mentions for the lotion, pow and oil with copy carrying str emotional appeals. In his opini "Women in the early stages of pr nancy are still involved with th own needs. They're concerned ab the loss of the figure, whether the still attractive. But about the sev month of pregnancy they switch t focus of attention to the baby, a are concerned with its needs and future." The latter stages of pr nancy are when he thinks the str est sales appeal can be made.

In Mennen commercials wri play down the actual reminders hospitals and the birth process emphasize mood and the happi after the baby is born. Women proaching childbirth "are tense anxious, and they don't like to reminded of it," he says.

Mennen also attempts to estab a company image "of quality product and authority as a ma facturer in the baby care field, feeling of humanity and charm. want women to accept the fact our baby products do more t just perform the functions expe of them and to think they hav built-in product performance adv age." And tv seems the best m for getting the message across bec "readers aren't necesarily view and we're trying to reach as m young women as possible at the efficient cost with an exciting, matic message."

There are common themes in b the print and the broadcast copy most of these baby product c panies. Response and attentive is always high in pictorial prese tion of babies themselves. Also, m of the companies combine proo sell with subtle hints on how to for a baby (Heinz), humor (a Dry jingle by Playtex, keyed to "How I am"), mood (Mennen).



Carbonated fun, sizzling excitement, pulsating public service... these are the ingredients which give Crowell-Collier stations that frolicking, effervescent sound ... a sound of complete freedom of expression devoid of impediments that bind creativity so necessary to keep a radio station dominant in its market.

Crowell-Collier fun-excitement-public service programming is aimed at the warm, fun-loving hearts of the people. No attempt is made to cover up the natural, warm feeling generated by Crowell-Collier air personnel.

This freedom of expression then is the element which provides the fun-excitement-public service... the distinguishing facets of Crowell-Collier programming.

UNINHIBITED



KDWB
MINNEAPOLIS/ST. PAUL
John M. McRae, Gen. Mgr.
Natl. Sales Reps:
Avery-Knodel, Inc.

KEWB
SAN FRANCISCO/OAKLAND
Milton H. Klein, Gen. Mgr.
Natl. Sales Reps:
The Katz Agency, Inc.

KFWB
LOS ANGELES
Robert M. Purcell, Gen. Mgr.
Natl. Sales Reps:
John Blair & Co.

"first in contemporary communications"
CROWELL-COLLIER BROADCAST DIVISION
Robert M. Purcell, Director

From 5:30 to 10:00 a.m., WRC's Al Ross gives Washington listeners what they want. Ross' early morning music and news pr "Your Timekeeper," consistently attracts the largest morning audience in the Capital area. And WRC goes right through providing the special sounds of local news, adult music, regular traffic and weather checks . . . plus . . . nation-wide and wor reports from the largest broadcast news organization in the world. Result: WRC delivers the buying public throughout the politan coverage area. The Capital wakes . . . and stays . . . with WRC because WRC is tuned to **THE SOUND OF THE S**

WRC · NBC OWNED · 980 IN WASHINGTON, D. C. · SOLD BY NBC SPOT SA

SOURCE: NSI, WASHINGTON AREA, DEC



2 APRIL 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

Politicians as a rule don't like polls hence there shouldn't be any surprise in the announcement of the Harris Legislative Oversight subcommittee that it's laying a foundation for probing tv rating methods.

The group has hired the American Statistical Association to study the soundness of the various rating system and the ASA, in turn, has hired three outside experts.

Says Harris: it appears that networks program their prime time in line with program ratings and so it is **vital to find out how accurate they are in measuring the audience.**

Meantime the Harris subcommittee keeps working on bills to (1) initiate a code for regulatory agencies; (2) regulate networks; (3) make it more difficult to sell stations; (4) to get at payola, plugola and the rigged quiz situation.

P.S.: Nielsen wired Harris that the experts must visit its Chicago plant.

If you've wondered what positions can be expected from new FCC commissioner Edward K. Mills, Jr., the profile in that regard, for the moment, is rather misty.

It's assumed, however, that after he's ploughed somewhat into the job his views on issues facing the commission will be easier to assess.

These are the impressions gathered from what Mills has said so far in interviews:

- He's firmly **against censorship and holds that self-regulation is the best way to obtain program improvement**—thus agreeing with all his colleagues.
- He favors a stern attitude toward malpractices and off-the-record approaches to commissioners.

As of now, he speaks in about the **same terms as the majority and if it turns out that this is where he stands, his 15-month term will bring no changes in FCC direction.**

Democrats are apt to be satisfied that Mills term runs out next June, this allowing the one legally valid switch, in the event they take over the White House.

Rep. Emanuel Celler, chairman of the House Judiciary Committee introduced a bill to make payola a federal crime.

Another bill would give the FCC authority to issue conditional one-year licenses to stations which offend.

The FCC moves quietly ahead with its slightly tougher attitude, even in advance of a formal decision on its own powers to intervene with respect to station programing.

Now another station, KDB, Santa Barbara, Cal., has had its license renewal held up for failure to match program performance with promise. Two of the four Boston stations held up principally on payola allegations also had the program issue raised.

The networks, some multiple owners and some individual stations joined in unanimous protest to the FCC over the payola and plugola directive.

The FCC holds meetings on whether the ukase went too far or whether it should be held in abeyance temporarily, pending hearings.

The industry said the FCC's goal of **eliminating the malpractices was laudable but that the commission is going too far.** Free records, payments of trip expenses of station personnel for people merely hoping the stations will consider a development newsworthy, payment of remote expenses, etc., are all customary business practices and not reprehensible, it was argued.

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

2 APRIL 1960
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SPONSOR
PUBLICATIONS INC.

The first golf series to go into syndication is Walter Schwimmer's Top G Golf: repeat plays of All Star Golf are coming off ABC TV.

Seven stations have signed so far for three years of the syndicated series, 26 episodes series. They are: WOR-TV, New York; KHJ-TV, Los Angeles; KTVU, San Francis WXYZ-TV, Detroit; WMAL-TV, Washington; WTPA-TV, Harrisburg, and KLYD-TV, B ersfield.

CBS Films has sold its Robert Herridge Theater series to the Australian Bro cast Commission (6 stations) to start 1 July—which is the height of the winter season in Australia.

This, the first sale on the complete series, unravels an unusual sales pattern for a sh **An international sale prior to a domestic one.**

The deal is for two runs of 26 episodes.

Previously, individual episodes were taken from the series for sales in Germany, Swe and Denmark.

Sara Lee foods (C&W) has picked up half-sponsorship of Play of the We on WGN-TV, Chicago, to introduce a new frozen chicken product.

Their strategy appears to be this: Use a quality show to sell a high-price brand.

Sara Lee, incidentally, sells its bakery line fresh in Chicago and frozen in other marke the new product will be the **first frozen item it will sell in Chicago.**

Westinghouse will announce at the NAB convention that it is making availa a series of media promotion spots to all stations without cost.

The film spots, a series of animations in 10, 20 and 60 second lengths, have the theme using tv to promote tv.

Intercontinental TV has put its second mobile tape recorder to work in Euro

One unit will produce tape in Rome for the Today show while another is in Paris, Mun Salzburg and Venice for the Pat Boone Show.

MCA's Johnny Midnight scored a number of ratings successes in premieres the past few weeks, demonstrating that midseason starts aren't necessarily a han cap to a new show.

The show has already premiered in around 30 markets; the first three ARB reports ceived are the following:

CITY	STATION	RATING	SHARE
New York	WRCA-TV	21.8	33.9%
Cleveland	WJW-TV	16.7	32.3%
Portland, Ore.	KGW-TV	23.0	40.4%

What's unusual about the New York ARB above is that Johnny Midnight's first rat was the highest syndication score in the market, traditionally a **very tough one for syn cation ratings because of seven-station competition.**

Syndication's continuous need for shows that can deliver a masculine audience is being met by Ziv's Home Run Derby at the moment.

The sports series, now sold in 87 markets, lists among its advertisers Consolidated Cigar, International Harvester, and several breweries, including Schmidt, Schlitz and LaBatts. (For details, see FILM WRAP-UP, page 114.)

COMMERCIALS

NTA-Telestudios is the latest company to introduce a system for pre-testing commercials and tv programs.

TAR—Television Audience Research—is the name of the new method, which **will utilize in-home testing.** Research analysis will be done by Blankenship, Gruneau & Ostberg.

NTA-Telestudios intends to make the service available to the entire industry and claims higher validity for it than present testing services provide.

William Van Praag has pointed an admonitory finger at agency producers for some of the commercials difficulties in recent months.

His statement was: "If the agency producer could have performed in his proper capacity, the industry **might not be subject to the unfavorable publicity and the FTC hassle it is experiencing today."**

These remarks were disclosed through Marc S. Asch, executive v.p. of Van Praag, at a talk last week before the Chicago Agency Broadcast Producers Workshop.

Eastman Kodak is introducing film devices which apply broadcast developments directly to the consumer market.

A new 8 mm sound projector, although designed for home use, may be applied to very inexpensive business films and presentations—or for **making low cost copies of 16 mm films.**

Still another possibility is introducing sound in the 8 mm home cartoon market, a field that several syndicators have already entered.

The new device utilizes a **magnetic recording strip on 8 mm film.**

Midwest commercials production is getting a boost from a talent directory on video tape made by Giantview TV in Detroit.

Some 100 local actors, actresses, models and announcers appeared on sample reels designed to expedite casting and encourage local production.

This talent directory, said to be first of its kind, will be available to agencies and film producers 15 April.

Robert Lawrence Productions has extended a blanket invitation to its commercials talent to use its executive dining room.

The idea behind the move is to allow agency men to meet the people who actually perform their commercials before the cameras.

Several performers—accustomed to the idea of having to appear to promote products that they sell—inquired if they'd have to wear special costumes, but were surprised to discover the arrangement is strictly informal.

The dining room has become a conversation piece within the trade.



A round-up of trade talk, trends and tips for adm

SPONSOR HEARS

2 APRIL 1960
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SPONSOR
PUBLICATIONS INC.

The agency business has cooked up a new quip to describe the morale in shop where an important account or two are shaky.

It's this: They're walking around with their **resumés in their pockets.**

The recital of this past week's episode may serve to prevent any more tele graphed business inquiries going, in error, from NBC TV to ABC TV.

ABC got one from an agency, marked **"attention: Don Durgin,"** asking what wa available **10 p.m. Monday, Wednesday or Friday,** with the program to be mutually ac ceptable.

Durgin got a call from one of his former ABC sales associates thanking him for giving him a hand on the sale.

In withdrawing from the Pepsi-Cola account sweepstakes, NL&B may have had other cause than it was bucking a tough field.

A Michigan Avenue speculation: **Mars, Inc.,** NL&B's recent addition, **may be plan ning to enter the carbonated beverage field** in a stroke toward product diversification.

Tv program titling appears to be going more and more avidly for digits there'll be at least six shows with numbers in their titles on the air this fall.

The sextette: **Route 66, Surfside 8, 77 Sunset Strip, 21 Beacon, Rescue 8 an Coronado 9.**

Libby-Owens-Ford (F&S&R) will hold off making any tv commitments fo next season until it's settled its embarrassment with the FTC.

It had to do with charges that those distortion-proof commercials were taken through open auto windows.

You can now wisecrack about **Madison Avenue being inclined to function in an "ivory tower" and be close to the truth, in one respect: McCann-Erickson.**

The agency's heavy-thinking and dreaming offshoot, **John Tinker & Partners,** is lo cated in the **Waldorf-Astoria Towers.**

There they quarter in intellectual isolation, pondering out problems, ideas and campaign basics. The **translation into action is done elsewhere.**

Don't be surprised if NBC TV outfoxes ABC TV AND CBS TV in the area of football.

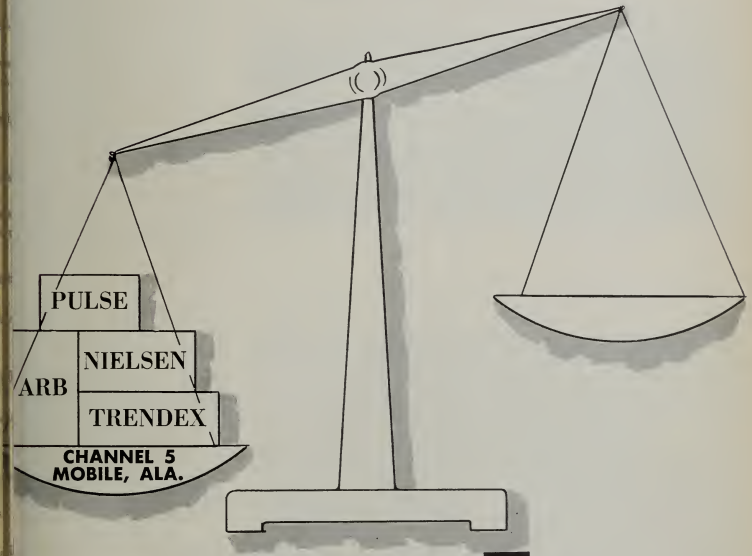
Two coups that NBC is working on: (1) the **Big 10,** and perhaps Notre Dame also breaking away from the NCAA-ABC package and going with NBC this fall; (2) getting the rights to the **Baltimore and Pittsburgh NFL games**—which are not in the CBS nine-team deal.

ABC TV, yielding to the expected pressure, has been liberally passing out rate raises to affiliates. Notes an ABC official: "even when these increases go into effect this fal **we'll still have a $10,000 differential under NBC and CBS per nighttime hour and a lower cost-per-thousand.**

On The Gulf Coast

THE BIG ONE

Takes the *Measure*



WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager

NEWS & IDEA WRAP-UP

LEADING THE WAY with the first mobile video tape operation of any local tv station in Philadelphia, WCAU-TV set up unit to record Gene London's visit, astride elephant, to zoo



HOOFING IT at KYW (Cleveland's "Kick Up Your Heels" party, which introduced the station's "Big K" promotion to agency executives) are (l-r) bandleader Sammy Kaye, songstress Kitty Kallen, Eve Riecz, Wyse Adv. Agency media director and Big Wilson, station personality



ADVERTISERS

The reason Jacob L. Barows gives for disposing of his phen menally successful Adell Chen cal (Lestoil, Lestare) is simp this: the inheritance tax.

He figures his family and relati would have to pony up at least $1. million for such taxes, if the pl remained in their hands.

Under the outright sale to the N England holding company, Standa International. Barowsky retains ma agement control as long as he ele

The sale price was not disclos Adell's tv outlay last year: abo $13.5 million.

Shulton reports that it's alrea lined up **72 stations** for its do mentary, *Race for Space*.

It's shooting for 95 stations.

The hour film is to be aired week of 24 April.

Budweiser, out of D'Arcy, Louis, is planning a big May a

ON-THE-SPOT COVERAGE is function new telesign in South Bend's Times Squ erected by WNDU-TV. In addition to ne casts, sign will be used for co-op advertis



MAKING TV STAR SALESMAN was cussed at recent Mpls. Adv. Club meet Halsey Barrett (sec. from l), dir. tv sales Katz Agcy. With him (l-r) Phil Hoffm v.p.-g.m. (WTCN, Twin Cities); Dave Ab Katz; Bob Fransen, WTCN-TV sales



ne promotion, again using the ne, "Pick A Pair Of 6-Packs." lajor market radio and tv will be d, along with billboard and maga- s. The entire promotion is based und point of purchase displays. his promotional pattern has pro- ed outstanding results for Bud- ser in the past: In 1957 the paign sold 13 million 6-packs; in more than 20 million.

npaigns:

Comstock Foods has a spot io campaign scheduled in North- Ohio to promote its **Complete Fillings.** The promotion, to run four weeks, covers 36 announce- its per week on WHK, Cleveland; spots per week on WERE, Cleve- l; and 25 spots per week on PD, Toledo and WAKR, Akron.

Chun King Corp. is doubling previous ad budget and is spend- $3 million on its present adver- ng and merchandising campaign ntroduce its **American-Oriental** ds line. The campaign, which be- two weeks ago, uses spot tv in 34 major markets. In addition to the spots, tv stations are running news- paper mat advertisements calling con- sumers' attention to the commercials. Agency: BBDO.

• **Kitchens of Sara Lee,** Chica- go, will use one of the largest ad cam- paigns in its history to introduce its new frozen main course, **Chicken Sara Lee,** to the Chicago area. Be- ginning next week, the product will be promoted via a strong tv and radio spot campaign using leading local personalities on each of the stations.

FTC notes: Eversharp and its agency, **Compton,** have been charged, by the FTC, with using deceptive tv commercials for Schick safety razor which "unduly frighten prospective purchasers of competitive razors" . . . **Chemway Corp.** has given discriminatory discounts to fav- ored retail purchasers of its Lady Esther cosmetics, according to an FTC charge.

Trade pact: Bulova's wholly-owned subsidiary, **Bulova International, Ltd.,** has entered into an agreement with **Citizen Watch Co., Tokyo** for the Japanese firm to (1) produce for Bulova movements and complete watches for sale in the U.S. and Can- ada, and (2) become sole marketing agent in Japan for watches made by Bulova in the U.S. and Switzerland.

Kudos: The first annual Merit Award Presentations of the **New Haven Advertising Club** went, last week, to Bon-Core Wine for local tv advertising; A. C. Gilbert Co. and High Standard Manufacturing Co. for national tv advertising; and to Chi- eppo Bus Co. and J. Johnson & Sons for radio advertising.

AGENCIES

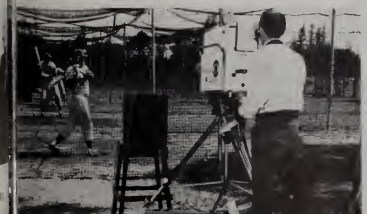
Benton & Bowles is spreading its media department authority.

At one fell swoop top media man Lee Rich this week appointed three assistant media directors.

They are: Alan Harnell, Samuel Haven and Paul Roth.



PPING ITS WIG with 1/4 million volts, electrostatic generator on stinghouse Bdcstg.'s *Lab 30* series bowing this week, is demonstrated (l-r): pdcr. Ben Park, host Hugh Downs, scientist Dr. John Coltman



BAT for spring baseball training activities at Dodgertown, WTVT mpa-St. Petersburg) cameraman video tapes highlights of warm-ups intra-squad games telecast on CBS *Sunday Sports Spectacular*

CHEESE+CAKE=CHEESECAKE! And that's what they had at WANE's (Ft. Wayne) 12th anniversary party, thanks to combination of pretty Nancy Cowan, station's prom. secty., and decorated party cakes



Agency appointments: The Stromberg-Carlson Division of General Dynamics, from the Rumrill Co., to **D'Arcy** for their commercial products and electronics divisions . . . Afga, Inc.; Armour Alliance Industries; Mobay Products Co., and Otto Milk Co., to **Ketchum, McLeod & Grove** . . . Carlon Products Corp., producer of plastic pipe, to **Carr Liggett Advertising,** Cleveland . . . United Packers, Inc., Chicago packers of Red Crown canned meat products, to **M. M. Fisher Associates,** Chicago.

In process of merging: Anderson & Cairns and James Thomas Chirurg Co. Joint billings: about $12 million.

Kudos: Ayer & Gillett Advertising, Charlotte, N. C., walked off with 10 of 24 possible places in the recent Advertising Institute competition held in Charlotte.

They were named v.p.'s: William Nagler, at Y&R, Chicago . . . **John Fogarty** and **Wilfred Lusher,** at BBDO . . . **Joseph Stone,** at McCann-Erickson (U.S.A.) . . . **Michael O'Connor,** at Foote, Cone & Be ing, Chicago . . . **Alton Farber,** Mayer & O'Brien, Chicago.

Add to admen on the mov Ralph Trieger, to director of med at R. Jack Scott, Chicago . . . **Dou las Manson,** former New York a vertising executive, has opened a pe sonnel agency, bearing his name, New York . . . **Howard Fisher,** Tracy-Locke Co., Dallas . . . **Ra mond Reiss,** to director of med for MacManus, John & Adams . . **Marie Fitzpatrick,** to the Chica office of Y&R . . . **Harold Platt,** account supervisor for Purex Co and **Armella Selsor,** to media s pervisor at Edward H. Weiss & C Chicago . . . **E. A. Stockmar,** media supervisor at Wade Advert ing, Chicago . . . **Marvin Seline,** assistant account executive at Ea Ludgin & Co., Chicago . . . **Geor Mott,** account executive, SSCB.

From *Seventh* to *Second*

in just 6 months!

. . . that's the story of KSDO's phenomenal climb to top-rankings in the wealthy San Diego market!

2ND. in Total Audience* — **FIRST IN ADULT AUDIENCE** — commanding the attention of tens of thousands of discriminating, higher-than-average-income San Diegans who buy what they want, and can afford it!

KSDO's tasteful programming surrounds your sales message with the quiet dignity and believability that creates genuine desire . . . promotes sales . . . assures you of a big share of San Diego's multi-million dollar annual shipping bill!

Hooper—Jan-Feb. 1960

TO SELL ALL OF SAN DIEGO,
YOUR RADIO BUY MUST INCLUDE

Fine Music **KSDO**

FOR THE NATION'S 19TH MAJOR MARKET"

5000 watts at Aisle 1130
Second at Broadway • San Diego, California
Represented Nationally by Daren F. McGavren Co.

GORDON BROADCASTING COMPANY
KBUZ, Phoenix, Arizona • KSDO, San Diego, California • KBUZ-FM, Mesa, Arizona
"America's First Family of Fine Music Stations"

ASSOCIATIONS

Some of the features and me ings scheduled at the NAB co vention in Chicago 3-6 April i clude:

• A full program of **radio asse blies** to kick-off Monday, with N v.p. for radio John Meagher presi ing at the opening session.

• A Distinguished Service Awa from the **Broadcast Pioneers** to presented to former President Har S. Truman on Tuesday during a ba quet in the Grand Ballroom of t Conrad Hilton Hotel.

• A **fm Day program,** to held Sunday in the Waldorf Room the Conrad Hilton. NAB fm rad committee chairman Ben Strou (WWDC, Washington) will preside

• An annual membership meeti of the **Association of Maximu Service Telecasters** to be held Su day in the Bel Air Room of the Co rad Hilton.

In memoriam: The **Broadcasti Executives Club of New Englar** will name its annual scholarships T Harold E. Fellows Memorial Schol ships in honor of the recently-c ceased NAB chairman . . . The **Te nessee Association of Broadca ers** has made a contribution to t American Heart Association, Wa



SARRA INC.

SERVES AGENCIES
LARGE AND SMALL
WITH
QUALITY

CREATIVE QUALITY
PRODUCTION QUALITY
REPRODUCTION QUALITY

TELEVISION COMMERCIALS



PHOTOGRAPHIC ILLUSTRATIONS

BUSINESS FILMS

200 East 56th Street, New York 22, New York . . . MUrray Hill 8-0085
16 East Ontario Street, Chicago 11, Illinois . . . WHitehall 4-5151

ington office, in memory of Hal Fellows.

The nominated officers for the Radio and Tv Executives Society include: president, **Richard Salant,** CBS; 1st v.p., **Robert Teter,** PGW; v.p., **Ernest Jahncke, Jr.,** NBC; v.p., **David Moore,** TTC; secretary, **Mary McKenna,** Metropolitan Broadcasting; and treasurer, **Edward DeGray,** ABC Radio.

FILM

The syndication market for sports programing, hitherto deprived of a full share of attention, has been moving into the spotlight in recent weeks.

Two of the sports shows now being sold in syndication are these:

- Walter Schwimmer's *Top Pro Golf* (see FILM-SCOPE, page 106).
- Ziv-UA's *Home Run Derby*, now sold in 87 markets.

Sales: Latest *Home Run Derby Sales* are to WJAR-TV, Providence; KLIX-TV, Twin Falls; WLOF-TV, Orlando; WAGA-TV, Atlanta; KTVE, El Dorado; KFYR-TV, Bismarck; KDIX-TV, Dickinson; KETV, Omaha; WTVW, Evansville; WEAU-TV, Eau Claire; KTVH, Wichita; KMID-TV, Midland; KFSA-TV, Ft. Smith; WTVY, Dothan; WTIC-TV, Hartford; KOLO-TV, Reno; WRVA-TV, Richmond; WTOC-TV, Savannah; WTVT, Tampa, and WLUK-TV, Green Bay.

The Ziv-Tv research unit has also prepared a study of sports in tv.

More sales: MCA's *Johnny midnight* sold to Joseph Schmidt Brewers in two South Dakota markets, Gateway-Key-Little Markets in Kentucky, Parks Men's Wear in Oklahoma, Coca-Cola Distributors in Alabama, and Pfeiffer Brewing in three markets in Michigan, Indiana and Ohio; specific markets and stations were not disclosed.

International: The first purchases of U. S. tv film programs by the new commercial station in Hobart, Tasmania (Australia) are a group of 12 Screen Gems shows including *Dennis the Menace, Huckelberry Hound, Father Knows Best, Man From Blackhawk, Rin Tin Tin* and *Rescue 8.*

Trade note: CBS Films scheduled sales meetings in New York for that staff, and in Chicago for all other salesmen on 31 March and 1 April.

Production: Screen Gems will co-produce *Sinbad the Sailor* with Charles Schneer Productions; the half-hour series will be filmed on location in England.

NETWORKS

CBS TV Network will now have access to Paramount Pictures Corp.'s Hollywood production facilities.

The network, after signing an agreement with Paramount last week, is now planning to begin use of these facilities with the filming of *Gunsmoke* and *Have Gun, Will Travel* for the new season.

ABC TV is offering a new public affairs series for sale: *Campaign Roundup.*

Scheduled for Sundays, 4:30-5 p.m., the series begins this week and runs through 6 November. It'll report and analyze the trends and developments among the Republican and Democratic parties in key areas across the country.

NBC's answer to "plugola": NBC has proposed that the FCC institute a rule-making proceeding to clarify its stand on sponsor identification for free records and the like. In the interim, the network is planning to purchase all records it acquires for use on its networks and owned stations.

CBS TV v.p. of sales administration **William Hylan** is sending to clients, agencies and prospects a letter comparing the circulation, attention and advertising investments on tv with newspapers and magazines.

Network tv sales and renewals: R. J. Reynolds (Esty) and **Helene Curtis** (McCann) this week assume alternate-week sponsorship of *To Tell The Truth* on CBS TV . . . **Du Pont** (BBDO) has renewed the *June Allyson Show* for a second season on CBS TV, effective late September . . . **Kaiser Industries** (Y&R) has purchased the hour-long *Hong Kong* series to be scheduled next fall on AB TV Wednesdays, 7:30-8:30 p.m. . . **Best Foods** (GB&B) in two wee will alternate with Kellogg, on *Denn the Menace* over CBS TV.

Network tv sports sales: Americ Express Co. (B&B) and Travelers surance (Y&R) will co-sponsor t *Masters Golf Tournament* on **CB TV** 9-10 April . . . Phillies Cigars, a renewal order, will sponsor half each of the 50 *Major League Baseb* telecasts on **NBC TV** during the 19 season . . . Falstaff Brewing, Colga State Farm Mutual Insurance Co. a General Mills will again sponsor t *Game of the Week* on **CBS TV** th season.

Network radio sales: Metropolit Life Insurance Co. (Y&R) will sp sor one-quarter of *News on the Ho* over the entire NBC Radio netwo beginning 2 May.

New network affiliate: WHDH-T Boston, currently an ABC TV affi ate, joins CBS TV at the end of t year.

Thisa 'n' data: NBC TV pla three special programs to cover Pr cess Margaret's wedding, to be sp sored by the **Frigidaire division** General Motors. The first telecast tentatively scheduled for 21 April . ***Capitol Cloakroom,* CBS Radio** oldest continuous public affairs int view program, celebrates its 13th a niversary this week . . . **Kudos:** C president **Dr. Frank Stanton** p sented with the Award of Merit fr the Industry Film Producers Asso ation.

Network personnel notes: Fr erick Schuhmann, to director production services for ABC TV . **Ralph Mann,** to director, NBC t ent and contract administration.

RADIO STATIONS

WBBM, Chicago, seems to ha tossed in the towel for its sep ate fm operation.

After two years of lone fm exp mentation, the CBS o&o decided go back to duplication.

Sales were fairly good for the arm, with some blue chippers s as Buick, Steinway piano, Cinz





LIKE FATHER...LIKE SON?...
In the Land of Milk and Honey?

Not on your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the well-educated, well-heeled, well-dressed business man whose profession is farming.

It's storybook stuff, this market of ours! . . . scores of small cities and thousands of big dairy farms – 400,000 TV families.



WBAY 2 GREEN BAY

Meet
DAREN F. McGAVREN Co.
Radio Station Representatives
NEW YORK • CHICAGO • DETROIT
SAN FRANCISCO • LOS ANGELES • SEATTLE
FOR FACTS ABOUT NATIONAL SALES
... ask the man who knows!
at the
EXECUTIVE HOUSE
DAREN F. McGAVREN, President
RALPH GUILD, Executive V.P.
N.A.B. CONVENTION
April 3rd thru 7th

A Part of Every Community Project *
While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.
* Five full ½ hours of local public service programming each week.
WTHI-TV
CHANNEL 10 CBS • ABC
TERRE HAUTE
INDIANA
Represented Nationally by Bolling Co.

and a few national airlines as sponsors. The fm advertisers are given the choice of switching to am or cancellation.

RAB is planning what it terms the largest and most comprehensive series of Area Sales Clinics in the nine-year history of the event.

The first of these clinics will be in New York, 20 April. From there they'll fan out over the next month to include 52 meetings in 35 key cities in the U.S. and Canada.

On the fm front: Neighborhood **fm stations in the Chicago area are turning more to live personality shows** to serve the needs of their communities.

The latest of these is radio/tv personality **Art Hern** who starts his own hour-long show on **WNWC,** Palatine. this week. The show will feature local news personalities, suburban, social and economic affairs and issues.

Ideas at work:

• **ESP contest:** Jack Remington, d.j. at **WKRC,** Cincinnati, is offering $1,000 to the listener who can guess what he's thinking. The idea: Remington has written, sealed and vaulted a familiar quotation and daily, on his afternoon show, he takes a few minutes on the air to think about it, word for word. If the quotation is not identified over a four-week period, part of the money is turned over to charity and a new quotation-contest gets underway.

• **Taking a railroad for a ride: KEX,** Portland, Ore., recently came to the aid of the zoo's attempts to construct a three-mile recreational railway. The problem: to raise more money after an intensive two-year campaign. The idea: station staged and promoted a community dance, held simultaneously in three different ballrooms. As a special headliner attraction, recording star Jimmie Rodgers headed a 45-minute show at each of these dances. Result: Station raised $3,000 for the Portland Zoo Railway.

• **Buried treasure:** Art Ford, d.j. on **WRCA,** New York, a few weeks ago launched an informal contest seeking unusual items. The winner, chosen last week, brought in a can of 50-year-old cocoa recently salvaged from food supplies originally cached near the South Pole in 1[illegible] by famous Antarctic explorer Captain Robert F. Scott. Some of other items offered Ford: a two-man submarine for $100,000; a circus fleas dressed in Mexican costume and a slightly-used trolley car.

• **Dial Your Voice game: KXOK,** St. Louis, turned in these results to the recording game aired on the station during a four-week period. 92,798 listeners called the station to record their voices; 88,391 listeners called back to identify their voices (which were aired over KXOK at the rate of 14 per hour, 18 hours a day) and 338 listeners identified their voices within a specified time segment and were awarded major prizes.

Not in the line of duty: Nighbeat newswoman Louise Flint, K-FIV, Modesto, Cal., last week participated in the news thuswise: A drunken gunman, holding two children as hostages, told the police surrounding him that he'd only release them to a woman. Mrs. Flint volunteered, approached the armed man and after speaking to him, was allowed to return the unharmed children to the circle of patrol cars awaiting her.

Thisa 'n' data: WILK, Wilkes-Barre, last week joined the campaign to raise money for a new ambulance. Within five hours after an appeal on station's Jim Ward, some $1,100 was donated . . . New feature: **WCAE,** Pittsburgh, this week initiates its helicopter traffic service . . . **KCVL,** Lodi, Cal., as part of "Community Service Week" sponsored open house to acquaint the residents with its facilities . . . **KMPC,** Hollywood, is running 200 travelling bus displays to promote its "Most Happy Radio" campaign . . . **WWLP,** Springfield, Mass., celebrated its seventh anniversary on the air with a special St. Patrick's Day party . . . Selling via exposure: **WKNB,** West Hartford, Conn., has its salesmen, who usually cover the area in private autos, now equipped with station vehicles which double as mobile news units and prime merchandising media . . . Anniversary note: **Exposition Fish Grotto** this week signed for its 33rd year of consecutive advertising on **KYA,** San Francisco.

DETROIT...

you know where
you're going with

WJBK-TV



LECTED
a
ANDSLIDE
/ your
est customer
he woman
ewer)

The 1960 Presidential race understandably is a major topic of conversation in Detroit as elsewhere. But in daytime television in Detroit, women viewers already have voted overwhelmingly for WJBK-TV. According to Nielsen's latest two-month figures, it's Channel 2 almost 2 to 1 over the closest competitor, with proportionately lower cost per thousand.

Nielsen November-December 1959, 9 a.m. through 5 p.m. Station Share of Women Viewers.

WJBK-TV	**45.7%**	Station B	18.9%
Station A	24.8%	Station C	10.6%

Call KATZ for the complete "Tabulation of Women Viewers"

STORER STATION • CBS • CHANNEL 2

To celebrate its fourth anniversary, **KHFI-FM**, Austin, will air a full day of programs from the BBC.

Kudos: To **WFIL-AM-TV**, Philadelphia, out of Atwood-Richards, first award for outdoor advertising campaigns using 24-sheet poster and painted bulletins from the eighth annual Local Outdoor Advertising Contest Awards.

Station staffers: Jerry Flesey, to general manager of KOIL-FM, Omaha . . . **Chris Lane**, to director of operations for KYA, San Francisco . . . **Bob Leach**, to head sales development at K-EZY, Orange County . . . **Jay Schiller**, to research manager of RAB . . . **George Beavers**, account executive, WCBS, New York . . . **Wes Giles**, account executive, WHLI, Hempstead, L. I. . . . **Edward McCann, Jr.**, regional account executive, WTAG, Worcester . . . **George Kieffer**, account executive, KCMO-FM, Kansas City . . . **James Babb, Jr.**, to regional sales manager and **Clay Morgan**, to the sales staff, WBT, Charlotte, N. C. . . . **Arthur Sakelson**, to the sales staff at WBBM, Chicago . . . **Don Hoyle**, to account executive, KBON, Omaha . . . **George Stump** and **John Pearson**, to program directors, respectively, of KCMO-FM-AM, Kansas City . . . **John March**, to sales representative, KYW, Cleveland . . . **Harry William**, to sales and **Bob Vaughn**, to program manager, WSUN, St. Petersburg, Fla.

REPRESENTATIVES

The firm of Torbet, Allen & Crane, Inc. has been set up on the West Coast to take over representation contracts of stations previously served by the Robert Allen Co. and the Duncan Scott radio and tv division.

TA&C will serve Venard, Rintoul & McConnell's radio and tv clients in the 13 western states, while the eastern and midwestern offices of VR& McC will represent the new firm's stations in their areas.

Present TA&C operations include station properties in 25 states.

FM Unlimited, a Chicago fm-only rep, is planning to get into program syndication.

The reason: professionally produced programs on tape will enable both fm stations and their advertisers to offer specific features of special interest to their customers and prospects.

It will also provide tangible opportunity for merchandising and promotion—highly impractical now with so many of the stations using a straight music format and thus tending to sound alike.

Full details of the fm radio program syndication are to be revealed during the special **fm convention** in Chicago, 2-3 April.

Avery-Knodel is distributing a region-by-region guide enumerating qualitative market characteristics.

The study, designed primarily for the food and drug spot advertiser, pin-points pertinent data about the leading supermarket and drug chains in each market.

Rep appointments: To **Weed Radio Corp.**, WHYE, Roanoke, Va.; KLRA, Little Rock; and KUTI, Yakima . . . To **Robert E. Eastman & Co.**, WNOR, Norfolk, Va. . . . To **B-N-B, Inc. Time Sales**, KORK, Las Vegas, for West Coast representation.

Rep appointments — personnel: Joseph Aley, to radio account executive, and **Leif Line**, to the promotion and research department at The Branham Co.

TV STATIONS

Middle-income homes account for 40% of tv viewing, reports TvB in a special study garnered for the Bureau by Nielsen.

Some other highlights of the study:

- **31%** of homes have an adult with a year or more of college. These higher-education homes account for **32% of tv viewing.**
- **23%** of homes are large-family homes, and account for **30% of all tv viewing.**
- **34%** of homes are young homes (head of household under 40) and are responsible for **40% of tv v**
ing.

Nielsen is now sending to the tv
umnists, a brochure dubbed *Mea*
ing Tv's Audience. Reason: to
cate them about tv ratings.

Ideas at work:

- **See color in the dark: WD**
TV, New Orleans, televised wh
calls the first outdoor night
broadcast, made during the
Mardi Gras. For it, station used
eral Electric's new "see-in-the-d
super-sensitive camera tube, know
the type GL-7629.
- **Aiming for the hit para**
The theme music from the *Alcoa*
sents tv series, sponsored by Al
num Co. of America (FSR) is
pressed on a long-playing record
will be released for sales through
ord shops across the country.

Tv station acquisition: KSB
TV, Salinas-Monterey and **KS**
TV, San Luis Obispo, to **The H**
Harron-Gordon Gray group
$3.1 million. The Harron-Gray gr
own WKTV, Utica; WKAL, R
and World Broadcasting Systen
New York.

Progress report: WPIX,
York, reports **1959 as the big**
revenue year in its 12-year his
The figures: gross revenues wer
19.2% over 1958 with net profits
fore taxes increasing 23.4%.

Thisa 'n' data: TvB is plan
17 Sales Clinics, devoted to loca
vertising, to open 3 May in Gr
boro, N. C. . . . ***Top Ten D***
Party, syndicated live tv series
newed for 26 weeks by Royal Cr
Cola and Castleberry Food on **WJ**
TV, Augusta, Ga. . . . Annive
note: **WDSM-TV**, Duluth, M
celebrating its sixth year wit
planned tour, dinner and part
all couples in the area married
ing the first week of March.

On the personnel front: J
Ferguson, program director
sports director of WBRZ, B
Rouge, elected the outstanding sp
caster of the year in Louisiana b
National Sportswriter-Sportsc
Awards Committee . . . **Mic**
Shan joins WISN-TV, Milwauke
account executive.


in the PITTSBURGH AREA
Take TAE
and See
how you can buy blindfolded
and reach more homes for your
money during peak viewing
hours. See your Katz man for a
demonstration. Or write WTAE
for free "Blindfold Kit."
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
WTAE
ABC TELEVISION



WANT ACTION?
FOLLOW ME!

I'll flash your sales message to 73,496 square miles of the U.S.A. at one crack. It's the huge market called KELO-LAND. No one tv station could possibly reach it all—but my television booster hookup does. When your message beams on KELO-tv Sioux Falls, it beams simultaneously throughout 103 counties of South Dakota, Minnesota, Iowa, Nebraska, North Dakota. Remember—one rate card, KELO-tv, delivers it all. You get this tremendous action at lower cost-per-thousand.

KELO-LAND

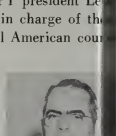
KELO-tv Sioux Falls and boosters
KDLO-tv Aberdeen — Huron — Watertown
KPLO-tv Pierre — Valentine — Chamberlain

Represented by H-R
in Minneapolis by Wayne Evans & Assoc.

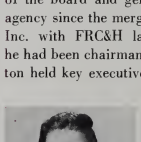
Tv and radio NEWSMAKE



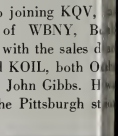
John H. Mitchell, v.p. in charge of AM-TV, San Francisco, has been app manager of the Central American T work. He joined ABC in 1953 as charge of WBKB, Chicago. Later, M became v.p.-general manager of WAB N.Y. In 1954 he was assigned to TV Network, and, in 1956, was name cial assistant to AB-PT president Le Goldenson. In his new post, Mitchell will be in charge of th network which includes stations in five Central American cou



Bryan Houston has been elected president of Fletcher Richards, Calkins & Holden. He succeeds Fletcher D. Richards who will continue in the active management of the agency as chairman of the executive committee. Houston had been vice chairman of the board and general manager of the agency since the merger of Bryan Houston, Inc. with FRC&H last July. Previously he had been chairman of the board of Bryan Houston. Earlier, ton held key executive positions with Y&R, L&N and Pepsi-Co



Ralph W. Beaudin, general manag KQV, ABC Radio in Pittsburgh, joins Chicago, in the same capacity. (Al cently acquired full ownership of WI a stock purchase from Prairie Farme lishing Co.) Prior to joining KQV, din was manager of WBNY, Bu Earlier, he had been with the sales d ments of KOWH and KOIL, both O Succeeding Beaudin as KQV general manager: John Gibbs. H formerly program and sales coordinator for the Pittsburgh st



Alfred J. Jaffe, special projects editor of SPONSOR, has been named managing editor. He has been with the publication for nearly eight years, starting as a senior editor. A journalism graduate, Jaffe had a varied newspaper career on three dailies —the *Philadelphia Record*, *Atlantic City Daily World* and *Brooklyn Eagle*. He also spent some time free-lancing as a magazine writer. Jaffe holds a B.S. in journalism from Temple Univ Philadelphia, and an M.S. in journalism from Columbia Univ



OH, THEM GOLDEN OXEN!

(and sheep and hogs, too!)

Allow us to introduce three traveling representatives of the Kansas City Livestock Yards. These beauties and their fellow beasts still come about as close to being worth their weight in bullion as anything on the market.

To talk to this $400,000,000 market, and the thousands of cattlemen who ship to the Kansas City market, the Kansas City Livestock Yards spends a major portion of its advertising budget on WDAF Radio.

When you want to reach these thousands of stockmen with nearly a half billion dollars to spend (and the other folks with two billion to spend), don't you think you should use WDAF Radio, too?

WDAF 610 RADIO • SIGNAL HILL • Kansas City, Mo.

A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC / REPRESENTED BY HENRY I CHRISTAL CO., INC.

frank talk to buyers of air media facilities

The seller's viewpoint



Are you using outdated facts in buying two-language markets? Too many timebuyers are, says Jack Roth, manager, KONO, San Antonio, Texas, and need to update this information in order to make wiser station buys. Roth believes that the time has come to re-evaluate the two-market situation "according to present day facts." Here's a frank, logical statement which challenges the other side of the two-language picture, expressed by Sterling Zimmerman, KUNO, Corpus Christi, Texas, in our issue of 6 February

UNI-LINGUAL? BI-LINGUAL? DING-A-LINGUAL?

The many radio stations that broadcast in a market's "second" language loudly proclaim that to reach this "hidden" audience, an advertiser must use their facilities. And well they should tell the world about it—it's their living. It may even be true in some markets. But it's time to re-evaluate this situation according to present-day facts. To do so, let's not quote the myriad listening figures available to everyone, instead let's take a simple, logical approach.

In San Antonio (and south Texas) consider that one of the oldest Spanish-language daily newspapers in the United States (*La Prensa* of San Antonio) went out of business not long ago. First, it went to a weekly, then it stopped publication altogether. More recently, a wealthy south Texas oilman bought it for a plaything, but it is now being published as a bi-lingual (every news item written in both English and Spanish, side by side). There is no other Spanish language newspaper in San Antonio.

Consider that now only 3 of the 14 downtown and suburban "four-wall" movie theaters in San Antonio show Spanish language films; another went out of business recently; and while another recently opened its doors, it's open only on weekends. Out of 18 drive-in movies in San Antonio, only 3 show Spanish language movies. One of these is closed for the winter. And both of the other two show English language movies as their second feature! All this in the midst of the best movie business San Antonio has ever known!

Consider that the only Spanish language television station in San Antonio (albeit a uhf) has reduced its entire programing schedule to two hours, 15 minutes a day.

Consider that according to the most recent Hooper, the three Spanish language San Antonio radio stations h combined audience of 4.3%. (One of the three had few listeners to rate.)

So, what it boils down to is this: The Spanish spea population is now almost completely bi-lingual! They English newspapers, go to English movies, watch En television, and listen to English radio.

Of the many reasons why this is so, here are two in tant ones that you should know:

1. Since just before World War II, it has been ag the law in Texas to speak Spanish in a Texas classr except when teaching Spanish as a language. (There they have to learn English.)

2. During the war, the Latin male became highly A cized due to his being in the Service.

To summarize, the only age group of Latin Amer in San Antonio not now highly Anglicized are the *y* the old ones! And it is, therefore, no longer necessar an advertiser to buy a foreign language station to pletely cover the market in this city. One of the reasons we know that Latins listen to English lang radio is that on our station's phone-in contests, a hea percentage has Latin names. (This is where the "di lingual" in the title of this article comes from—in cas were wondering!)

When you're buying San Antonio, and most South ern markets, you can buy dominance of all segments market by buying the Anglo stations.

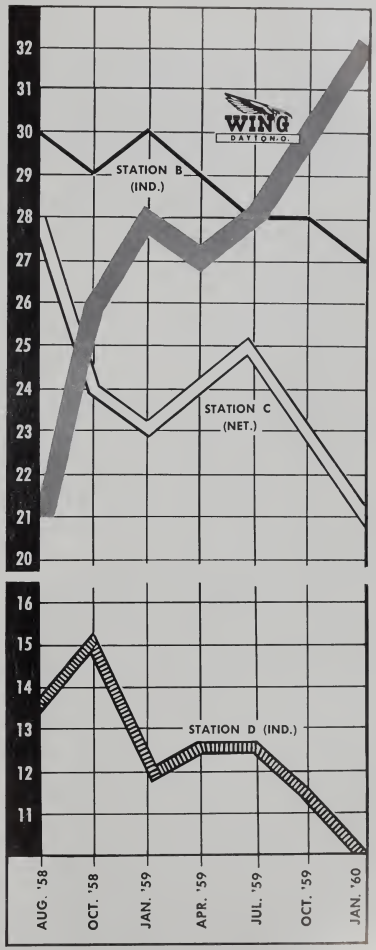
It may be that this is happening to two-language ma all over the country. Checked your buys recently?



have you checked our pulse lately?

WING in DAYTON

delivers more audience according to Pulse than any other station in Dayton ever has. Pulse for January, 6 AM to Midnight, shows WING with 32% of the audience, and—as the graph to the right illustrates—WING is the only Dayton station with a consistent upward trend over the past year and a half. Hooper Index for December-January, 7 AM to 6 PM, shows WING with 29.8% of audience. Next closest station has 21.3%. Get the facts TODAY from your East/Man or General Manager Dale Moudy.



robert e. eastman & CO., inc.

national representative

ons WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations

SPONSOR SPEAKS

The new FCC Commissioner

The nomination by President Eisenhower of Edward K. Mills Jr. to fill the unexpired term of John C. Doerfer on the Federal Communications Commission occasioned some mild hosannas in the print media.

According to the newspapers, Mills is a severe critic of the "crime, corn and commercials" in current radio and tv, though, admittedly, he has no first-hand knowledge of the broadcasting industry.

We, however, are far more impressed with the Mills reputation for integrity and hard work, and with his view that government commissions should follow the same canons of ethics observed by the judiciary.

These are qualities which are valuable both to the FCC and to the industry. We welcome Mr. Mills' nomination, and trust that the newspapers have greatly exaggerated his supposed hostility to the air media.

Radio's timeliness

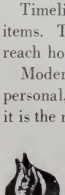
At a round table meeting of the Radio and Television Executives Society in New York last week, D. C. Marschner, sales promotion and advertising manager of Shell Oil, made an important, and sometimes forgotten, point about radio as a modern marketing tool.

"Radio," said Marschner, "is the most timely of all advertising media."

This factor of timeliness, of being able to reach prospective customers at or near the time when they are making actual purchases, gives radio a big edge in selling gas, oil, tires and other automotive products.

Timeliness counts, too, in advertising all food and grocery items. Test after test proves radio's superlative ability to reach housewives at close to supermarket shopping periods.

Modern radio is a powerful medium because it is local, personal, economical, universal. And don't forget to add—it is the most *timely* kind of advertising in existence.



THIS WE FIGHT FOR: *An end to the "paperwork jungle" which still surrounds too much spot radio and spot tv buying and selling. Spot must free itself of needless and costly forms, procedures and organizational red tape.*

10-SECOND SPOTS

Captive audience: New York pr
people, long accustomed to cut ou
the middle of presentations or
views, got a surprise the other
when Westinghouse Broadcasting
miered its new science tv series
The Four Seasons restaurant. Sea
in the screening room, they wate
fascinated as the screen came d
—*completely blocking off the doo*

Magic: From *N. Y. Herald Trib*
—"Bay Shore, L. I., Mar. 14—E
time Edward McBride, a patien
the Southside Hospital, pressed
button on his spray can of air fr
ner, the channel changed on his
mote-control tv set." *At last! A th
ing man's spray can.*

Visiting fireman: Visiting Chic
for an NAB Convention, a South
station manager dropped into a
bershop for a shave and manicure.
manicurist looked good to
"Honey chile," he said to her, "w
you all say to you and me settin'
to this here town tonight?"

"But, sir," said the manicurist
happen to be married."

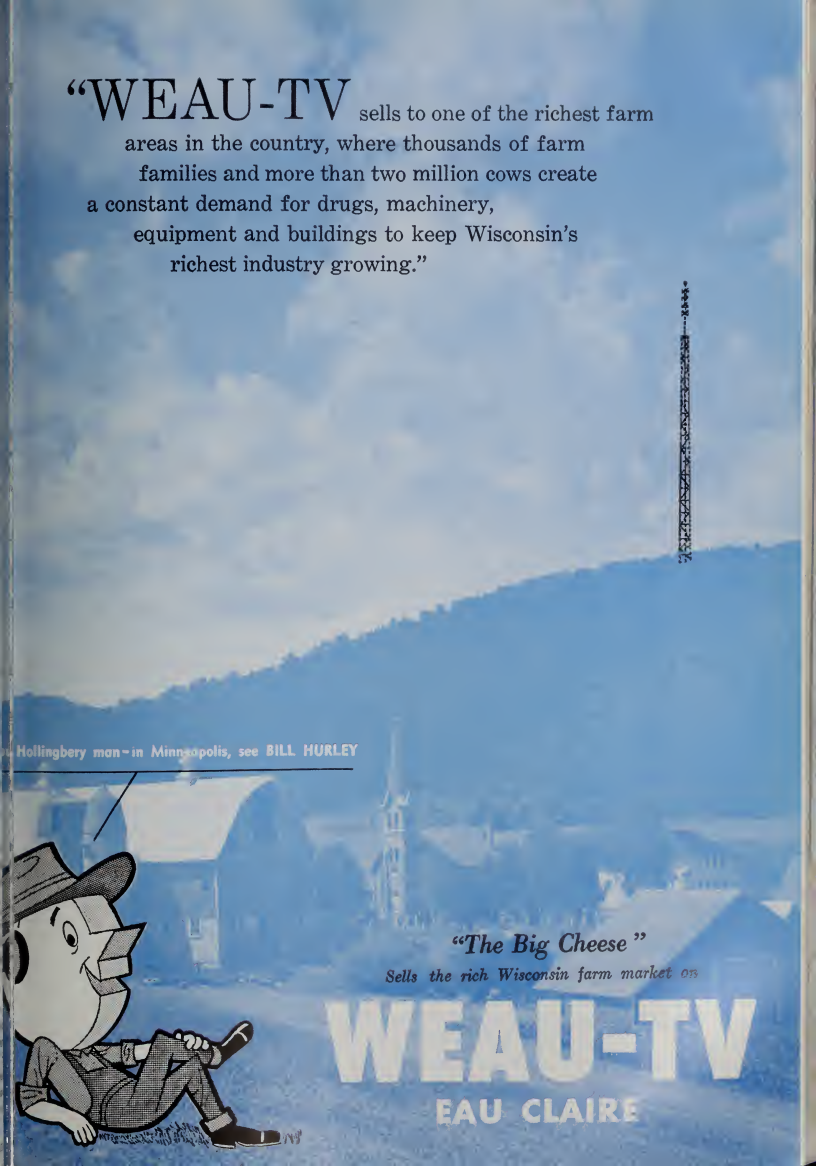
"Well," the broadcaster said, "
just tell your husband you're g
to be late tonight."

The manicurist thought it o
replied, "You tell him. He's sha
you."—Lou A. Wilson.

Post-Paddy: Random sampling o
March off Madison Ave. In Ga
City, N.Y., WLIR-FM went WLI
on commercials for the "Long Ire
Railroad" . . . A N.Y.C. mor
paper carried heading "Irish Pa
Likely to Get Good Weather"
snowed and poured rain) . . .
an adman wit came up with
dreamed I marched in the St.
rick's parade in my Erin Go Bra

Using the bean: Louisville,
grocery store managers received
following letter recently: "Within
next few days, you will receiv
envelope from Radio Station W
which will contain Nescafe C
Beans. . . . If you are the 1
recipient of an envelope conta
43 beans . . . you will be award
new Sunbeam Shavemaster Sh
with the compliments of Nescafe
WINN . . ." *We got 44 beans
we throw one away and collect.*

"WEAU-TV sells to one of the richest farm areas in the country, where thousands of farm families and more than two million cows create a constant demand for drugs, machinery, equipment and buildings to keep Wisconsin's richest industry growing."



"The Big Cheese"

Sells the rich Wisconsin farm market on

WEAU-TV

EAU CLAIRE



a sunday punch...

you can use

every day...

In Jacksonville, only WFGA-TV programs the best of two great networks . . . NBC AND ABC . . . to give Jaxons the finest in television viewing. By combining the top shows from both networks, WFGA-TV gives the viewers what they want to see — when they want to see it.

That's why more and more viewers in the total television area are making the switch to WFGA-TV. And as we grow so grows the demand for products advertised with us. As a result, more advertisers are using our top programming to give their sales a Sunday Punch to the growing Jacksonville market — a market you can't cover without . . .

CHANNEL

12

WFGA-TV

JACKSONVILLE, FLORIDA

The Best of NBC and ABC . . . Call Peters, Griffin, Woodward, Inc.

9 APRIL 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



Only on WXEX-TV, Richmond's #1 Merchandising station

XEXpeditionary force: *seven full-time mer-sing specialists who give you more exposure, more push, elling power per ad dollar because they work with the stores e your product. Here's how: Community Club Awards. In-ood and drug displays. Demonstrations, sampling, couponing. e window displays. Food merchandising bar. Calls on jobbers, ealers, retailers.*

asic. Tom Tinsley, President; Irvin Abeloff, Vice President. **NATIONAL REPRESENTATIVES:** **on Representatives** in New York, Baltimore, Washington and Philadelphia; **Adam Young** in Boston, icago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh **Clarke Brown Company** in the South and Southwest.

Richmond and Central Virginia

WXEX-TV NBC

3-STATION MARKET MYSTERY

Tv's oldest headache—allocations — snatches the spotlight as FCC deadline approaches

Page 33

Is pre-testing tv copy more hope than fact?

Page 36

Radio rates high with blue-ribbon advertiser panel

Page 40

New data on web show viewer: Tv Basics

Page 45

DIGEST ON PAGE 4

WSIX·TV

Tops Them All In The Nashville Area

LEADING IN . . .

6 out of TOP 10*

3 out of TOP 5 SHOWS

*Source: Jan. 1960 Nielson Report

★ **WSIX SELLS WITH TOWER HEIGHT**
2049 ft. abave sea level . . . none taller permitted in this area by CAA.

★ **WSIX SELLS WITH POWER**
316,000 powerful watts . . . maximum – permitted by FCC.

★ **WSIX SELLS WITH EFFICIENCY**
Maximum coverage and law cost per thausand make WSIX-TV your mast efficient buy in the rich Middle Tennessee, Sauthern Kentucky, Narthern Alabama TVA area.

(X) CHECK THESE FACTS:*

(X) **TV Homes—370,700**
(X) **Population—1,965,500**
(X) **Effective Buying Income—$2,155,868,000**
(X) **Retail Sales—$1,585,308,000**

*Source Television Magazine

WSIX TV 8 NASHVILLE

TV 8 **LAND OF THE CENTRAL SOUTH**

Represented by: Peters, Griffin, Woodward, Inc.

© *Vol. 14, No. 15* • **9 APRIL 1960**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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The 3-station market mystery
33 Scandal investigations notwithstanding, FCC's No. 1 problem is by own admission—allocations. Here's the latest on tv's oldest probl

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44 Continuing the record begun last week of what important industry gro have done since October to tighten tv advertising standards, contr

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PEOPLE work – play – *LIVE* by RADIO!





WHO Radio Holds a Big Lead in Total Radio Audience in America's 14th Largest Radio Market, Sign-On to Sign-Off!

RADIO'S a family affair in the vast 93-county area called "Iowa *PLUS!*" Yes Sir, here in "Iowa PLUS"—as in few other markets in the country—thousands of high-income families *WORK, PLAY, LIVE* by *RADIO!*

These families recognize and demand *mature* radio. They know WHO Radio fills the bill. WHO Radio is, and has been for 36 years, *aggressive, alert, alive!* WHO is radio at its sparkling best; offering the finest in entertainment, news, sports, and special features.

The 93-county area Pulse Report (Feb.-March, 1959) gives WHO Radio from 18% to 35% of the total radio listening audience —first place in every quarter hour surveyed —the balance being divided among 88 other stations!

See that your announcements reach "Iowa PLUS"—the "cream" of Iowa's tremendous radio audience! Your PGW Colonel has the details on Iowa's *only* big-audience station!

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., *Representatives*

In February NBC Television reprogrammed its afternoon lineup. Here are the dramatic results, according to Nielsen.

Fact...
the big daytime trend is to NBC.

Average rating up 22%... from 7.6 to 9.3

Average share of audience up 10%...from 33.5 to 37.0

Average homes per minute up 24%... from 3,193,000 to 3,956,000

Fact...
NBC's morning leadership continues.

21% greater share of audience than the second network.

87% greater share than the third network.

Fact...
NBC's afternoon audience increased 25

Every time period from Queen For A Day at 2 pm to Adventure at 4:30... up in share of audience.

The Loretta Young Theatre... up 63% over the former program.

look what's happenin



Fact...
*BC wins half
oll top-rated
lf hours.*

*3C....6 half hours
.#2...6 half hours
.#3...0 half hours*

*ery NBC program
pt one reaches more
es per average minute
any program on
ird network.)*

Fact...
Six of NBC's seven audience participation programs out-pull competing programming on both of the other networks.

NBC Average...4,100,000 Homes Per Minute

Net.#2 Average...3,700,000 Homes Per Minute

Net.#3 Average...2,500,000 Homes Per Minute

Fact...
NBC leads in overall average program share.

NBC....37.0
Net.#2...36.7
Net.#3...23.2

NBC TELEVISION NETWORK

n broad daylight!



*NTI Average Audience, 10 am-1 pm and 2-5 pm Mon.-Fri., including NBC sustaining ratings. Feb. I and Mar. I, 1960.

WHEN
SALES NEED A SHOT IN THE ARM . . .
TO BRING IN THE STUFF . . .
THAT KEEPS THE BIG MAN HAPPY . . .
WHY KEEP SEARCHING WHEN . . .
WALB-TV
CH. 10 — ALBANY, GA.
is the only primary NBC outlet between Atlanta and the Gulf . . . in a $740 million market!
Represented nationally by Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.

NEWSMAKER of the week

Clair M. McCollough, chairman of a three-man policy committee to direct NAB until a new president is named, this week delivered the keynote speech at the NAB Convention urging stations to regulate themselves in cleaning up business practices regarding vague and changeable station rate cards.

The newsmaker: Clair M. McCollough was the center of attention at the NAB Convention's first day of meeting. He has been named to receive the 1960 NAB distinguished achievement award. Following the death of Harold E. Fellows last month and until a new NAB president is named, he was the spokesman of the NAB for the trade and the public.

Mr. McCollough's keynote speech made three main points. First, stations must regulate themselves to clean up certain business practices; second, they must endeavor to build a better appearance before the public, and third, they should be more willing to see the accomplishment of the NAB itself.



Clair M. McCollough

It was only the first of these points that the NAB policy committee chairman developed in any detail. He asked whether stations were selling or bartering. If they were really selling, he cautioned against continued rate manipulation, trade deals and rate cutting—or the absence of any rates at all.

He also warned NAB members not to underestimate the organization. "You could pay your dues for the rest of your life and still owe money on the obligation," he said.

Trade observers at the NAB meeting were aware of the tentative nature of Mr. McCollough's position as policy chairman. His address could not, of course, commit the NAB to new policies until a new president is named.

Mr. McCollough's broadcasting career commenced in 1929 at WGAL, Lancaster, and he has been identified with Pennsylvania stations ever since. He founded the Pennsylvania Broadcasters Association in 1932, and has served the NAB repeatedly for 20 years on committee assignments and as convention chairman.

In 1955 he was a key figure in planning and launching TvB. He is also chairman of TIC which organized TIO last year.

Native of Pennsylvania, Mr. McCollough has contributed effort on behalf of civil defense, the Red Cross and The National Conference of Christians and Jews. He resides with his wife and daughter in Lancaster.



INTRODUCING...

The new WTCN Gopher Twins. They'll Bring you Exciting News of WTCN in the months ahead.

Watch for the WTCN gopher twins... call your Katz man for availabilities in the Twin Cities on WTCN radio and television.

TWIN CITIES

wtcn TELEVISION AND RADIO

ABC STATIONS FOR MINNEAPOLIS • ST. PAUL
Represented Nationally by the KATZ Agency



PRIME TIME FEATURES TOPPLE NETWORK GIANTS!

WPRO-TV KNOCKS OFF "WAGON TRAIN", "THE PRICE IS RIGHT"

"MOVIE OF THE WEEK" (7:00 P.M. Wednesdays) took 68% of the audience with a March 9th Trendex rating of 41.1 against highly-touted "Wagon Train" (24% share and a rating of only 14.1). Against "The Price is Right", "Movie of the Week" zoomed to a 45.1 Trendex.

Here's perfect proof that alert promotion combined with potent programming pays off in the rich Southern New England market. Get your share! Call Blair or Gene Wilkin at PL. 1-9776.

WPRO-TV Providence

Represented by Blair TV

Capital Cities Broadcasting Corporation

SPONSOR

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'HE POWER OF PEOPLE, not machines, or technology, or formula, but interested, thinking, warm-hearted and loyal people are selling your products and services every day at the Balaban Stations. Nothing sells people like people and at Balaban, we've got people ... the right kind ... the right amount to sell for you. Meet just a sampling of our key personnel.

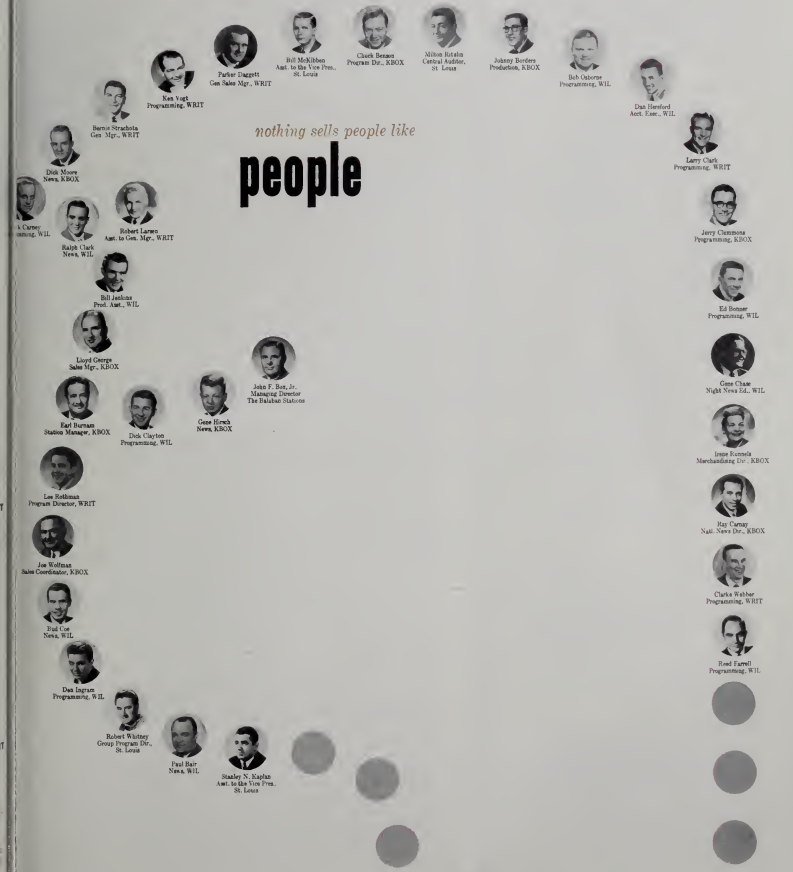
WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

THE BALABAN STATIONS
in tempo with the times
John F. Box, Jr.,
Managing Director
SOLD NATIONALLY BY
ROBERT E. EASTMAN

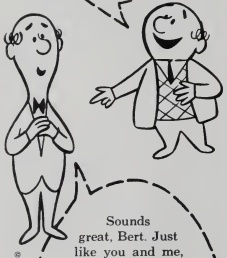
'HE MOST EXPERIENCED FLAGSHIP STATIONS IN THE NATION

nothing sells people like

people



Attention advertisers! Piel's Beer is sponsoring INTERPOL CALLING, starring Charles Korvin as Inspector Paul Duval on New York's WPIX, Sunday nights at 10:30. Now Interpol's story, which the public has been reading about in Reader's Digest and other magazines and newspapers, comes to television . . . presented by Piel's.



Sounds great, Bert. Just like you and me, INTERPOL CALLING and Piel's make a sure-fire selling combination. And if I may make one small pun, both Duval and Piel's always keep their heads . . . in any situation.

'INTERPOL CALLING'

the new television series that Bert, Harry, Blitz-Weinhard, Pfeiffer's, Labatts, Miller High Life, Santa Fe Winery and so many other kinds of advertisers are buying, buying, buying!

ITC

INDEPENDENT TELEVISION CORPORATION

488 Madison Ave. • N. Y. 22 • PLaza 5-2100

ITC OF CANADA, LTD.

100 University Ave. • Toronto 1, Ont. • EMpire 2-1166

© 1960 PIEL BROS., BROOKLYN, N. Y.

by John E. McMillin

Commercial commentary

Shakespeare's first stand



Here in New York we are hicks and rubes about an awful lot of things and one of them is the matter of editorializing by radio and tv stations.

That, I am sure, is partly the reason why the maiden editorial on WCBS-TV two weeks ago, an eight-minute speech by station manager Frank J. Shakespeare, Jr., against proposed off-track betting legislation, stirred up comment along Madison Avenu and in our press.

Most of us in the business know that dozens of stations around th country have been editorializing for years. I myself have a des drawer crammed with choice examples of radio and tv editorials.

But somehow it took the WCBS-TV effort—a network flagship t station taking sides on a hot local issue—to wake up us New Yorker

Not that the Shakespeare screed was wholly a rip-roaring succes Personally, watching him at home, I thought the CBS mouthpiec seemed a little self-conscious and solemn, and his editorial somewh thin, uninspired and not fully convincing.

Five nights later Robert W. Dowling, chairman of the Citizen Committee for Legalized Off-Track Betting, took advantage of th station's offer of free rebuttal time and blasted what he calle "Shakespeare's Comedy of Errors."

Since then I've had a chance to study both scripts and I must sa that Dowling's seems both far more factual and far more persuasiv even though I myself lean toward the CBS position.

But of course it was not the merit, or lack of it, in a single ed torial which makes the WCBS-TV project exciting. What stimulate most of us was the sudden realization of the almost incredible pos bilities, problems and implications of the editorial approach.

How CBS set up its ground rules

If you are a station manager who tapes and broadcasts editoria as a regular part of your weekly stint (See SPONSOR, 5 March, pa 34), you are of course familar with the need for rigid editori ground rules.

But few of the rest of us, I suspect, have ever had to think throug what is involved in this unique station activity.

That is why I was fascinated to see recently a CBS inter-offi memo, dated 7 January, 1960, which set down "Rules and Guid posts for Editorials on CBS-owned stations."

The memo, a directive from the CBS Editorial Board, states firm that editorials on CBS owned stations "should be broadcast with co siderable regularity and frequency" and that "there need be no un formity of editorial views among the various CBS stations."

It then details a number of editorial rules, some of which are a most unique for the industry. For instance, CBS owned stations



WAVE-TV Gives You 28.8% MORE HEADACHES!

(headaches your products can soothe, that is!)

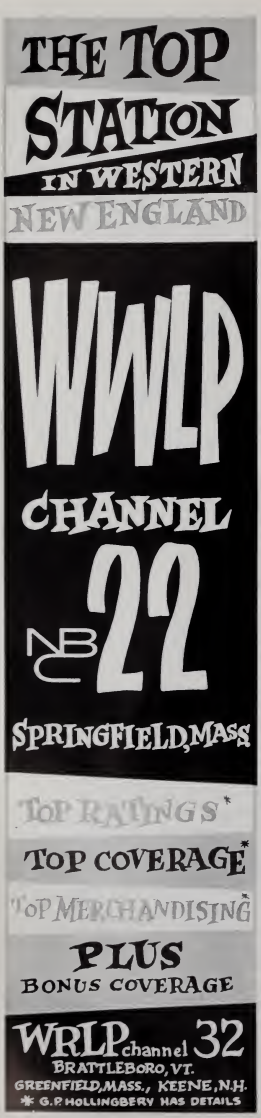
In any average week, at least 28.8% more people watch WAVE-TV than any other TV station in Kentucky, from sign-on to sign-off. And ALL these extra families of course have their share of headaches, sweet teeth, yens for new automobiles, etc.!

WAVE-TV gives you *much lower costs per 1,000* than any other TV station in Kentucky.

These are FACTS. Ask us (or NBC Spot Sales) for the *proof*.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
NBC SPOT SALES, National Representatives



1) May not editorialize on industry subjects or national subjects which have no special local issues.

2) May take a stand on local issues, but may not support specific candidates.

3) May not have editorials delivered by on-the-air news personalities or announcers who are primarily connected with commercials or entertainment programing.

4) Should present editorials of sufficient length to "present the logic and evidence behind their conclusions." Editorial spots are taboo, and, says the board, "only rarely should an editorial be less than five minutes long."

Most significant of all, the CBS program board, though noting that "the concept of 'equal time' does not apply to editorials," directs that CBS-owned stations must "make every effort to search out opposition to their partisan editorials" and provide opportunities for on-the-air replies.

New horizons and new editorial headaches

I think that almost anyone reading these rules and the rest of the thoughtful CBS memo (prepared for the editorial board by director of special projects, Richard D. Heffner) will immediately spot some of its revolutionary implications.

In the first place, it goes far beyond the free press, free speech principles on which our newspapers and magazines are operated.

It sets up for radio and tv rules of fair play which print media have never felt obligated to follow. (Can you imagine the Hearst press offering free space for rebuttals on its editorial page?)

It provides a new concept of public interest operation ("The primary purpose of presenting CBS station editorials . . . is to serve the public interest by stimulating thinking and decision-making about important public issues.")

And finally, by imposing on managers of CBS-owned stations a duty to have and express opinions on local issues, it considerably broadens the functions of broadcast station management.

A few weeks ago, columnist Walter Lippmann sneered that "a tv station is not like a newspaper—it is like a printing plant." The CBS directive (and similar directives by Westinghouse and others) would spell the doom of the printing plant notion.

All in all, editorializing seems to open up endlessly exciting vistas on the radio/tv horizon.

But now let me, as an editor, throw in some words of caution.

Watching the Shakespeare effort, I was forcibly struck with the fact that there is a great deal of difference between the desire to editorialize and the ability to prepare a tv editorial.

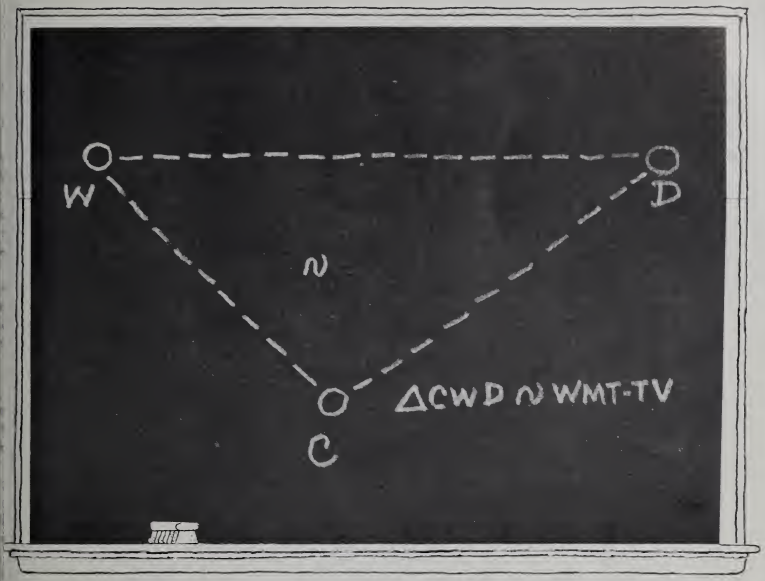
As a matter of fact there are no traditions, no great models for tv editorials, such as we have in newspapers and magazines.

CBS insists that its editorials be fair, accurate and "effective." But the truth is—there are probably not 10 people in the country with the new, specialized talents to guarantee such effectiveness.

I think that on-the-air editorializing is great—as an idea. I agree with Heffner who says that station editorials must not be gimmicks or promotion stunts.

I'm sure that there are dozens of sincere broadcasters who look on editorializing as an important kind of public service.

But what I want to know, kids, is—where are your editors?



Congruent Triangles of Eastern Iowa

or Geometry Made Difficult

There's a triangle in Eastern Iowa formed by three of Iowa's six largest metropolitan areas—Cedar Rapids, Waterloo, and Dubuque.

There's a television station in Eastern Iowa formed by programs it carries and rejects, faces turned to its public by personalities, sap drawn from roots it has growing in communities it serves. Its artistic and commercial success is a result of congruence of style with area.

In evidence we offer some immodest pragmatism:

No matter what survey you subscribe to, WMT-TV leads in all time periods from 9 a.m. until sign-off in share of audience, Sunday thru Saturday. In station totals, WMT-TV enjoys substantial dominance from 6 a.m. until sign-off, Sunday thru Saturday.

Q (if we may say so) E D.

WMT-TV • Mail Address: Cedar Rapids • CBS Television for Eastern Iowa • National Representatives: The Katz Agency • Affiliated with KWMT, Fort Dodge; WMT Radio

To the people of the Twin Cities and the vast Northwest WCCO Television has become a habi . . . a routine . . . a way of life. They have taken Channel 4 into their homes like a member o the family for they know they can depend on Channel 4 to give them the type of day-in and day out programming that suits them and their needs.

It is a habit with housewives to always include Randy Merriman and Arle Haeberle in thei daily lives.

Kids storm their television sets each afternoon to watch Axel, Bozo and Clancy the Cop.

People of the Northwest have learned to depend upon the Dave Moore News and the Dea Montgomery News on Channel 4 because they know it is the complete news, unaltered by sen sationalism and bias. Channel 4 News is also the only place in Northwest television where th viewers find a thought-provoking editorial upon which they can pause and reflect. They know only Channel 4 gives them the news in depth . . . the type of newscasting that fits their way of life

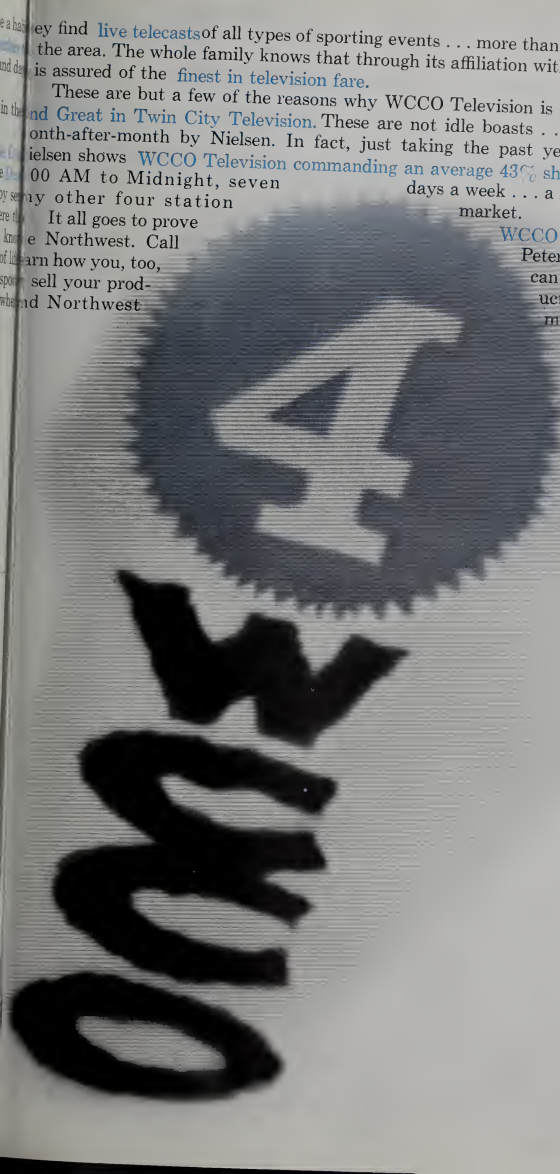
Channel 4 is a sports fan's haven. Northwest people not only get all the scores and sports features on the Dick Enroth, Rollie Johnson and Don Dahl sports programs, but here is where

AFFILIATED WITH THE  *CBS·TELEVISION NETWORK*

ey find live telecasts of all types of sporting events . . . more than on any other television station the area. The whole family knows that through its affiliation with the CBS Television Network is assured of the finest in television fare.

These are but a few of the reasons why WCCO Television is The Difference Between Good nd Great in Twin City Television. These are not idle boasts . . . but facts which are proven onth-after-month by Nielsen. In fact, just taking the past year (March '59-February '60) ielsen shows WCCO Television commanding an average 43% share of the total audience from 00 AM to Midnight, seven days a week . . . a record virtually unmatched in ny other four station market.

It all goes to prove WCCO Television is a Way of Life in e Northwest. Call Peters, Griffin, Woodward, Inc. and arn how you, too, can depend on WCCO Television sell your prod- uct in the Minneapolis-St. Paul nd Northwest market.





Day in, day out . . . year after year, the Triangle Stations have compiled a record of continuous service to the community unmatched by any other broadcaster in America.

- "Studio Schoolhouse"—America's oldest program of in-school instruction by a commercial station . . . continuously broadcast on WFIL, Philadelphia, since 1943 and on WFIL-TV since 1948.
- "University of the Air"—America's oldest and largest continuously run adult education program in commercial television . . . now in its 10th year on the Triangle Stations.

During 1959, Triangle Stations contributed $4,931,000* in time for public service announcements and programs, and more than $361,000 out-of-pocket expenditures for public service.

*One-time national rate

COMMUNITY LEADERS SINCE 1922

TRIANGLE STATIONS

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV,** Binghamton, N. Y. / **WLYH-TV,** Lebanon-Lancaster, Pa.
WFBG-AM • TV, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV,** Hartford-New Haven, Conn. / **KFRE-AM • TV • KRFM,** Fresno, Calif.
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York
Regional Offices: 3440 Wilshire Blvd., Los Angeles 5 / 6404 Sharon Rd., Baltimore 12

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

9 APRIL 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

As the fall selling season on the tv networks moves into high gear, this phenomenon is quite manifest: **an emotion-charged resentment among important agencies against CBS TV for its allegedly arbitrary attitude toward advertiser and program acceptance.**

The core of the gripe: CBS TV has interpreted the Justice Department's "grant" of program responsibility as freedom (1) to force the network's own programs on its steady customers and (2) to oust long-term advertisers because of their products.

The net results of this sort of dictation, contend these agencies, can be these:

- **Program costs will be much higher** than obtainable in the open market.
- **Creative latitude for the medium will be more constricted** than ever, since the independent producers will have no course but to direct their talents elsewhere.
- Advertisers will insist that, if the network is to assume all this responsibility, **there be escape-hatches from floundering network-controlled programs,** say, after the first three or four telecasts.

But with all this the agencies wryly concede: We're in a sellers' market and, until the network proves wrong as a judge of program quality, there isn't much we can do.

(See "Tv program control—where is it headed?", page 35, 2 April SPONSOR.)

CBS TV's behavior has spawned the credo among some of its older clients that **unless the weight of a General Foods can be swung, a time franchise no longer means anything on that network.**

Included in the dispossessed—at the moment—are **American Tobacco,** which was in two CBS shows last season, and **Pharmaceuticals,** which had two shows of its own.

When Pharmaceuticals, **deprived of its Thursday 9-9:30 p.m. niche after spending $30 million with the network over seven years,** offered to buy into a CBS-owned show for the fall, it **got a response that was anything but encouraging.**

El Producto (Compton) is buying minutes and chainbreaks adjacent to tv sports at the rate of three a week for six-seven weeks, beginning 1 May.

Other spot tv campaigns that broke the past week: **Helena Rubenstein's Colorlift (OBM),** 17 weeks at the rate of three-five a week; **Scott Paper (JWT), Dual Filters (Gumbinner); Arm & Hammer Sal Soda (Brooks, S, F&D).**

Cunningham & Walsh asked for availabilities around shows with appeal to primary and high school children for an unnamed account.

Two tv afficionados—Minute Maid (Bates) and Maxwell House (B&B) — are back in spot radio.

Maxwell's limiting itself pretty much to the smaller market, but with Minute Maid it's a widespread deluge, using **50 to 100 spots a week** (ROS). The orange drink's starting date: 9 May.

Spot can look to Ford for considerably larger expenditures next season.

Network-wise the company will confine itself to more of Wagon Train, the Alfred Hitchcock series, Ernie Jones and several Leonard Bernstein specials. Roughly, that adds up to about **$20 million. This is still $4-5 million less than went for network time and programing during 1959-60 season.**

The plan is to pour this difference, and more, into **fast moving and big spot flights** on the part of both the factory and the Ford dealers.

ABC TV stole the razzle-dazzle side of the NAB convention in Chicago this wee

The network accomplished—via its meeting with affiliates Sunday—its objective in spad (1) impress them with the new season's program schedule and (2) whoop 'em up to renew enthusiasm in clearing for and promoting ABC's wares.

Among the highlights of this rally:

• **Henry J. and Edgar F. Kaiser showed up,** along with **Y&R president George Gribbin,** to assure the affiliates they've got a winner in Kaiser's newcomer series, Ho Kong. Remarked the elder Kaiser: he was against the idea of keeping the sponsor out the program, because the sponsor was important to the teamwork of making his show a succe

• Leonard Goldenson revealed that **Ollie Treyz in one day had racked up $89 m lion** in billings and **Goldenson predicted that ABC by 1970 would gross $1 billi a year.**

• Treyz, himself, credited a huge part of the network's success to its system of selling p ticipations in nighttime programs. To illustrate what this concept can lead to, he said t **The Untouchables this fall will be converted from a total spot carrier to an exc sive property of Liggett & Myers on alternate weeks.** (L&M has a similar arrangem on ABC's new hour show, The Islanders.)

• **Ralston Purina's Jeffrey Baker said his company** had become so favorably posed to documentaries that it **would sponsor another, Expedition, this fall on AB**

NBC TV also held a session with its affiliates and the news that scored most exciteme it **had weaned away all of General Mills' daytime business** from CBS TV.

For more on Convention notes, see WRAP-UP, page 64, and NEWSMAKER OF T WEEK, page 8.

Clair R. McCollough, chairman of the NAB policy committee, **made a comment his keynote speech** to the convention that many broadcasters deemed quite timely.

Observed McCollough: the basic dangers of the industry are "rate manipulations, tr deals, downgrading the competition in our own media and kindred activities."

Bosco's participation in Corn Product's alternate sponsorship of Dennis Menace won't affect the beverage's expenditures for spot tv.

It'll still be in that medium at the rate of **$2 million a year.**

Why Bosco (Donahue & Coe) has a strong affinity for spot: the **personalities alli with the local kid shows make the product's sales results their personal concern** hence treat the sell as a continuing responsibility.

Spot radio has another hefty year-round customer that's asking stations fo longer end rate, namely, L&M cigarettes out of DFS.

The question put to reps the past week: ask your station (pre-selected in each case) h **much higher they can go above the 260-time frequency,** because we're figuring around 10 spots a week for 52 weeks.

L&M's estimated prospective radio markets: between 300-400.

The switch this week of the Edison Electric Institute account (headed for million) from F&S&R to Compton poses an interesting development in the **relationsh between public utility accounts and their agencies.**

In time past the utilities looked to their public relations firm's connections to look out their legislative and regulatory commission pressures.

Today this concern has become part and parcel of administrating the utility's gen advertising.

This twin-headed responsibility for influencing—Washington as well as the consume **puts the agency knee-deep into politics** and it's courting trouble if it doesn't get the ri reading.

Another first for CBS TV: this fall it will have three advertisers co-sponsoring a half-hour program.

It's the repeats of Father Knows Best. **Already committed: Scott Paper,** which controls the reruns by virtue of a contract with Screen Gems.

Scott is also, with Lever, on Bringing Up Buddy, likewise CBS, for the fall.

R. J. Reynolds will spend about the same money for net tv as it did last season ($25-26 million) but it will have three new shows.

Holdovers: I've Got a Secret, Wagon Train, Lawman and 77 Sunset Strip.

New: The Flintstones (ABC TV) and two to be selected.

ABC TV's newest assault on a piece of NBC TV daytime business involves Brillo.

The account's billings with NBC amounts to **about $1 million a year.**

Highlight of ABC's come-with-us pitch: We'll give you **more commercial minutes for the money,** even if there's no advantage in total audience delivered.

One of ABC TV's latest statistical flourishes: it's got about as many stations with top audience ranking in the top 25 retail markets as the other webs combined.

The rank is based on the average ratings for an entire week from 7:30 to 10:30 p.m. and, with the latest ARB local and latest NSI as the source, the comparison simmers down to this:

	ARB			NSI		
NETWORK	1ST	2ND	3RD	1ST	2ND	3RD
ABC TV	13	4	8	12	10	3
CBS TV	11	8	6	12	9	4
NBC TV	1	13	11	1	6	18

With all the strides that ABC TV has been making, CBS is still running a million homes ahead of it per average minute of nighttime viewing.

The first March national Nielsen posts these averages: ABC, 9,249,000 homes; CBS TV, 10,277,000 homes; NBC TV, 8,730,000 homes.

A price for the Summer Olympics has been settled on by CBS TV: $740,000 per quarter.

The package involves broadcasts over 18 days, much of it at night and 34 minutes of commercials. **A likely repeat sponsor, Renault (Kudner).**

The relationship of increased average viewing to increased billings has been on somewhat of a seesaw in network daytime tv the past two years.

Note these ratios as derived from LNA-BAR and Nielsen data:

YEAR	DAYTIME BILLINGS	PLUS MARGIN	AVG. DAY VIEWING HRS.	PLUS MARGIN
1957	$157,000,000	—	90,640,000	—
1958	172,500,000	9%	99,325,000	10%
1959	203,100,000	18%	110,508,000	11%

Incidentally, **50% of all tv homes watched the medium before 6 p.m.** each weekday on the average in 1959.

Just to bring you up to date on the amount of time spent before the tv set in the average home.

According to Nielsen, it was exactly the same this February as it was for February 1959: **5 hours and 52 minutes.** This is 7 minutes under the January average.

The tv network spot carriers mushroom—there'll be at least 24 hours of them at night this fall—while the ratio of full sponsorship of hour and half-hour program keeps drifting the other way.

Mark this comparison of the number of shows fully sponsored by a single advertiser as of each first February Nielsen for the past three seasons.

SEGMENT	1958	1959	1960
Full hour	15	9	13
Half-hour	52	53	37

The appearance of the product's package—principally because of the relation of tv to the supermarket shelf—has become so important that **package improvement,** say agency marketers, **has begun to compete with the advertising budget.**

In discussing the situation these marketing men inject this wry note: **too much concentration on the package can lead to neglect** in other directions—like the product itself and the product message.

Sports in network tv have taken on an added premium value for next season—witness the competition now going on for events among the networks—for these reasons:

1) **The audiences racked up by the Winter Olympics** dramatically demonstrated the strides made by sports as a viewing attraction.

2) **Sports have a big edge over entertainment specials in cost-per-1,000,** coming in on the average of $2 CPMPCM as compared to an average of $8 for specials.

3) **Both CBS TV and NBC TV will be carrying far less entertainment specials.**

Here's a network-by-network breakdown of estimated sports revenue (time, rights, production and cable costs included) for the coming season:

NBC TV

EVENT	PACKAGE PRICE
Major League Baseball	$7,600,000
Pro Basketball	7,000,000
Pro Football (Balt., Pitts.)	4,500,000
World Series	3,600,000
All-Star Games (2)	1,200,000
Rose Bowl	700,000
Sugar Bowl	700,000
Hialeah-Monm'th Races (10)	500,000
National Champ Football	400,000
National Tennis Singles	350,000
Liberty Bowl	300,000
Blue-Gray Game	250,000
National Open Golf	250,000
NIT Games (2)	250,000
Pro Bowl	250,000
Senior Bowl	250,000
East-West Game	200,000
Pre-Game Sports Shows	200,000
Miscellaneous	1,500,000
TOTAL NBC TV	$30,000,000

ABC TV

Sat. Night Fights	$7,040,000
NCAA Football	5,560,000

ABC TV (Cont'd)

EVENT	PACKAGE PRICE
Game of the Week	$2,750,000
Post Fights	1,500,000
All-Star Galf	1,450,000
All-Star Football	375,000
Bing Crosby Golf	250,000
Miscellaneous	3,000,000
TOTAL ABC TV	$21,925,000

CBS TV

NFL Games	$7,500,000
Bsbll. Game of the Week	6,000,000
Sunday Sports Spectacular	1,500,000
Masters Tournament	450,000
Triple Racing Crown	425,000
Orange Bowl	400,000
Cotton Bowl	350,000
Blue Bonnet Bowl	250,000
Gator Bowl	250,000
PGA Tournament	250,000
Copper Bowl	200,000
Holiday Bowl	200,000
Miscellaneous	1,500,000
TOTAL CBS TV	$19,275,000
GRAND TOTAL	**$71,200,000**

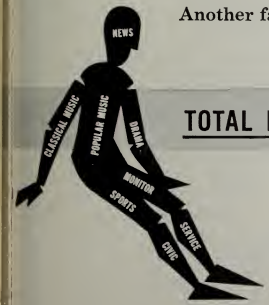
For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 61; News and Idea Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 74; and Film-Scope, page 56.

total RADIO



WWJ makes it easy for Bengal fans to enjoy every daytime game during the 1960 season. Located near the middle of the dial at 9-5-0, and with power that blankets Detroit and southeastern Michigan, WWJ garners a tremendous audience for the baseball games and adjacent programming.

Another facet of WWJ's Total Radio concept—another reason to call your PGW Colonel today.



TOTAL RADIO FOR THE TOTAL MAN

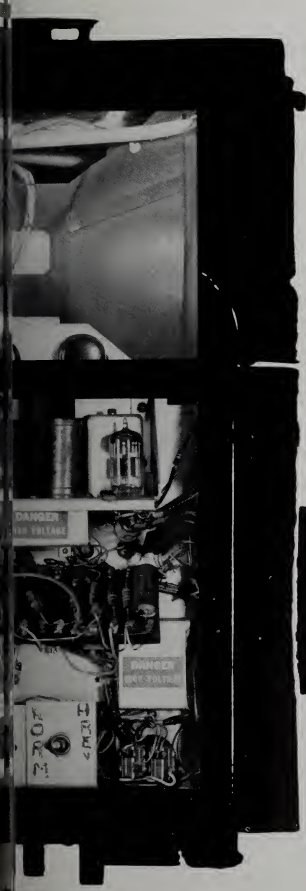
WWJ AM and FM **RADIO**

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

HORIZONTAL
LINEARITY
G5
G6
OFF
BLO
FILM
CENTERIN



What makes it tick?

The *business* of television is as complex as the electronics that make it possible. As complex, in fact, as the public's expectations of television.

Since early January, KMOX-TV has been broadcasting a weekly experimental program called "Inside KMOX-TV." Its purpose is to foster real rapport between station and audience, leading to fuller understanding by the public of station policies, programming and problems—*and fuller continuing understanding by the station of what the public wants and expects from television.* The audience is invited to submit questions by mail (constructive criticism is welcomed!), and those questions which reflect widespread interest are answered on camera by station executives . . . frankly and forthrightly. (Sample questions: Why do the commercials appear to sound louder than the surrounding programs? Why do you no longer carry hockey? Why do you carry girdle advertising?)

Giving viewers a *look inside*, so that they will know "what makes it tick," is an attempt to stimulate broad public interest, and a sense of participation, in the affairs of the medium. Such participation can be of incalculable value in shaping television's role for the future.

CBS Owned
Channel 4, St. Louis KMOX-TV

Spots That Bring Sales

KCRA is programmed to deliver a receptive, upper-income audience. The news department has *12 qualified, full-time newsmen* . . . the sports department covers everything from sports car races to the Sacramento Solons baseball games, with NBC to add the national events . . . music is chosen for melody, and presented by six long-established personalities . . . sound programming, *plus* the services of a *full-time* merchandising department that produces real results. What's more, *KCRA limits spots to three minutes per quarter hour, including promos and public service announcements,* so your sales message has a full opportunity to do a job. Call your Petry man for instant availabilities.

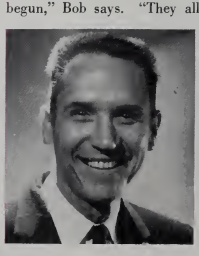


Reps at work

Thomas A. Taylor, Peters, Griffin, Woodward, Inc., Chicago, thin that, "like the weather, everyone complains about radio ratings, b no one does anything about them. I don't believe anyone in the dustry would stand up and say that ratings alone can tell either buyer or seller the best buy for an advertiser. The secret of succ then lies in measuring and interpreting the other characteristics of a station — type of programing, type of audience, station image, exact coverage, ability to influence its audience—and matching them to the advertiser's product and objective. Sure, it's challenging —to advertiser, agency, station and rep alike. But radio has become big because it can sell products and ideas everywhere, any time, economically. 'Idea men' in the coming years will be rewarded handsomely for new concepts programing, new ways to measure, new ways to use the mediu We're entering an era of unlimited opportunity for everyone c cerned with radio. And we at PGW accept the tremendous challen Radio will fulfill its promise if it is used and measured creative



Robert W. Jensen, Forjoe & Co., Atlanta, feels that only by str adherence to the personal attention and service call aspects of th work, can representatives do a complete job. "Not many reps concerned with helping an advertiser or agency once a schedule begun," Bob says. "They allow a schedule to continue to run the same manner without maki any new suggestions when n times and programs become av able. Service calls are few far between, and when a salesm does make a call, often it's for other purpose than good w Rather than thinking of a 13-w contract as only that, I look at as a potential continuing sched for as long as the station has ability to sell the advertiser's pr uct or service, and I do everythi possible to better his schedule after it's started." Bob thinks anot area for rep improvement would be better market analysis. "Sin no two markets behave exactly alike, any contribution a rep ma from factual sources helps an agency and advertiser tremendous and in the long run, the rep. Personal attention today is essenti





Horatius made things happen in Rome . . . and



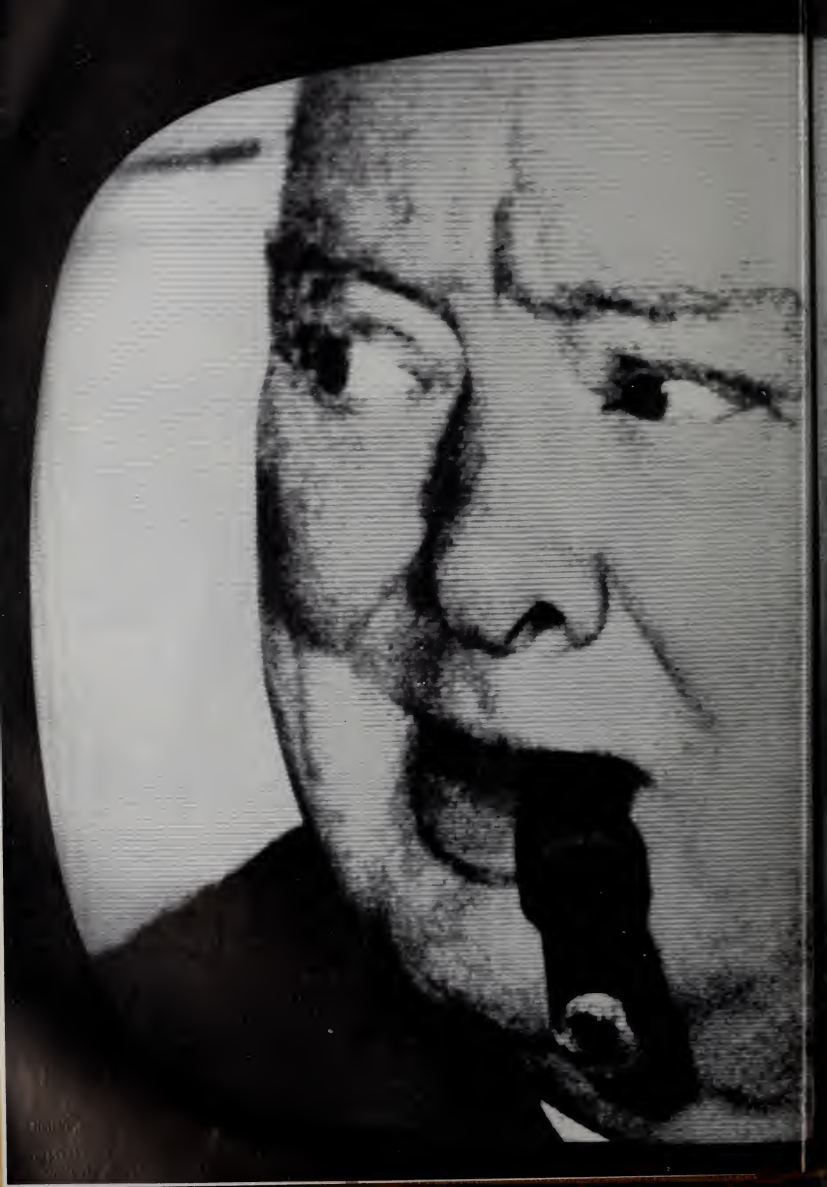
WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the first station in Philadelphia to "review" the daily newspapers. This exciting concept was originated by the Consolidated Sun Ray Stations. WPEN, again, is first in Philadelphia with this challenging feature broadcast four times daily. We were the first station to editorialize — we are the first with "Newspaper Critic". In Public Interest . . In Exciting Listening . . In Sales . . WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

CONSOLIDATED SUN RAY STATIONS
WPEN, *Philadelphia* . . . WSAI, *Cincinnati* . . . WALT, *Tampa*





The Churchill Memoirs

FIRST OF A SIGNIFICANT SERIES OF ABC TELEVISION PROGRAMS IN THE PUBLIC INTEREST

"It is my earnest hope that pondering upon the past may give guidance in days to come, enable a new generation to repair some of the errors of former years and thus govern, in accordance with the needs and glory of man, the awful unfolding scene of the future."

With these words, Winston Churchill concludes the preface to his memoirs.

And from these words the most ambitious project in *visual* history takes inspiration: ABC's television presentation of this pageant of the fateful years from 1919 to 1949.

To meet so immense a challenge, historical film footage—much of it never shown before—has been gathered from allied and axis sources. Cameramen have girdled the globe to film special interviews with the history-makers of our time. For this series, President Eisenhower, former President Truman . . . many German, Italian, Japanese and Russian leaders have added their eye-witness testimony to the record.

But dominating the stage, giving the vast scene immediacy, color, dynamic import . . . are the words, the voice, the presence of the greatest of all living history-makers . . . The Right Honorable Winston Spencer Churchill himself.

The program, with special musical score by Richard Rodgers, will be brought to the American television public next fall in a series of 26 half-hour episodes.

Pridefully, it takes its place in the array of public affairs programs creating the significant look of ABC Television in 1960.

WATCH ABC-TV IN '60
(more people will)

from a proud past
comes a...
FUTURE
UNLIMITED!



Everywhere you look in Montgomery you see progress. This new $1,500,000 airport with the longest paved runway in the Southeast is only one example of this area's vast growth. Expansion means opportunity . . . an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12

Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

New, exciting
KVIL
music
1150
DALLAS



49th a
Madiso

Woman's world

Just finished reading your very clev
"Timebuyer X and Those '73 You
Men" " (12 March). In relation
your answer, "Sponsor Says No
Clarice"—if you have received a mi
mum of 273 cancellations for su
scriptions, *Cherchez les femmes!*

Mrs. Z & Y
Greenwich, Con

From Fmdom

On behalf of all FMdom, the conce
network and WHCN-FM, in partic
lar, thank you for all those wonder
words under your 5 March "Spons
Speaks."

Quite a few FMers won't be
FMeral (kindly excuse) next ti
they approach a potential sponsor
the subject of FM advertising. Yo
message was right on target!

Are reprints available?

Amleto Ciccarelli
sales mgr.
WHCN-concert netwo
Hartford, Conn.

● **Note: SPONSOR is usually happy to gr
such requests for reprinting privileges.
provisions accompany this permission:**
1. Requests must be in writing.
2. Credit must be given to SPONSOR.
**SPONSOR reprints many of its articles
has back files on a large number of them.**

Open season

Thanks for a very fine "Comme
cial Commentary" (SPONSOR,
March) regarding the recent M
Luce article in *McCall's*.

1960 seems to be open season
radio/tv.

I think there is little use to ta
arms against this sea of critics, ho
ever. I believe that the indust
should correct those errors that ha

WNJR
1st in new york
dec. negro pulse
(BASED ON U.S. CENSUS)

en made and attempt to improve
ir product. Most of us have always
en doing just that. (Unfortunate-
, Mrs. Luce belongs to that frater-
ty-sorority of national publications
at are building circulation on con-
emnation of radio and television—
id greater distribution of maga-
nes of sex and suggestion.)

I hope that we can all work to-
ard one end in the broadcasting
isiness—fine entertainment, aggres-
ve news and public service, and
ality programing.

Joel Fleming
v. p.-mgr.
WTKO
Ithaca, N. Y.

wo sides of the coin

he bitter with the sweet.

We were most impressed to see our
ice president in charge of radio for
ie Detroit office of PGW, Bill Bryan,
redited in your "Who's Who in Mo-
or City Radio/Tv?" (SPONSOR, 19
Iarch).

Bill's a great guy. However, for
ie record, the article noted that he
as been with Petry since 1944. Dear
ir, he has been with PGW.

As always, the issue of SPONSOR
as up to your usual high standards.

Robert H. Teter
v. p., radio
Peters, Griffin, Woodward, Inc.
N. Y .C.

ullseye!

Paul Miller's article ("The Seller's
Viewpoint," 12 March) hits right at
he heart of a situation peculiar to
nany markets, including Erie.

It is to be hoped his thought-pro-
oking comments will reach the eyes
of clients and agencies that are guilty
of overlooking point-of-sale areas in
heir campaigns.

Of equal importance is the frustra-
ion of a manufacturer's representa-
ive or distributor in a point-of-sale
rea who gets no credit for the suc-
ess of an ad campaign because all
ales are credited to his more fortu-
ate colleagues located in a distribu-
ion center.

I wish I had said it first!

Paul Whittingham
marketing mgr.
WICU
Erie, Pa.

Of course, there's *another* Personality Station . .



Hieronymus Bosch 1450?-1516? The Ship of Fools—Dutch School

. . . but it just doesn't compare with

K-NUZ — the NO. 1* BUY in HOUSTON

. . . at the lowest cost per thousand!

MUSIC! NEWS! PERSONALITIES! FACILITIES!

*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS

National Reps.:
THE KATZ AGENCY, INC.
• New York
• Chicago
• Detroit
• Atlanta
• St. Louis
• San Francisco
• Los Angeles
• Dallas

IN HOUSTON, CALL DAVE MORRIS
JAckson 3-2581



Florida State News Bureau photo

LAND OF *Year-Round Good Living*

AND YEAR-ROUND SPENDING, TOO!

The 52 county Tallahassee, Florida — Thomasville, Georgia area, served exclusively in its entirety by WCTV, is far enough South to afford its happy citizens year-round good living yet far enough North to permit it to escape the feast-or-famine business climate sometimes resulting from tourism.

This means high-level year-round spending - - - Tallahassee actually stands fifth in the U. S. in retail sales per household*. That's why so many leading brands place strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.

******Annual Survey of Buying Power, 1959.*



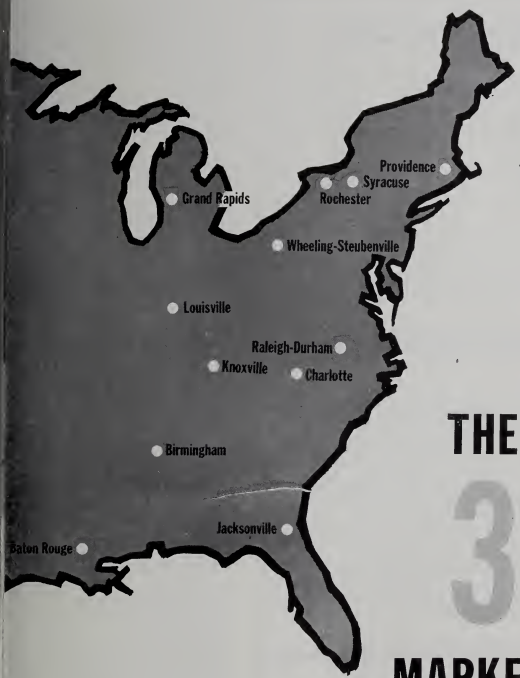
WCTV

TALLAHASSEE 6 THOMASVILLE

a John H. Phipps Broadcasting Station

BLAIR TELEVISION ASSOCIATES

National Representatives



AS FCC DEADLINE on allocation proposals nears, ABC TV is preparing claims that 4,000,000 tv homes in these dozen markets are deprived of three-net service

THE 3 STATION MARKET MYSTERY

Quiz scandals and payola notwithstanding, No. 1 problem, says new FCC commissioner, is tv allocations

How public can be best served within present framework perplexes nets, advertisers, engineers and FCC

When Frederick W. Ford stepped in as new FCC chairman the other week, he named as the No. 1 headache facing the Commission: television allocations.

To the average person who has followed the quiz show revelations, payola investigations and the Commission's own brush with scandal, allocations must have seemed an odd choice for post position. But the fact is, whatever the complicated allocations problem lacks in sensational news copy, it more than makes up for in significance both to the advertising industry and the viewing public. It is tv's oldest and most nagging migraine, and now it's back in the spotlight again.

For some idea of what share of the spotlight it's now grabbing, here is what has been happening and what's about to happen:

• 19 April is the day the FCC has set for receiving filings of allocation proposals on the question from interested parties, and the interested parties, including the networks, are currently at work on these. An undisclosed party has just requested an extension on the 19 April deadline, but, at SPONSOR presstime, the FCC had not yet acted on the request.

HERE'S THE POSITION AMST TAKES

1 **ASSOCIATION** *of Maximum Service Telecasters favors any "sensible" approach to problem—so long as the viewing public doesn't lose. Interference in radio is bad; in tv it's intolerable*

2 **IS THE ALLOCATIONS** *problem as critical as some make it?. According to Nielsen and TvB, 94% of U.S. tv homes have choice of three channels; average tv home receives five signals*

3 **CITES RECENT CASE** *of adding third station to a market and adversely affecting 19 other tv stations. To advertiser, means reduced circulation that might make tv less attractive*

• At the NAB Convention in Chicago, the allocations enigma received considerable attention, was a principal topic under discussion at a meeting of The Association of Maximum Service Telecasters.

• ABC TV, in a continuing six-year fight for more tv stations in major two-station markets, is preparing a new plan for filing that will accomplish this without, according to the network, upsetting or interfering with any current tv service.

• Commissioner Ford is trying to negotiate with the military for some of their vhf channels, but is not too optimistic on the outcome. If the military doesn't come through, his Commission faces finding some other solution because, according to Ford, there is irresistible pressure for more tv service.

The current allocations problem emerged about six years ago, when it became apparent uhf was no match for vhf. The problem must be solved taking into account demands that any new vhf drop-ins dare not adversely affect existing stations, and that there be no channel changes for existing stations. Further tangling this briar patch is the fact that while everyone in the industry is anxious to bring about more tv service, their proposed methods are often conflicting.

The problem in a capsule is this: Why, with tv homes nearing the saturation point, are there still major markets in the U.S. where viewers cannot see all of the net shows that are being telecast? Why do some markets have three or more stations while some with many more tv homes have only one or two stations?

It is a mystery that would not worry a New Yorker or Angeleno where seven tv stations can be received. but it might bewilder a set owner in the Raleigh-Durham area where nearly a quarter million families are able to receive only two channels.

To the national advertiser, it causes concern as well. If he happens to be sponsoring a net show that is squeezed out of some major markets his commercials aren't getting exposure there.

But there is another facet to the mystery. If the addition of a third station to one of these two-station markets interferes with the reception of the adjacent outlets, then the national advertisers on all the stations have cause for alarm—as do the set owning families.

Behind this thorny problem are these facts: At present there are 12 vhf channels and 70 uhf. But uhf receivers are relatively few compared to vhf, and production of uhf sets has been declining for five years. So the uhf channels (14 to 83) are used much less than vhf. But the military now has claim to many vhf channels outside the tv band; if FCC could persuade it to make some of them available to commercial tv, then the problem would be well on the way to solution.

Since this doesn't appear likely the FCC sees itself faced with about three alternatives (and these are the same that have been booted about for years): (1) switching to all uhf; (2) dropping in new vhf stations with the risk of interference; (3) continuing the present mixture of

ABC TV VIEWS PROBLEM THIS WAY

1 **NET IS FILING** *new proposal which it claims would not adversely affect any existing stations and would give people in all areas full choice of all net programing now being aired*

2 **MORE THAN** 4,000,000 *tv homes in a dozen major markets still are not getting three-net service, that a number of markets with third station approved for years don't have station yet*

3 **SWITCHING CHANNELS,** *and in some cases reducing mileage are bases of plan. As it is now, ABC TV claims, some advertisers suffer losses, public misses many service programs*

f and uhf but adopting a device to courage use of uhf.

On the latter measure, Sen. John store (D), R. I., has introduced a l giving FCC authority to take the p. The step would be: require tv manufacturers to make all-chan- l sets that can receive vhf and uhf. is estimated this would add $15 $25 to the cost of a set (less as it comes mass-produced). Since the erage set lasts about seven years, the end of that time, all sets would "omni-spectra." It still is a seven- ar solution to a problem nearly ice that old.

Meanwhile, ABC TV, which has cently outgrown its "third network" g but is still without outlets for me of its high-rated programs in o-station markets, is urging that a mited number of short-space tv sta- ons be assigned to major two-sta- on population centers of the U. S. his network points out that more an four million tv homes are being eprived of full choice of three-net rvice in these major markets: rand Rapids-Kalamazoo, Louisville, yracuse, Rochester, Birmingham, aleigh-Durham, Charlotte, Provi- ence. Jacksonville, Wheeling-Steu- enville. An average of 65% of ABC V's programs, the net claims, are ot carried in these markets. A urther—and stronger claim when he common weal is considered—is hat viewers in these areas during the nonth of December were not able to ee 60% of public service and special elecasts presented by all three net- vorks.

Another question in the "Three-Station Market Mystery" is raised by ABC TV: Why have third channels not gone on the air in markets to which FCC allocated new vhf stations back in 1957? The markets named: Miami, Terre-Haute, Davenport-Rock Island-Moline, Louisville, Lake Charles-Lafayette, Tampa-St. Petersberg and Beaumont-Port Arthur.

"You can't pour three quarts of milk into two quart bottles," Julius Barnathan, ABC TV vice president, told SPONSOR. "The basic need for a quick solution to the allocations problem is to serve the public better.

"Our country is synonymous with competition and freedom of choice. And anyone who has invested in a tv set certainly is entitled to choose from all programs offered the show he wants to see.

"As for advertisers who can't get enough exposure in two-channel markets—well, their circulation goes down and their costs go up. The ABC TV plan encompasses many facets. In some markets, de-intermixture would help, for example. But the point is that the whole plan we're going to propose to FCC has been carefully worked out by engineers. It will protect all existing stations from interference. It would utilize the 12 channels that now exist.

"The basic solution," Barnathan went on, "is switching channels. In some cases the answer would lie in reducing mileage."

As deeply concerned with the same problem, but opposed to most past ABC TV proposals, is the Association of Maximum Service Telecasters, Washington, D. C., representing some 150 member tv stations across the country.

"We're in favor of any reasonable and sensible approach to the allocations problem," AMST executive director Lester W. Lindow told SPONSOR, "so long as the people don't lose. But we do get very much concerned where proposals are made that create interference with existing outlets, and the cutting off of service to rural and fringe areas that occur with mileage shortening. Actually, we're not concerned with how many pick up stations compete in a market—just so the public has good service. But once you open the door to experiments and make exceptions in one market or another, there is the danger of destroying the whole tv set-up."

What is the present tv set-up? AMST reports this on the basis of A. C. Nielsen Co. and Television Bureau of Advertising surveys:

- 98% of the U. S. land area receives television. Better than 86% of all homes have television service.
- 94% of tv homes in U. S. have a choice of three stations.
- 81% of U. S. tv homes have choice of four stations.
- The average U. S. tv home has a selection of five signals.

On the basis of such findings, AMST is not at all sure the situation is quite as critical as it is painted by some interested parties. But they, too, would like to see all-service coverage everywhere.

"This will take," Lindow continued, "a solid plan carefully worked out by engineers" (AMST engineers have been engaged in this for years).

(*Please turn to page 73*).

THREE POSSIBLE CHOICES FACE FCC

1 **MOST EFFICIENT** *solution would be if FCC could beg, borrow or steal from the military additional channels. This would permit adding new stations without interference to present ones*

2 **SWITCH TO** *all uhf (but uhf use and set production have been declining), or just dropping in vhf's. Degrading, as in latter case demands tricky engineering or interference would result*

3 **CONTINUE** *present mixture of u and v, but insist set manufacturers make all-channel sets (cost per unit, $15 to $25 more). So it might be licked in seven years, average life of set*



PRE-TESTING IS USUALLY DONE AT TWO LEVELS: with agency people at stages in commercial production and with consumers after rough film or animated storyboard is completed. Milton Guttenplan, v.p., Mogul, Williams & Saylor, demonstrates jeep set-up for production test

Tv copy testing: fact or hope?

Most agencies and advertisers involved in heavy tv investments strive to predict results in copy testing

Many interesting new techniques are evolving, but admen say a successful formula is more hope than fact

With many millions of dollars earmarked for television—and even more in the offing—one of the industry's most pressing problems today is how to get the most from a tv commercial sales message.

Every ad agency in the country and every tv advertiser, agree that the best possible way to maximize the dollar investment in tv is to pre-test commercials. But they don't agree on how this can be done.

The many methods developed to date have provided partial answers. But partial isn't enough, as one adman commented, when—for example—a $1 million tv campaign can rise or fall on the strength of the commercial. Admen don't expect total answers or, in the words of Milton Sherman, manager of the communications research department at MARPLAN, an affiliate of McCann-Erickson, "an all-purpose answer." But they have to approach a more complete answer than they think is now available.

Pre-testing of television commercials has evolved into two general practices: viewers' evaluation of a rough commercial and of a finished one. The limitation to testing a rough film or an animated storyboard—the most prevalent forms—is evident in the word "rough" itself. A "finished" commercial blends all of the audio and visual elements for a total psychological effect on the viewer, taking into consideration all of the marketing and sales strategy. A "rough" or "semi-finished" commercial omits many subtleties which may make a desired viewer impression.

Yet an advertiser who tests a completed or finished commercial, runs the risk of having his total investment

t, either by scrapping the film or
e or by airing a sales message
ich in the pre-testing indicated a
k of the desired consumer response.
Somewhere between these two ex-
mes—a $300 rough commercial
d a $10,000 finished one—lies an
ea which most agencies and re-
archers are trying to explore.
ey're looking for one thing: *A
oduction technique which permits a
st commercial to include the de-
red components of a finished com-
ercial without the same high cost.*
Sherman says evolution of such a
chnique would benefit the adver-
ser, the creative writer and the re-
archer. Its advantages for the client:
nore opportunity to try out his
rategy or to evaluate the potential
fect of his message"; the writer:
more opportunity to take his crea-
vity to the intended public at vari-
us stages of development"; the re-
archer: "more opportunity to con-
ribute information during the forma-
ve stages of advertising."

His organization is developing an
xperimental plan "directed at the
pecific problem of determining at
hat stage of 'finish' a commercial
an be adequately pre-tested." Some
f the questions which he thinks
night be answered in such an analyti-
al study appear on page 38.

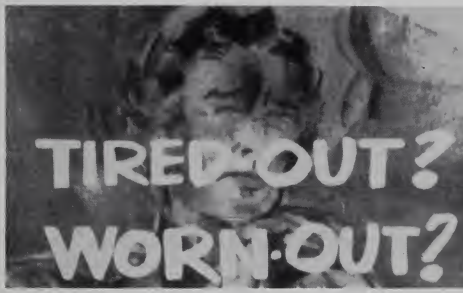
Most agencies, of course, are
quipped to pre-test all kinds of copy
n some fashion. Some conduct all
uch testing within their own shops
nd with their own people. Others
arm out the entire project to an
ndependent research organization.
Still another group plans and directs
he project with a staff executive but
etains outside firms to do the actual
field work or testing.

Most pre-testing is done with a
"captive" audience of respondents or
panelists, usually in what is an at-
tempt at duplicating a viewing situa-
tion. Some copy tests, however, are
made on the air—for example, a
split run of a tv commercial cut into a
network show in different test cities.

SSCB's effort in attempting to pre-
dict the outcome of a video commer-
cial is typical of the imagination and
effort that are being put into testing
throughout the advertising industry.
The agency recently opened at its
New York headquarters a $150,000

FIRST STEP: rough commercial

"BEFORE" TEST SITUATION *shows moving storybook rough prepared by SSCB for Nytol (Block Drug) in agency studio for test-showing to viewers*



SECOND STEP: consumer testing

ACTUAL TESTING *is done with viewers, as with this Schwerin Research group, or with panels, interviews. Goal: to duplicate viewing situation*



THIRD STEP: finished commercial

"AFTER" SEQUENCE *for the Nytol rough shown above appears in the finished commercial, revised on the basis of consumer interviews done in field*



QUESTIONS ABOUT TV "ROUGHS"

Milton Sherman, communications research manager at MARPLAN, an affiliate of McCann-Ericksen, outlines the following questions regarding "rough" commercials, which he feels should be answered by an acceptable pre-testing technique.

1. *Which form of commercial "finish" (rough filmed commercials or animatic film strip with synchronized sound) will most closely predict the performance of a fully produced commercial? And which form is the most suitable for various product or corporate commercials?*

2. *What content factors create response and reaction differences between various forms of "finish?" For example:*

A. Which demonstration techniques and devices can be used in various pretest forms of "finish"; which cannot?

B. Can a personality be projected through various forms of commercial "finish?" Can a rough filmed or animatic presentation create consumer identification for the characters in the commercial situation?

C. Can the various forms of commercial "finish" approximate the fantasy or setting for the product story? Can they convey the quality of impression for the product? Can the situation be perceived as a total and integrated experience?

3. *Can these factors, and others that may be discovered, be compensated for, or can we assess the contribution which they make to a fully produced commercial, and thereby provide certain guide lines for pre-test forms of "finish"?*

4. *Can the meanings and associations of visual elements be communicated in various forms of commercial "finish"? Which symbolic elements (demonstrations of appliance performance, particular product innovations and features) receive full meaning and understanding, and which do not?*

5. *Can the richness of semantic variation be communicated in pre-test forms of commercial "finish"? Is there a short-circuiting of the visual and audio inter-action?*

6. *Can forms of "finish" be adapted to particular product or corporate objectives? Can these pre-test forms be used as reliable experimental and exploratory technique?*

studio and "laboratory" in w commercials for its tv clients (bil some $36 million a year in te sion) are pre-tested.

Tim Healy, v.p. and directo research for the agency, superv the "pre-measured selling po technique of testing. The new commercials, called Sound-A-Ma are shot in the studio in rough f from the standard storyboard are then taken to a consumer p for reaction analysis.

This device also enables the ag to pre-test components of the c mercial before the final "rough tested. Most shops attempt at vari times during the development c commercial idea to test some of creative approaches—visual comp ents, how the visual and audio chronize or complement each ot props and settings, etc.

Mogul, Williams & Saylor, for ample, maintains a miniature j studio set-up which it takes on l tion for test shots. Milton Gut plan, agency v.p. and account su visor, pre-tests creative content then turns over the final version his agency's research subsidiary (search Analysts, Inc.) for consu testing.

Testing the creative aspects o commercial serves several purpo Guttenplan explains. "First of all, taking the camera and a monitor the client's factory or showroom can see for himself some of the d culties in setting up and producin commercial. It also, of course, l great advantages in saving time well as money—time spent in ela rate testing and money spent in c side research, studio rental, ca salaries and production personn

He took his two-man crew, for ample, to the candy factory of Ba cini to set up some sample comm cials which involved 200 pounds candy. On-the-scene framing of sh saved transport of the product, s ond-hand explanations to the cli and rehearsal time in the studio. S Guttenplan: "We work this out such a fine detail that seldom do need more than 15 minutes of cam rehearsal before we put our fi commercial on tape or film."

The talking storyboard — Sou

(*Please turn to page* 72)



PRE-TAPING huddle presided over by W. B. Doner producer-director Bob Bleyer (r), who maps out tv decorating show plans with Firth consultant-m.c. Guy Cornell (c) and Doner a.e. Fred Tobey. Firth/Doner crew taped 10 half-hour shows in hectic four-and-one-half-day period

Firth's local level tv partnership

Carpet company gives retailers, who tie to half-hour decorating show, a lot of leeway in selling on video

After test, markets respond with sales hikes up to 119%, program moves into nine-market spring campaign

A multi-market, modest budget tv vehicle that lends itself to close local-level tie-in. That's been the elusive goal of many a carpet manufacturer. Some have tried and failed, others haven't felt it was worth bothering, and the group has more or less resigned itself to a steady diet of print.

Firth Carpet and its agency W. B. Doner hit on such a tv plan about a year ago, tested it in two divergent types of markets—with extremely favorable results—and are now putting it to work in nine markets, with more to come. It's a half-hour 'how to' home decorating show, known as *Spotlighting You*, which had its trial runs in Baltimore and Kalamazoo on a live basis. After the spring, 1959, cycle over WMAR-TV, Baltimore, area sales were up 49% over the previous spring. Also the series produced 4,000 written requests for the free decorating book offered on the show.

To make doubly sure of the new format's effectiveness, Firth added Kalamazoo, a "less sophisticated" market to the fall, 1959, trials. When the figures were in after an eight-week run on WKZO-TV there, Firth's sales showed a whomping 119% jump over the fall of '58. Meanwhile, back in Baltimore which underwent its second cycle in fall, '59, this time over WBAL-TV, Firth sales were up 20% over the same period a year earlier. And another 3,000 requests for booklets streamed in.

That was enough for Firth and Doner: it was time to branch out. Here are the stations firmly in the spring lineup at press time: WMAR-TV, Baltimore; KLZ-TV, Denver; KRNT-TV, Des Moines; WWL-I(TV), Indianapolis; WKZO-TV, Kalama-

zoo; WPST-TV, Miami; KFSD-TV, San Diego; KING-TV, Seattle and WRC-TV, Washington.

Though the shows are created by a national advertiser for exposure in several markets, their destiny is shaped to an unprecedented extent at the local level. In each new market the first step is to sell distributor and dealers on the show. They are invited to see sample films and discuss them with men from Firth and Doner. Once the distributor decides he's willing to split time and merchandising costs with Firth, it's up to him to line up dealers. Each show is devoted to one of them, who not only chooses the Firth line to be featured on the first 90 seconds of the three-minute live commercial, but receives the remaining 90 seconds for institutional advertising. ("With 30 to 40 Firth lines, each in 10 colors from which to choose, and about 90 retailers doing the choosing, we write commercials by the millions," exclaims Doner a.e. Fred Tobey.)

Continues Tobey, "In keeping with the local level emphasis, we assign the Firth commercials to women's program personalities from the stations we use. Those gals usually have a large loyal following which we are glad to reach, and they are most helpful with mentions and occasional interviews on their own shows."

The participating retailer is urged to help put the show over with print ads, placement of Firth's special show promotion cards in his window and out on the floor and prominent display of the carpets featured.

Even station selection is determined largely at the distributor-dealer level. "They know local conditions, so we usually go along with their preference if the availabilities are right for us," Tobey explains.

Spotlighting You is usually scheduled in the 1-4 p.m. period on the rationale that by 1 p.m. most women have completed their housework and for the next three hours, more or less, their school-age children will be out of the house. Highest priority goes to 1:30-3 p.m., considered most likely to find the ladies at leisure.

However, for adjacency to effective women's programing, Firth is willing to go into other time slots. In Miami and Washington, for instance,

(Please turn to page 72)

RADIO GETS BOOST FROM SALES VIP'S

Mennen, Red Heart, Taystee, Northwest and Citie
Service executives plug radio's place in marketin

"No sentiment about it," says Bain, "we're 80%
in radio because it upped our sales 24% in year

Highpoint of the fifth annual National Radio Advertising Clinic, which the RAB staged last week on successive days at the Waldorf-Astoria in New York and the Sheraton-Blackstone in Chicago, were five unusually frank and meaty talks on radio's place in modern marketing campaigns.

According to agency media and account men who attended the day-long sessions, there was more solid genuine sales enthusiasm generated for radio at this year's RAB get-together than at any industry meeting in recent history. And credit for a rising belief in what Raymond C. Keck of Cities Service Co. labelled the "tremendous resurgence in radio" belonged in large part to the five client spokesmen who talked on "The Radio Campaign."

Leading off on the blue-ribbon advertiser panel was Robert Lleyellyn, advertising manager, American Bakeries Co. of Chicago which last year invested $500,000 in a spot radio campaign with a minimum of 60 spots per week in 33 U. S. markets.

Prime marketing consideration in Taystee's use of radio was the medium's ability to target housewives with frequency. "The average housewife buys bread three times a week," Llewellyn noted, "and any medium we used had to reach Mrs. Housewife often."

A second important consideration in the Taystee media plan was the ability of American Bakeries' agency, Y&R, to come up with top flight commercials. Six variations of Taystee's "Breakfast in Bed" theme were recorded with the best musical talent available (Taystee spent $27,000 plus residuals for the six recordings).

The commercials themselves pr vided Taystee with a valuable mark ing bonus. Albums containing t six songs were distributed to groce and interested listeners, and in S Louis alone the bakery distribut more than 1,000 copies.

Ray Keck, advertising manager Cities Service, also stressed the ma keting considerations which had di tated his company's continuing sh to radio. ($1 million in spot radio 1959, and radio increases due t year.)

"We have found in the oil bu ness," said Keck, "an increasing ne to reach motorists at strategic buyi times. That's why 70% of our budg now goes into radio and outdoor."

Cities Service concentrates its sp buys in four drive periods per ye and goes after drive time perio (6:30-9 a.m. and 4-6 p.m.) on W nesdays, Thursdays and Fridays, wi eight-second reminders in weeke schedules.

F. J. Torrence, advertising direct of John Morrell & Co., makers of R Heart Dog foods, emphasized that t fiercely competitive nature of the food industry put a premium smart, economy-minded media bu

"We have 3,000 competitors," sa Torrence. "The average grocery st stocks at least 15 brands of dog foo and I've counted over 50 brands a sizes in some big supers."

"This means we've got to reach prime target, housewives, efficient economically and with great contin ty. A heavy radio campaign is best answer—and we believe in us it week in and week out."

William G. Mennen Jr., v.p. in
harge of sales at the Mennen Co.,
escribed the highly successful spot
mpaign which Mennen ran from
ly to November 1959 in 75 markets.
"Four weeks after the spots started,
ne of our largest St. Louis drug
holesalers reported a 50% increase
Mennen deodorant sales, with a
5% increase in Foam Shave and a
3% increase in Quixana," said Men-
en. Only radio was used to push
ese products.
Mennen's 1959 campaign in spot
dio was directed at the male market.
We found it the most efficient way
reach men — including our own
lesmen," said Mennen. He disclosed
reatly expanded radio schedules in
e coming year, for both Mennen's
en and teen-age lines.
Gordon M. Bain, hard-hitting sales
p. for Northwest Orient Airlines,
rought chuckles from the audience
the RAB Clinic when he disclosed
at there was "absolutely no senti-
ent in our use of radio." Northwest
ts 80% of its ad budget in radio
cause it has "brought us sales in-
eases of $20 million in 1958, and
en more in 1959. As long as it
ntinues to produce for us, we'll
ay with it."
Bain emphasized that an airplane
ket is a "perishable commodity"
d that airline advertising must have
treme flexibility to meet emergency
les conditions. "Our advertising
ency (Campbell-Mithun) boasts that
ey can change radio in 24 hours—
d sometimes we make them do it."
As proof of radio's result-getting
wer, Bain described a new flight
heduled by Northwest out of Chica-
for Seattle at 6 a.m. Until radio
vertising pressure was put behind
e flight it was operating at 20% of
pacity. Within a week after radio
ots started it was running 85%
ll, and has remained at this figure
en after special radio promotion
it has been discontinued.
Northwest's radio commercial was
e of eight chosen as "most effective"
the RAB awards luncheon, and re-
ived a gold plaque. Other winners:
dweiser (D'Arcy), Coca-Cola (Mc-
nn-Erickson), Ford (J. Walter
ompson), Nescafe (William Esty)
pepsi-Cola (Kenyon & Eckhardt),
hlitz (JWT), Winston (Esty).



ROBERT LLEWELLYN, advertising manager, American Bakeries Co., Chicago, Ill.



RAYMOND C. KECK, advertising manager, Cities Service Company, New York



F. J. TORRENCE, advertising director, John Morrell & Company, Chicago, Ill.

WILLIAM G. MENNEN JR., v.p. marketing, The Mennen Company, Morristown, N.J.





GORDON M. BAIN, v.p. in charge of sales, Northwest Orient Airlines, St. Paul, Minn.

SPOT RADIO WILL HELP BUILD



A CITY WILL RISE from this 8,000-acre tract of raw land in Boca Raton, Fla., mapped out by Centex city planners. Included: a modern industri

City-builder, Centex, spends more than 65% of budget on spot radio to promote University Park opening

Builder tops off saturation campaign with 120 spots on 9 stations opening day, draws crowd of 5,000 to site

Centex Construction Co. builds cities, and radio helps to populate them.

Within 10 years, the 8,000-acre tract of raw land at Boca Raton, Florida, pictured above, will yield to the guiding hand of master builder Tom Lively, Centex president, a city of 40,000, complete with schools, parks, churches and industry. But first Lively must find buyers for the 10,000 homes he proposes to build there, and in order to do so he counts on a big assist from spot radio.

Centex has built several similar projects across the country and has found a more important place for radio in each successive venture. From this experience the company has developed a two-phase advertising technique.

The objective of the first phase is to build a large audience for opening day ceremonies, for the larger the opening day crowd, the bigger the base for future sales. The objective of the second phase is simply to keep the company message in the public mind until all the houses have been purchased. The plans for promoting the University Park development in Boca Raton called for 35% of the budget to go to radio in the second phase of the campaign, but in the just completed first phase, radi share was better than 65%. The r sult: opening day crowds surpass all expectations, as nearly 5,000 p tential home-buyers swarmed into t project.

The campaign, planned by Cent and its agency, Glenn Advertisi Dallas, was calculated primarily reach the tourist, including many tired couples, with plans to settle Florida, who represent nearly 80% the Centex market.

In planning a campaign aimed the tourist in the Boca Raton ar says Tom Lively, "there are unic circumstances that have to be tak into consideration. Most tour aren't 'dial-switchers.' They'll st pretty much to one station. A what with the tremendous car re down here, you want to get your sp in traffic time. But in this vacati land, that's from sun-up to sun-do Traffic time is sun time."

Since Centex planned to begin



ark, planned by industrial consultants Bennett & Kahnweiler, and a 10,000-home residential section, populated in large by a radio recruited citizenry

ampaign just one week before open-
ng day, the schedule called for heavy
aturation on nine stations covering
he Florida Gold Coast: 50 minute
nnouncements each were aired on
VGBS, WQAM and WINZ in Miami:
VFTL, WWIL and WLOD, Fort
auderdale, and on WPOM, Pompano
Beach, WBDF, Delray Beach, and
VEAT, West Palm Beach. This phase
f the campaign reached its climax
n opening day when an additional
20 spots were played. The nine-sta-
ion schedule continued for another
wo weeks, closing out phase one.

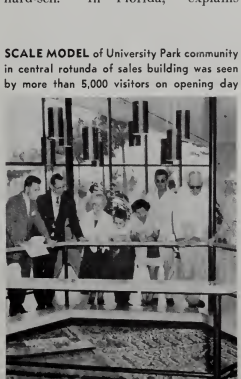
For this kind of a saturation sched-
le the agency created three sets of
0 commercials, with each set dated
y the pitch, "Go to the Grand Open-
ng on —or "Grand opening today,"
nd finally,: "Drive out and see it
ow." In this manner the commercials
were always timely, retained their
mpact. Following Lively's precepts,
he spots ran from sun-up to sun-
down and there were enough in each group to provide for variety, cancel risk of antagonizing the non dial-switching tourist. The agency also felt that it couldn't tell the whole story of University Park in one minute so that the information on one spot complemented rather than duplicated the information on the next.

The spots themselves contain some hard-sell. "In Florida," explains Lively, "you're literally competing with a dream," which reasoning results in the radio pitch, "Here in University Park you'll realize your life's dream."

Centex knows that radio is doing a job for it because so many people come out to the site so well informed. Another plus offered by radio was the on-site interviews conducted with opening-day spectators by stations WPOM, WBDF, and WWIL. These stations dispatched mobile units to cover the event as a news story, had the interviews edited and on the air within an hour of when they were recorded.

University Park has now been launched and is in phase two of its development. In phase two the real-estate sections of newspapers get a larger share of the budget, but radio, with a third of all ad expenditures, will still be depended on to bring in residents for the 10,000 homes designed and built by Centex.

SCALE MODEL of University Park community in central rotunda of sales building was seen by more than 5,000 visitors on opening day



Part Two of a Two-Part Series

AN INDUSTRY IN ACTION

Since 6 October, 1959, when the House Committee on Legislative Oversight opened its hearings on q show rigging, tv and advertising have been under the most severe attacks in their histories. During th same period all branches of the business have been taking energetic steps to correct abuses and tighten i controls—yet a recent SPONSOR *poll of broadcasters, advertisers and agencies disclosed that few know that has been done and accomplished. To present a clear chronological record of accomplishments,* SPO SOR *began in its last issue the story of "An Industry in Action." Chapter One outlined the actions tak by the National Association of Broadcasters, Columbia Broadcasting System, National Broadcasting C American Broadcasting Co., and the Association of National Advertisers. Chapter Two deals with t work of the American Association of Advertising Agencies and the Advertising Federation of Ameri*

The AAAA Record

The American Association of Advertising Agencies, numbering 339 agencies and including most of those placing important tv business, began action on the tv-advertising crisis shortly after the first of the year.

11 January—AAAA announces step-up in self-regulation procedures. Previously the Association's machinery for dealing with objectionable advertising (the AAAA Interchange) had called for an agency whose material had been cited by fellow members to "take corrective action or not, as it sees fit, including calling the criticisms to the attention of the advertiser concerned."

Under the new regulations, an agency is given specific responsibility for taking corrective action, and if it does not do so, is reported to the AAAA Board. The Board may then request the member to resign.

19 January—AAAA issues a new agency guide, "Interpretation of the AAAA Copy Code With Respect to Tv Commercials."

Significantly, the new guide says, "Since the AAAA code was written, the medium of tv has arrived and grown to great stature. And the nature of the medium has brought many special problems of public responsibility for those who prepare tv commercials."

The new AAAA "Interpretation" stresses that "Tv commercials are guests in the viewer's home," and emphasizes the need for good manners, as well as the usual safeguards against false, misleading copy.

2 February—AAAA Chairman Robert M. Ganger, addressing the ANA, says, "A Code is a necessary platform for voluntary self-regulation. . . . We have seen in the motion picture field, and we are beginning to see in the case of the NAB Tv Code, that codes can exert an important persuasive influence.

"The AAAA Copy Code has been of great help to agency people. Perhaps it can become increasingly important in other fields of advertising."

Ganger announces that 158 offices of 126 AAAA agencies are now participating in the Association's "Interchange" which gathers and reports complaints regarding any commercial that is in "bad taste, manifestly misleading, or otherwise objectionable to the public — objectionable even though it may not be in any respect illegal or contrary to law."

In concluding, Ganger promises full AAAA cooperation with "all segments of the advertising industry in any other step to advance the cause of voluntary self-regulation."

The AFA Record

The Advertising Federation of America, largest advertising association in the world, represents 50,000 individuals in all branches of the business, 135 advertising clubs, 18 national advertising associations.

7 January—AFA counsel Morto Simon, testifying before FCC, p sents nine specific recommendati for dealing with crisis. Recomm dations include issuance of F guide on tv advertising practices, tention of present legal concepts false, misleading advertising, av ance of new legislation or censorsh industry machinery of self-regulati program of consumer education.

5 February—AFA Mid-winter C ference in Washington joins 318 men, 300 Congressmen and Fed executives for exchange of views.

AFA president James S. Fish nounces plan for advertising s regulation to be administered in operation with Better Business reaus and merchant groups.

12 February—AFA releases det of self-regulation plan. "Bill of S cifics" includes immediate coop tion between local ad clubs and B in setting up ad codes and machin for preventing false, deceptive ad tising. Advertising which comes der "grey area" of poor taste, to referred to National AFA Et Committee.

11 March—AFA issues status port on program, lists policing tions taken in Cleveland, Worces Dallas, Pittsburgh, other cities.

30 March—AFA outlines to clubs specific machinery for est lishing "Ethics Committees" and " vertising Panels" to prepare and lice local advertising codes.

New audience data on tv web shows

Revised ARB format gives detailed viewer composition via 14-way breakdown of male, female age groups

With next season's show buying period now underway, ARB provides some interesting audience composition figures for advertisers seeking detailed market data.

This information comes from the bureau's December national report. It represents a summary of the rating firm's new format for audience composition data, which ARB began providing in October and which contains a more detailed breakdown than was hitherto available (see chart below).

Some of the chart's highlights:

- The biggest group of nighttime network viewers, in most cases, are in the over 49 bracket. The older women like such show categories as variety, situation comedy, and drama; the men, variety and western.
- The women in the so-called young buying group (18-29) are more active tv viewers than the men, and prefer drama, mystery and variety. Young men, on the other hand, prefer western and mystery.
- Teens don't show any great variation in viewing habits either by program category or by sex.

AUDIENCE COMPOSITION OF MAJOR NETWORK SHOW TYPES

Type	No. Shows	under 6	6-12	13-17	18-29	30-39	40-49	over 49
WESTERN	24							
Male		6	19	12	17	21	18	24
Female		7	16	10	18	21	18	22
VARIETY	12							
Male		4	8	8	12	18	16	25
Female		5	10	10	21	23	22	32
SITUATION COM.	15							
Male		9	20	10	11	14	13	21
Female		9	27	13	19	22	19	27
ADVENTURE	14							
Male		8	16	12	16	21	17	22
Female		6	16	10	20	23	19	21
MYSTERY	13							
Male		3	10	11	17	21	17	21
Female		4	11	11	23	23	21	21
DRAMA	8							
Male		3	8	9	14	20	15	22
Female		4	10	9	22	25	20	27

Source: ARB, December, 1959, nighttime. Number of viewers per 100 homes

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 6 May

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
T&T Bell Telephone Hr. (N)	$275,000	AT&T, N. W. Ayer, 4/29
rt Carney (N)	225,000	AC/UMS; Brother/Campbell-Ewald; 5/6
BS Reports (C)	57,500	Bell & Howell, McCann; Goodrich, BBDO; 4/21
rthur Godfrey (C)	290,000	Greyhound, Grey; Sara Lee, C&W; Sears, Burnett; 5/6
all of Fame (N)	250,000	Hallmark, FC&B; 4/10
ob Hope Show (N)	320,000	Buick, McCann, 4/20
nvitation to Paris (A)	250,000	Renault, Kudner, 4/27
rances Langford Show (N)	230,000	Rexall, BBDO, 5/1
erry Lewis Show (N)	260,000	Timex, Doner & Peck, 4/15
Masters' Golf Tournament (C)	225,000	American Express, B&B; Travelers Finance, Y&R; 4/9, 4/10
BC Drama (Mark Twain) (N)	225,000	Purex, Weiss, 4/22
Ninotchka (A)	$275,000	General Mills, BBDO; Westclox, BBDO; 4/20
Our American Heritage (N)	250,000	Equitable Life Ins., FC&B, 4/10
Jack Paar Show (N)	275,000	Elgin, JWT, 4/26
Playhouse 90 (C)	150,000	American Gas, L&N; All State, Burnett; R. J. Reynolds, Esty; 4/22, 5/2
Pontiac Show (N)	275,000	Pontiac, MacManus, J&A 4/16
Princess Margaret's Wedding (A)	90,000	Yardley, N. W. Ayer, 5/6
Rexall Show (N)	230,000	Rexall, BBDO, 4/24
Show of the Month (C)	275,000	DuPont, BBDO, 4/21
The Royal Wedding (N)	110,000	Frigidaire, DFS, 4/24, 5/1, 5/6

Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV.

2. NIGHTTIME COMPA

SUNDAY

	ABC	CBS	NBC
6:00		Small World Olin-Mathieson (D'Arcy) D-F $30,000	Meet The Press Manhattan Shirts (Daniel & Charles) I-L $6,500
6:30		Twentieth Century Prudential (R McC) D-F $35,000	Saber of London Sterling (DFS) My-F $28,000 Hall of Fame (6:30-8) ●
7:00	Broken Arrow Mars (Knox-Reeves) W-F $45,000	Lassie Campbell Soup (HBBO) A-F $37,000	Overland Trail (7-8) Standard Brands (Bates) P. Lorillard (L&N) W-F $34,500 (hr.)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F $78,000	Dennis The Menace Kellogg (Burnett) Best Foods (4/17 S) (GB&B) Sc-F $36,000	Overland Trail P&G (B&B) Warner Lam. (Lambert & Feasley)
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	Sunday Showcase (8-9) various sponsors ●
8:30	Law Man R. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Sunday Showcase Royal Wedding (8-9) ●
9:00	The Rebel L&M (DFS) alt P&G (Y&R) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	The Chevy Show Dinah Shore (9-10) Chevrolet (Camp-E) V-L $165,000
9:30	The Alaskans (9:30-10:30) L&M, Armour A-F $77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F $39,000	The Chevy Show
10:00	The Alaskans T-Up	Benny alt Gobel Lever (JWT) VC-L $47,000	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F $49,500
10:30	Johnny Staccato Alberto-Culver (Wade) A-F $11,500	What's My Line Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L $32,000	No net service

MONDAY

	ABC	CBS	NBC
6:00		D Edwards Amer Home (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††
6:30			
7:00		No net service	
7:30	John Daly News stat	O Edwards Amer Home (repeat feed)	News Texaco (repeat feed)
8:00	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Ittleie (K&E) W-F $82,500	Kate Smith Show Am. Home (Bates) V-L $27,000	Riverboat (7:30-8:30) Sterling (DFS) Nozema (SSCB) A-F $72,000
8:30	The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F $37,000 Playhouse 90 (8-9:30) ●	Riverboat Stand. Brands (Bates) Sunshine Biscuits (C&W)
9:00	Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) L-O-F (FSR) P&G (B&B) A-F $80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F $39,000	Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) W-F $47,000
9:30	Bourbon St. Beat Isodine (R-Me) Reynolds Metal (L&N) Van Heusen (Grey)	Danny Thomas Gen Foods (B&B) Se-F $47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Esty) My-F $38,000
10:00	Adv. In Paradise (9:30-10:30) L&M (Me-E) A-F $80,000	Ann Southern Gen Foods (B&B) Se-F $40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F $79,000 Hall of Fame (9:30-11) ●
10:30		Hennessey Lorillard (L&N) alt Gen Foods (Y&R) Sc-F $39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L $125,000

TUESDAY

	ABC	CBS	NBC
6:00		No net service	
6:30		D. Edwards Am. Home (Bates) alt Carter (DFS) N-L $9,500††	News Texaco (C&W) N-L $6,500††
7:00	John Daly News stat	No net service	
7:30	Bronco (alt wks 7:30-8:30) Brn & Wmsn Hazger Simonize Quaker Oats W-F $82,000	D Edwards Am. Home alt Carter (repeat feed)	News Texaco (repeat feed)
8:00	Sugarfoot (alt wks 7:30-8:30) P&G Carnation, Gen Mills W-F $82,000	No net service	Laramie (7:30-8:30) L&M (Me-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F $85,000
8:30	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dennis O'Keefe Oldsmobile (Brother) Sc-F $38,000	Laramie Miles (Wade) Simonize (5/3) (Y&R)
9:00	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F $37,000	Ford Startime (8:30-9:30) Ford (JWT) V-L $230,000 (average)
9:30	The Rifleman Miles Lab (Wade) Ralston-Purina (GB&B) P&G (B&B) W-F $38,000	Tightrope Pharmaceuticals (Parkson) alt Am Tob (SSCB) My-F $39,000	Ford Startime
10:00	Colt .45 Whitehall (Bates) Brn&W (Bates) W-F $18,000	Red Skelton Pet Milk (Gardner) alt S. C. Johnson (FC&B) CV-L $52,000	Arthur Murray Lorillard (L&N) alt Sterling (DFS) V-L $30,000
10:30	Keep Talking Mutual of Omaha (Bozell & J) Q-L $18,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (BBDO) CV-L $109,000	M Squad Am Tob (SSCB) A-F $31,000 Jack Paar (10-11) ●

● Specials, see page 45

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers p... 9 Apr.-6 May. Program types are indicated as follows: (A) Adven... (Au) Audience Participation, (C) Comedy, (D) Documentary,

G R A P H

9 APR. - 6 MAY.

TUESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	News Texaco (C&W) N-L $6,500††		D Edwards Amer. Home (Bates) alt Philip Morris (Burnett) N-L $6,500††	News Texaco (C&W) N-L $6,500††		D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L $6,500††	News Texaco (C&W) N-L $6,500††			
			No net service			No net service	No net service			
	News Texaco (repeat feed)	John Daly News sust	D Edwards Amer. Home alt Philip Morris (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)			
	Wagon Train (7:30-8:30) Ford (JWT) W-F $78,000	Steve Canyon sust	To Tell The Truth Carter (Bates) alt Toni (North) Q-L $22,000	Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F $30,000	Walt Disney Presents (7:30-8:30) Mars (Knox-R) Hill (Ayer) A-L $24,000	Rawhide (7:30-8:30) Parliament (B&B) W-F $80,000	People Are Funny Greyhound (Grey) Glenbrook (Mc-E) Q-F $24,000	Dick Clark Show Reech-Nut Life Savers (Y&R) Mu-L $14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) L&M (Mc-E) RCA (JWT) Miles (Wade) W-F $75,000
	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F $38,000	Betty Hutton Gen Foods (B&B) Sc-F $45,000 Show of Month (8-9) ●	Bat Masterson Sealtest (Ayer) Bill Bros. (West Coast) W-F $38,000	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking (Grey)	Rawhide Colgate (Bates) Pream (B&B) Nabisco (Mc-E) Wrigley (EWRR)	Trouble Shooters Phillp Morris (Burnett) A-F $39 500 Royal Wedding (7:30-8:30) ●	John Gunther's High Road Ralston (GB&B) Dr-F $31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M)	Bonanza segs open
	Price Is Right Lever (OBM) alt Speidel (NC&K) Q-L $21,500	The Real McCoys P&G (Compton) Se-F $39,000	Johnny Ringo S. C. Johnson (NL&B) alt P. Lorillard (L&N) W-F $36,000	Producers' Choice Brit.-Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F $11,000	Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $38,000	Hotel D'Paree Carter (SSCB) L&M (DFS) W-F $43,000	Specials (8:30-9:30) various sponsors ●	Leave It To Beaver Ralston (GB&B) Sc-F $30,000	Wanted Dead or Alive Brn & Wmson (Bates) Kimberly-Clark (FC&B) W-F $39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $36,000
	Perry Como (9-10) Kraft (JWT) MuW-L $125,000 Bob Hope Show (9-10) ●	Pat Boone Chevrolet (Camp-E) MuW-L $61,000	Zane Grey S. C. Johnson (B&B) General Foods (OBM) W-F $45,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Se-F $42,000	77 Sunset Strip (9-10) Am. Chicle (Bates) Whitehall (Bates) My-F $85,000	Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L $60,000	Specials Art Carney (8:30-10) ●	Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000	Mr. Lucky Lever (OBM) alt Brn & Wmsn (Bates) A-F $43,000	The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F $39,000
	Perry Como	Untouchables (9:30-10:30) Armour (FCB) 7-Up (JWT) L&M (Mc-E) DuPont (BBDO) My-F $80,000	Markham Schlitz (JWT) alt Rexall (Kudner) My-F $39,000	Ernie Ford Show Ford (JWT) CV-L $42,000	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty)	Desilu Playhouse Arthur Godfrey (9-10) ●	Masquerade Party Hazel Bishop Donahue & Coe) alt Block Drug (Grey) Q-L $18,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000	World Wide 60 (9:30-10:30) sust
	This Is Your Life P&G (B&B) Q-L $52,000	Untouchables Colgate (Bates) Ritchie (K&E) Carnation (EWRR)	Revlon Revue Revlon (Warwick & Legler) Y-L $175,000	You Bet Your Life Pharmaceuticals (Parkson) alt Lever (BBDO) Q-L $53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F $45,000	Twilight Zone Gen Food (Y&R) Kimberly-Clark (FCB) A-F $36,000 Playhouse 90 (9-10:30) ●	Cavalcade of Sports Gillette (Maxon) (10-conel) Sp-L $55,000	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L $20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	World Wide 60
	Wichita Town P&G (B&B) W-F $35,000	Take Good Look Dutch Masters Cigars (EWRR) alt open Q-L $36,000	Revlon Revue CBS Reports (10-11) ●	Lawless Years Alberto Culver (Wade) W-F $28,000	Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F $38,000	Person to Person Carter (SSCB) alt All State (Burnett) $800 (gratis)	Jackpot Bowling Baruk (Werman & Schorr) Sp-L $3,000	Jubilee, U.S.A. Carter (4/9, 4/23) (SSCB)	No net service	Man From Interpole Sterling (DFS) A-F $25,000

(ama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (u) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation medy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.





Intimate View of the Population Explosion

Two years ago the alert readers of these pages backed us into a corner. One of our advertisements featured a young mother and infant at peace with the world watching television. Something was missing — mother's wedding ring! We heard about it.

To quell the tempest it was necessary to quote Dr. Harry Ezell, an O.B. well-known in these parts: "In the period immediately following childbirth, many young mothers find shoes, girdles and wedding rings to be physically uncomfortable. So in the privacy of their own homes, they take them off."

In closing the case we present the happily married mother, *her ring* and her two healthy examples of Central Ohio's own population explosion. You will be astonished to learn that nearly 700,000 babies have arrived in Central Ohio since World War II. To keep this growing Central Ohio family informed and in good humor is our responsibility at WBNS-TV.

Baby-tending may keep our Central Ohio girls housebound, but don't think they're provincial. Channel 10's supply of 5,000 World Affairs news maps was oversubscribed in short order by a deluge of quarters from 51 counties and 233 communities.

WBNS-TV programming reaches the after-school and after-work audiences with equal success. This program balance requires a sure native understanding of Central Ohio where we were born and raised.

With such a direct line available to such an attractive market, time buyers wrap it up in these ten words: "*If you want to be seen in Central Ohio — WBNS-TV.*"

WBNS-TV

CBS Television in Columbus, Ohio

Recipient of the Gold Medal Award for Best Children's Program in the Midwest region by TV-Radio Mirror Magazine.

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust
10:15									
10:30		Look Up & Live sust			On The Go sust	Play Your Hunch sust / Colgate		On The Go sust / sust	Play Your Hunch Culver, Colgate / Sterling alt Colgate
10:45									
11:00		FYI sust			I Love Lucy sust / Lever alt sust	Price Is Right Congol / Sterling alt Whitehall		I Love Lucy sust / Gen. Mills alt sust	Price Is Right Lever alt Nabisco Stan Brands
11:15									
11:30		Camera Three sust			December Bride sust	Concentration Culver alt Lever / Ponds alt Lever		December Bride sust / Scott alt sust	Concentration Frigidaire / Lever alt Alberto Culver
11:45									
12N	Johns Hopkins File 7 sust			Restless Gun Best Foods Beech-Nut	Love of Life Dumas Milner alt sust / Amer Home Prod alt Nabisco	Truth or Consequences Miles / P&G	Restless Gun Dusbarne Beech-Nut	Love of Life Gen. Mills alt Gold Seal / Amer Home	Truth or Consequences Whitehall alt Nabisco / Culver alt P&G (1/2 Could Be You)
12:15									
12:30	Bishop Pike sust			Love That Bob Ex-Lax, Johnson & J., Stzler, Toni Melmac, Lever, Westgate, Borden Sunmaide	Search for Tomorrow P&G / Guiding Light P&G	It Could Be You Whitehall / Penda alt P&G	Love That Bob Borden, Beech-Nut, Minute Maid, Best Foods, Knomark	Search For Tomorrow P&G / Guiding Light P&G	Al. Culver alt Miles / P&G alt Heinz (L 4/19)
12:45									
1:00	College News Conference sust			About Faces Beech-Nut Knomark Sunbeam	No net service / News (1:25-1:30) sust	No net service	About Faces Beech-Nut Sunbeam	No net service / News (1:25-1:30) sust	No net service
1:15									
1:30					World Turns P&G / Nabisco alt Carnation	No net service		World Turns P&G / Sterling alt H. Curtis	No net service
1:45			Frontiers of Faith sust						
2:00	Easter Program (4/17; 3-3:30) sust			Day In Court Benzitl, Best Foods, Sterling Block, Whitehall Tucker	For Better Or For Worse sust	Queen for a Day sust / P&G	Day In Court Simonize, Toni Johnson & J. Borden, Gen. Mills, Block Beech-Nut	For Better Or For Worse sust / Gold Seal alt sust	Queen for a Day sust / Alberto Culver alt Block
2:15			NBA Pro Basketball Anheuser-Busch ¼ regional						
2:30	Passover Services (4/10; 3-3:30) sust		NBA	Gale Storm Armour War-Lam Borden, Toni Sterling	Art Linkletter Lever / S. C. Johnson Van Camp	Loretta Young sust	Gale Storm Drackett, Sterling Borden, Purkes Lever, Gen. Mills Toni, Westgate	Art Linkletter Scott alt Toni / Kellogg	Loretta Young sust
2:45									
3:00	Onen Hearing sust								
3:15	Campaign Roundup (4/17 S; 3-4:30) sust	Sunday Sports Spectacular (3-4:30) Schlitz alt sust	NBA	Beat The Clock Min Maid, Coty Knomark, Ex-Lax Block, Sunbeam Simonize	Millionaire Colgate	Young Dr. Malone sust / Lever	Beat The Clock Lever, J&J, Red Ball, Simonize Beech-Nut Melmac, Benzitl	Millionaire sust	Young Dr. Malone sust / Sterling alt sust
3:30									
3:45	Championship Bridge (L 4/10) No. Amer. Van Lines	Sports Spectacular		Who You Trust? Lever, Armour B-Nut, Sunbeam Block, Knomark Toni, Simonize P&G, Bestfoods	Verdict Is Yours sust / Amer Home alt sust	From These Roots sust / sust	Who Do You Trust? Sunbeam, Ex-Lax Block, Simonize Whitehall Peter Pan, Lever	Verdict Is Yours Sust alt D. Milner Scott alt Toni	From These Roots sust. / Lever alt sust
4:00									
4:15	Campaign Roundup	Sports Spectacular Masters Golf Tournament (4-5:30)		American Bandstand Best Foods, Gen. Mills, Lever, Elgin	Brighter Day P&G / Secret Storm Amer Home Prod	Comedy Theatre sust / sust	American Bandstand Welch, Borden Best, Lever, Coty, Gen. Mills	Brighter Day P&G / Secret Storm Gen Mills alt Scott	Comedy Theatre sust
4:30									
4:45	Campaign Roundup (4/10; 4:30-5) sust	Face the Nation sust	World Champ. Golf Phillies alt Gem Razor Sp-P $50,000	Amer. Band. Positan Armour, Keepsake Goodrich	Edge of Night P&G / H. Curtis alt S. C. Johnson	Adventure Thea. sust	Amer. Band. Toni, Hollywood Candy, Keepsake Northam War. Elgin, Goodrich Positan	Edge of Night P&G / Sterling alt Armstrong Cork	Adventure Thea. sust
5:00									
5:15	Matty's Funday Mattel	Conquest sust	World Champ. Golf	American Bandstand co-op			American Bandstand co-op		
5:30									
5:45	Lone Ranger Gen Mills Sweets	College Bowl Gen. Electric	Time-Present Kemper Ins.	Rin Tin Tin Sweets Gen. Mills Bosco, Kool Aid			Rocky & His Friends Gen Mills Bosco, Sweets Kool Aid		

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (48, 4 includes regularly scheduled programing 9 April 6 May, inclusive (with possible exception of cha made by the networks after presstime). Irregularly sch

GRAPH

9 APR. - 6 MAY.

	TUESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	Dough Re Mi sust	Red Rowe sust	Dough Re Mi sust Nabisco		Red Rowe sust	Dough Re Mi sust alt Brn & Wmsn		Heckle & Jeckle sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking
	Play Your Hunch sust Colgate	On The Go Lany's alt sust Supp-Hose alt S. C. Johnson	Play Your Hunch Warner Lam alt Colgate Miles alt Heinz		On The Go sust sust alt S. C. Johnson	Play Your Hunch Colgate alt sust Sterling alt Colgate (4/15 S		Mighty Mouse sust Colgate alt sust	Ruff & Reddy Borden Gen Foods
	Price Is Right Frigidaire alt Sterling Heinz	I Love Lucy Armstrong alt sust U. S. Steel alt Simonize	Price Is Right Culver alt Lever Miles alt sust		I Love Lucy sust Gerber alt Kodak	Price Is Right Lever alt Ponds Stand Brands		Lone Ranger Gen Mills sust	Fury Borden Gen Foods
	Concentration Miles Nabisco alt Brillo	December Bride sust sust	Concentration sust alt Lever Heinz alt Whitehall		December Bride sust Simonize alt sust	Concentration Miles alt Ponds Lever alt Brn & Wmsn		I Love Lucy sust	Circus Boy Miles alt sust
	Truth or Consequences Heinz P&G	Restless Gun Drackett, Sweets Westgate Beechnut, Hill Simonize	Love of Life Quaker alt Lever Amer Home	Truth or Consequences Stan Branda (L 5/5) P&G	Restless Gun Simonize, Sweets Drackett Best Foods Borden	Love of Life Lever (wkly.) Gen Mills alt Stand. Brands	Truth or Consequences Frig. alt Congol P&G alt Whitehall	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug
	Could Be You Whitehall alt sust Congol, Block (L 4/30), Heinz (5/4 S)	Love That Bob Armour, Sterling Drackett, Miles Maid, Dursharms Toni, Block	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, J&J Drackett, Armour Gen. Foods Mealmac	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Bristo			Detective Diary Sterling Drug sust
	No net service	About Faces Ex-Lax Sunbeam Simonize	No net service News (1:25-1:30) sust	No net service	About Faces Best Foods Beechnut Hills Bros. Simonize	No net service	No net service	No net service	Saturday News sust	Mr. Wizard sust
	No net service		As the World Turns P&G Pillsbury	No net service	The Shroud of Turin (4/15; 1:30-2) sust	World Turns P&G Quaker alt Gen Mills	No net service			
	Queen for a Day sust P&G	Day In Court Kmomark, Gen Fds, Lever, Gen Mills, Drackett J&J, Block, Best Foods, Sunbeam	For Better Or For Worse Toni alt sust alt Dumas Milner	Queen-Day Conedeum alt sust P&G alt Heinz	Day In Court Lever, Armour Drackett, Toni Beech-Nut Simonize, Ex-Lax	For Better Or For Worse Lever alt sust sust	Queen for a Day sust alt Nabisco P&G alt sust		Baseball Game of Week (4/17 S) Falstaff, Colgate State Farm Ins. Gen Mills	
	Loretta Young Nestle alt sust Frigidaire alt sust	Gale Storm Beech-Nut, Gen Mills, Best Fds Drackett, Borden Lever, J. & J.	Art Linkletter Kellogg Pillsbury	Loretta Young Nestle (4/21 S) alt sust Heinz alt sust	Gale Storm G. Mills, G. Fds Coty, J&J, Min Maid, Simonize	Art Linkletter Lever Bros Bauer & Black alt Armstrong	Loretta Young sust		Sp-L $6,000,000*	
	Young Dr. Malone sust Heinz alt sust	Beat The Clock Johnson & J., Coty Gen. Foods Drackett, Red Ball Restonic	Millionaire Simonize alt Stand. Brands Quaker Oats sust alt	Young Dr. Malone Miles Culver alt sust	Beat The Clock Beech-Nut, Lever Armour, Sunbeam Drackett, Red Ball War.-Lam	Millionaire Colgate	Young Dr. Malone sust Sterling alt sust			
	From These Roots sust	Who You Trust? Drackett, Toni Peter Pan, Lever Beech-Nut, Armour, War-Lam	Verdict Is Yours Sterling alt Lever sust alt Amer. Home	From These Roots Lever alt sust Stand. Brands Al Nouhad (4/24	Who Do You Trust? Drackett, Gen Foods, Peter Pan Beech-Nut, Renuzit Bell, Whitehall	Verdict Is Yours Gen Mills alt Simoniz sust	From These Roots sust Lever alt sust			
	Comedy Theatre sust	American Bandstand Lever, Gen Mills Beech-Nut, Welch Gen Fds. Armour Hollywood Candy	Brighter Day P&G Secret Storm Rem. Rand Amer. Home	Comedy Theatre sust	Amer. Band. Gen Fds, Welch Gen Mills, Lever Toni, Best Foods Borden	Brighter Day P&G Secret Storm Amer Home Prod alt sust	Comedy Theatre sust	Natl.-Amer. League Baseball (4/16 S) Orders		
	Adventure Thea sust	American Bandstand Northam-Warren Keepsake, Elgin Toni, Old London Dunhill	Edge of Night P&G Pillsbury	Adventure Thea sust	Amer. Band. Positan, Armour Alberto Culver, Keepsake Northam-Warren	Edge of Night P&G Amer Home alt Sterling	Adventure Thea sust	Sp-L $2,750,000*		NBA Basketball (various times) Anheuser-Busch (¾ Reg.) Baruk (¾ Net)
		American Bandstand co-op			American Bandstand co-op Princess Marg Wedding (5-5)				Masters Golf Tournament (5-6)	
		Rocky and His Friends Gen Mills Boxes, Sweets Kool-Aid			Rin Tin Tin Gen Mills Bosco Kool-Aid					

These are package prices and include time, talent, production and cable costs.

ed programs appearing during this period are listed well. with air dates. The only regularly scheduled pro- ams not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., onday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Eastern Standard.

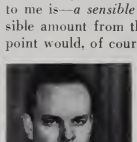
As advertisers require more marketing, SPONSOR ASKS:

How much merchandising support should an agency give a radio/tv

Agency merchandising services for clients, and their proper relationship to advertising, is appraised by three representative agencies

John P. Warwick, *v.p. in charge of operations, Warwick & Legler, Inc., N. Y.*

The only answer that makes sense to me is—*a sensible amount.* A sensible amount from the agency standpoint would, of course, be relative to



A sensible amount, depending on particular client's needs

the size of a particular client's appropriation, the nature of the client's business, the over-all agency service being rendered to the client, the depth of the agency's staff, etc.

From the client's standpoint, a sensible amount should be related to these same factors as well as the depth of the client's own marketing staff and what would be "fair" to expect and require of the agency.

Every client-agency relationship is an individual case and the answer to "how much?" cannot often be measured in terms of dollars, number of manhours, number of people, number of different services, etc. The "how much?" must be individually considered in each relationship and this can best be done when both parties sit down together and take a *sensible* viewpoint.

In a sense, the question you ask pre-supposes that there is a commonly accepted list of marketing services. I don't believe this is necessarily true.

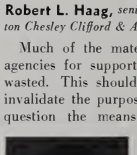
If 10 advertising managers or marketing managers were to make a list of marketing services that they expect from their agency, no two lists would be exactly alike. What might be important to one company, might not even be mentioned by another. This is another reason why each relationship is special unto itself.

The same thing that will make one agency superior to another in its creative work can also make an agency more valuable in its marketing contributions. The agency business still is, and we hope always will be, a business of ideas. If I were a client, I would not look exclusively for breadth and scope of marketing services; I would look for bright marketing ideas. A 250-page looseleaf marketing presentation might make for interesting reading and lead to an intelligent advertising viewpoint. But a sharp, imaginative packaging idea or related item promotion or a hot premium or a unique discount structure idea, etc., might give my sales a "shot in the arm" and could be spelled out on a half a page.

In a nutshell, I believe an agency should offer each client a sensible amount of marketing service, depending upon the needs and conditions and the most important part of the marketing service should be imaginative marketing ideas.

Robert L. Haag, *senior v.p., Kastor Hilton Chesley Clifford & Atherton, Inc., N. Y.*

Much of the material created by agencies for support in all areas is wasted. This should not lead us to invalidate the purpose, but rather to question the means of fulfillment.



Properly conceived, merchandising is integral part of campaign

Properly conceived and utilized marketing support becomes an important part of the integral program.

A program can miss because of poor timing. The broker was not given sufficient notice and the effo of his force has already been co mitted to the product of anoth manufacturer. At the retail level, ti ing can also be decisive. The retail must have promotional material f enough ahead to include it in his ov program.

There are many factors, each which may be the key, that must considered at the inception of t planning of a successful back-up pr gram. The type of trade, the phy cal size of the product, duration the promotion, weight of advertisi and the competitive market are h a few.

The selection of the right type material is equally complex. First must be acceptable to the retail Then specific knowledge and cons eration must be used to insure its ceptance at the local level. My p sonal experience has been that t most successful promotions have curred when the retailer had a ha in the design and production of t point-of-sale materials to be used him.

Today's competitive marketing co ditions mandate that a campaign given every available marketing sistance. Our promotional supp has continuously proven benefici If many fail, the techniques are s ious, not the concept. Failure is methods and should not result in l emphasis on the value of well-b anced, pertinent, coordinated age marketing support.

Clifford W. Davis, *senior v.p., dir. mdsg., Lennen & Newell, Inc., New Y*

At Lennen & Newell we believe th maximum merchandising support client radio and tv campaigns is "must" to ensure effective returns our clients' investment.

By merchandising we mean:

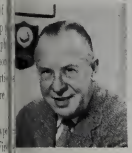
1. Tell and sell the client s force and trade about the progra It stands to reason that client sal men must be proud of their asso

campaign?

on with a program and convey this thusiasm to wholesalers, brokers id retailers.

2. Tie-ins with every phase of curnt client marketing effort, including point-of-sale, special offers and asonal promotions.

3. Establish sponsor identity—uild an association in the consum-'s mind between the sponsor's prod-



Maximum support of spot and net campaigns is essential

ct and the program by using proam personalities whenever possible. Maximum merchandising support a "must" for clients' spot camaigns as well as for network shows. We have high regard for local staon merchandising personnel, and re aware of the steady demands that e made on them by every client ho buys time. Recognizing this, we rovide each station with a practical orking kit that contains glossies, ats, news items, feature ideas, inrview suggestions and practical and expensive displays and other matel which will make a national camaign more meaningful at the local vel. We even include a memoranum from the merchandising director the agency to the women's editors nd feature editors of local papers iving story outlines for features ased on our programs.

The local client distributor is inormed that his local stations have een provided with a working kit, nd we urge him to cooperate with heir merchandising departments.

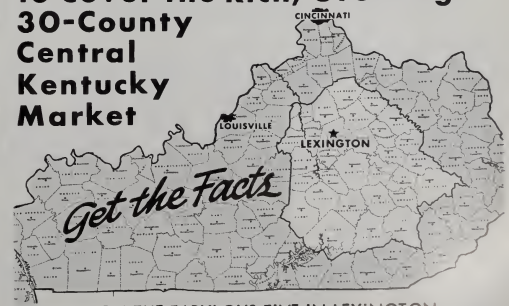
Each station is asked to provide us ith written reports on their activies. These reports are carefully read, abulated and discussed with the ient in preparation of future merhandising campaigns.



You Can't Score From there, HANDSHOE

You have to Buy Broadcast IN Lexington to reach the 149,500 homes in the prospering 30-county Lexington retail trading area. The five Lexington Broadcasters consistently and dominantly influence 559,200 people in making $445,793,000 in retail purchases and $104,334,000 in food purchases. Buying Cincinnati or Louisville won't get the job done in Central Kentucky. Get your share of $657,165,000 c.s.i. by buying Broadcast IN Lexington . . . the **only** way to reach this rich, growing 30-county trading area.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



Agencies and Clients agree..

IN BANGOR, MAINE

"Your Best Buy is 'ABI

Our Reference: Any ARB

Represented by: George P. Hollingbery Co
New York, N. Y.
Kettell-Carter, Inc
Boston, Mass.

WABI-TV
CHANNEL 5

MEMBER OF THE

Hildreth Stations

wabi AM TV — BANGOR / wagm AM TV — PRESQUE ISLE / wpor — PORTLAND

HORACE A. HILDRETH, PRE
WALTER L. DICKSON, V. P.

CBS abc NAB

WASHINGTON WEEK

9 APRIL 1960
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Rep. Oren Harris (D., Ark.), chairman of the House Commerce Legislative Oversight subcommittee, has turned the broadcasting industry practically inside out, without the passage of a single bill by Congress.

It appears this week that he will continue adding fuel to the broadcasting fire, and chances grow stronger as the days pass that **no major legislation inspired by his probes will be enacted into law.** At least not for another year.

The regulatory agency ethics bill could still make it this year, but probably only if the Senate Commerce Committee will give up its own vested rights to full hearings and due deliberation. Another possibility with this idea which cuts across committee lines lies with the Senate Judiciary Committee. That group has already held hearings on its own ethics measure and has thus far come up with **nothing but disagreement.**

Probably some non-controversial subcommittee report recommendations could make it through the adjournment rush this year if Harris decides to spin them out of what amounts to an omnibus legislation thus far slated to be considered as a package. Such as **strengthening FCC powers to forbid payola and plugola and making quiz rigging a crime, new laws for which the FCC has asked.**

Harris is pushing his network regulation bill, which includes a tightening up of rules on sales of stations to prevent so-called trafficking. Three short days of hearings have been set, 12-14 April, with ABC d.j. Dick Clark and payola due to shoot back into the limelight about 21 April.

Three days couldn't begin to accommodate the flood of witnesses who will wish to testify on those controversial matters. And further hearing days, in light of the new payola proceedings, probably couldn't be set for much before mid-May. **Congress aims at adjournment in the first few days of July,** so the legislators will not miss the political conventions.

If the other matters are spun off so they can be considered separately, the lack of any real opposition could well permit passage even in an adjournment rush. **Network regulation could have no chance this year,** and any other of the many Harris subcommittee recommendations which are permitted to wait for disposition of the station sale-network regulation bill would obviously also die on the vine.

Unless Congress goes into a special fall session, which is unlikely, we are now in the last and frantic half of this second year of the 86th Congress.

The FCC by a 3-2 vote refused to pull back its horns about its strict sponsorship identification interpretation, but by a 5-0 tally voted to permit broadcasters to have their say about it.

Bartley was the non-voting Commissioner in both cases. Hyde and Lee voted for suspension of the dictate which the broadcasting industry so ardently desired. **The industry may file its objections until 2 May.**

The deadline for filings on the FCC's proposals to add radio stations to the clear channels brought the expected opposition and support.

Network filings seemed to throw the balance on the side of duplication. CBS radio said it would not oppose, though not liking the idea. NBC radio said need in presently unserved areas outweighs the likely losses. ABC said it would support a modified idea.

FILM-SCOPE

9 APRIL 1960
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A rundown of especially active shows in the week of the NAB convention be taken as an indicator of the sales and programing climate this year in synd tion as a whole.

Only these two shows to be introduced in recent weeks are chalking up sales:

- **CNP's Blue Angels,** sold in around 60 markets to Conoco (B&B).
- **Ziv's Home Run Derby,** now sold in 112 cities.

Much business is coming out of these shows that were introduced some months ago:

- **ITC's Interpol Calling** has registered 1.25 million in sales, and is in 83 dom markets plus a number of areas overseas.
- **Ziv-UA's** The Vikings has reached the 124-market mark.
- **CBS Films' Robert Herridge Theatre,** sold in Australia (ABC) and Canada (C both network deals, and is negotiating in Britain (BBC).
- **CNP's Pony Express,** reportedly sold to an additional regional client for its entire (previously the sponsor used varied shows in each city).

The **re-run market has also been active;** Ziv's Highway Patrol repeats have been in 132 cities. (For details on all sales, see FILM WRAP-UP, p. 64.)

Sam Cooke Digges and Robert F. Lewine, administrative and programs ch respectively, of CBS Films, will also cover network sales responsibilities until such time new CBS Films sales v.p. is named.

On the syndication side, **Jim Victory will handle local and regional sales.**

Three Stooges shorts have scored ratings successes for two consecutive y and Screen Gems released additional shorts for a third year this week.

It was at the 1958 NAB convention that the first 78 Three Stooges shorts were rele 40 more were added in 1959. The new release of 72 brings the **total up to 190 shorts.**

Currently 165 stations are telecasting the shorts; most of the original users also b the second package last year.

Typically the Three Stooges appear locally in Monday-through-Friday strips betwee hours of 5 and 7 p.m., but some stations have worked out **other play patterns which been successful.**

Here are 10 latest ARB ratings for Screen Gems' Three Stooges:

CITY	RATING	STATION
Chicago	13.4	WGN-TV
Cincinnati	26.0	WCPO-TV
Cleveland	22.5	WEWS-TV
Miami	12.2	WTVJ
Milwaukee	20.1	WISN-TV
Minneapolis-St. Paul	19.5	WCCO-TV
New York	19.3	WPIX
New Orleans	15.8	WDSU-TV
Seattle-Tacoma	30.9	KOMO-TV
Washington	18.8	WTTG

The syndication business the past six months has been like a revolving door in this respect: more and more regional advertisers kept changing the syndicators that supply them.

Of course, many regional spenders are still buying from the same syndicator they've been with for several seasons, but note this listing of where the money was spent **this year as compared to the year before:**

REGIONAL ADVERTISER	LATEST SYNDICATION BUY	LAST YEAR'S BUY
Ballantine	Shotgun Slade (MCA) and Johnny Midnight (MCA)	Highway Patrol (Ziv) and Bold Venture (Ziv)
Blue Plate Foods	Shotgun Slade (MCA)	Cannonball (ITC)
Conoco	Blue Angels (CNP)	Whirlybirds (CBS Films)
DX Sunray	Grand Jury (NTA)	N. Y. Confidential (ITC)
Lucky Strike	Lock-Up (Ziv) and This Man Dawson (Ziv)	S. A. 7 (MCA)

Popeye cartoons after three years on the air are maintaining ARB ratings of 15 or more in 133 cities according to a recent UAA study.

UAA also discovered that Popeye and Warner Bros. cartoons in some markets are actually **doing better at present than two years ago.**

Here are markets where a marked increase or steady level has been shown:

CITY	STATION	NOV. 1957 ARB	FEB. 1960 ARB
Columbus	WBNS-TV	13.9	19.1
Providence	WPRO-TV	19.5	24.9
San Diego	KFSD-TV	15.5	18.4
Spokane	KREM-TV	18.7	19.7
South Bend	WSBT-TV	14.9	17.4
New York	WPIX	14.9	14.3
Los Angeles	KTLA	12.0	11.5

COMMERCIALS

You can expect an open letter shortly from a major commercials producer attacking the present price and bidding system in commercials.

It's understood that he will make some proposals to remedy the alleged evils of **loss-selling to some clients and price-padding with others**—abuses that supposedly arise from the bidding system.

Wallace Ross predicts that at least 1,000 commercials will be entered in the First American Commercials Festival next month.

One unexpected emphasis came out of an analysis of the first entries and the traffic of application requests: **A large number of advertisers are entering their own commercials, or asking their agencies to do so.**

Entries for the festival **close the week of 18 April;** the festival takes place 18-20 May in New York and will feature a collection of Commercials Classics of the past ten years in addition to competitive screenings of current commercials.

There are two entirely different effectiveness patterns in commercials using the "tradition" approach.

A Schwerin study of beer commercials reveals that **appeals based on traditional quality are relatively ineffective** unless they are supported by an **up-to-date statement of specific consumer benefits.**



A round-up of trade talk trends and tips for adm

SPONSOR HEARS

9 APRIL 1960
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Don't be surprised if the McCann-Erickson empire goes off into an entire new direction of diversification and acquires things with capital assets.

What this would lead to: converting the combine into a public corporation and maki the **stock available to public investors.**

Gillette's deal for the NCAA games with ABC TV sort of pulled the rug fro under Schick (B&B).

Schick had a quarter of the football series last season and it had another option goi with NBC TV for this fall.

The lemon section of the Sunkist Growers account has been listening to agen bids.

It represents a small segment of the $3 million spent by the cooperative, but the agenci making the lemon pitches figure that with this foot in the door the **whole thing might lured away from Foote-Cone-Belding.**

History note: It was the late Albert Lasker, as owner of the agency from which FC derived, who sparked the organization of the citrus cooperative.

Colgate's Florient (Street & Finney), according to reps, is practicing one those more-for-the-same-money deals come renewal time.

The product's been using I.D.'s in "C" time, but extension of schedules, say the reps, conditioned on **bettering the time and at the same money.** In other words, a materi increase of rating points.

Any time you hear that a certain giant account is unhappy and looking arou for another agency, take it with a big grain of salt: it's just exerting pressure.

What usually results: the top people on the account are fired and a new team's brou in to service it, and even the agency's president personally rolls into action as the No. 1 spa plug. **From the viewpoint of the client, the purpose has been achieved.**

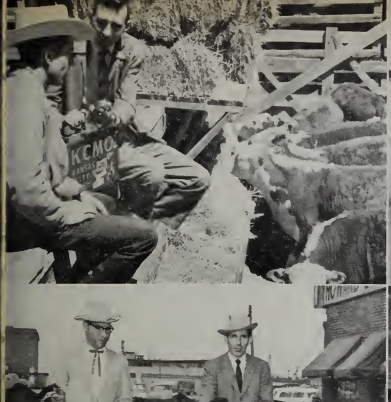
The foreign car could turn out an appreciable plus for fm listening.

Motorola has interested foreign car dealers in Akron in pitching fm receivers to th buyers and is **backing up the test with a schedule of fm-casting five nights a we for 30 days.**

For oldtimers in radio, Gerald Carson's "The Roguish World of Dr. John Brinkley," just published by Rinehart, will recall those first commercial years the medium when an assortment of charlatans manned mikes until the FTC chas them off the air.

The kingpin of the humbuggers was this Dr. Brinkley, who used a Kansas franchise to r tail goat-gland operations for rejuvenation and, when given the heave from that bailiwi repaired across the border to a Mexican 50,000-watter.

Swept off with the gland-man were **soothsayers and peddlers of nostrums who haul by mail from the gullible mounted into the millions.**









KCMO...50,000 watts of Farm Newspower

KCMO's farm newspower starts wherever the news is breaking . . . in a Kansas wheat field . . . a Missouri livestock feed lot . . . or a Congressman's office in Washington, D. C.

Its objective: Deliver today's farm news accurately, completely and instantaneously. There's no room for error nor omission—millions of dollars will be invested by Mid-America's nearly 200,000 farmers on the strength of the news they receive. That's why KCMO's Director of Agriculture, George Stephens, and Market Reporter, Paul Pippert, are so well listened-to by farmers. Farm-born and reared, these men are career farm journalists—skilled professionals who know what makes news on farms today, and how to get all of the story behind the story. And, behind them are the far-reaching newslines and special facilities of CBS and KCMO's world-wide network.

This special kind of newspower develops a big, strong audience that takes KCMO-sponsored 'round the world farm tours . . . raises better calves under the rules of a KCMO-sponsored contest . . . and takes pride in buying the products featured on KCMO.

Put your Mid-America farm money on KCMO — get the newspower that only KCMO can deliver.



Among those using KCMO's farm newspower right now to gain a bigger share of the market for their products are:

Ford Tractor
DX Sunray Oil Company
Massey-Ferguson Tractor
Ralston-Purina Chows
Quaker Oats Company
Murphy Products Co.
DeKalb Hybrid Seed Corn
Colonial Poultry Farms

KCMO • Radio • Television / Kansas City, Mo.

The Tall Tower at Broadcasting House

CBS Radio and TV

Represented nationally by Katz Agency

Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL

E. K. Hartenbower, Vice President and General Manager
R. W. Evans, Station Manager — Radio
Sid Tremble, Station Manager — TV



PRODUCER: MPO VIDEOTRONICS, Inc.
ADVERTISING AGENCY: Doyle Dane Bernbach, Inc.
ADVERTISER: Dreyfus Corporation

t's how it happens that you
millions of other viewers can
(and remember)—the lion
ing Wall Street.
ame with so many other com-
cials, some rich with optical
ts . . . others, live with anima-
As a matter of fact, it's film
makes both high-polish com-
cials and animation possible
assures you of coverage and
tration world-over.
or more information, write
tion Picture Film Department
TMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.
Midwest Division
130 East Randolph Drive
Chicago 1, Ill.
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. German, Inc.
Agents for the sale and distribution
of Eastman Professional Motion
Picture Films, Fort Lee, N.J.,
Chicago, Ill., Hollywood, Calif.





National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Jell-O Div., White Plains, N. Y.: Campaign to introduce Swans Down Cream Puff & Eclair Mix kicks off latter half of this month in about 60 markets in the Eastern, Western and Central states. Schedules are for four weeks using early and late night minutes, six to 12 spots per week per market. Buyer: Louis Fox. Agency: Young & Rubicam, New York.

Texas Oil Co., New York: Texaco schedules start second week in April in about 85 markets. Night minutes and 20's are being set for four weeks. Buyer: Bill Santoni. Agency: Cunningham & Walsh, New York.

Procter & Gamble Co., Cincinnati: New schedules for Charmin Tissues begin this month, run through the P&G contract year. Day and night minutes of varying frequencies are being used. Buyer: Merrill Grant. Agency: Benton & Bowles, New York.

Family Products Div., Warner-Lambert Pharmaceutical Co., Morris Plains: Going into 20 markets this month with a campaign for Bromo Seltzer. Schedules are for nine weeks, fringe night minutes. Buyer: Hal Davis. Agency: BBDO, New York.

Thomas J. Lipton Div., Lever Bros. Co., Hoboken, N. J.: Lipton's ice tea campaign starts second week in April in 23 markets and expands to about 60 markets by the end of June. Beginning schedules, in the Southern markets, run for 20 weeks, later ones range from six to 10 weeks. Depending on market, buys are for day minutes, night minutes or both. Buyer: Bob Anderson. Agency: SSCB, New York.

Mister Softee, Inc., Runnemede, N. J.: Placing schedules to start week of 15 April in about 40 markets for its ice creams. Minutes in kid shows and prime time announcements, wherever possible, are being lined up for six to eight weeks. Buyer: Ed Papazian. Agency: Gray & Rogers, Philadelphia.

RADIO BUYS

General Foods Corp., Maxwell House Div., Hoboken, N. J.: Campaign starts second week in April for Regular Maxwell House Coffee. The top markets pick up eight-week schedules of traffic and day minutes. Buyer: Peter Berla. Agency: Ogilvy, Benson & Mather, New York.

J. A. Folger & Co., Kansas City: Renewals and new schedules begin around mid-April for Folger's coffee. Minutes and chainbreaks will run for four weeks. Buyer: Frank Martin. Agency: Cunningham & Walsh, New York.

Bristol-Myers Co., New York: Placing a test campaign in seven Western markets for Trig to start 18 April. Day and traffic minutes and chainbreaks are being set for five weeks. Another five-week run starts in August. Buyer: Tom Hill. Agency: BBDO, New York.

NEWS & IDEA WRAP-UP

SHE'S YAR to Mike McGreevey (l) and Darren McGavin, stars of NBC TV's "Riverboat" series. The boat they're admiring, modeled after the series' "Enterprise," is a new cut-out toy made from an improved wet-strength paper bag being test-marketed by American Cyanamid Co.



ADVERTISERS

Bristol-Myers has found a home for Peter Gunn—this son on NBC TV.

The series' fall slot: Monday 10 11 p.m. on ABC TV. Agency record for Gunn: DCS&S.

Campaigns:

• **The Rolley Co.'s Sea and** suntan lotion is making its first n into national network tv this sum as part of the biggest consumer c paign in its history. The promo will be spearheaded by Jack Paa the *Jack Paar Show* and Dave Ga way on *Today* throughout June July via the full NBC TV lin Agency: Foote, Cone & Belding.

• **Technical Ventures Co.**, troit manufacturers of **Blue C** a stock market game, will launch intensive national advertising promotional campaign to pro this new parlor game. The campa to begin shortly, will center arc spot tv. Agency: J. H. Altman & Detroit.

LOCAL NEWS is real popular in U.S cording to PGW window display on Park Ave. Slides in map center projec riety of local news, change each six m



FM DAY, proclaimed in Chicago by M Richard Daley (c),, joined (l-r) Lloyd Y v.p., NBC; William Drenthe, gen WCLM, who accepted proclamation half of NAB, Nat'l Assn. of FM B



nancial report: At a meeting of Association of Broadcast Executes of Texas, in Dallas, W. Stanley ich, sales training director for **xize Chemicals** revealed that the npany's volume in 1959 was $16 llion.

vorites: ARB's Best Liked Tv mmercials for January shows mm's Beer once again in the top ot. Runners-up: Maypo, Piels er, Burgermeister Beer, Jello, dge, Kelloggs, Mr. Clean, Kaiser il and Wrigleys Gum

C proceedings: Arthur Murv, Inc., has been charged with ng deceptive promotional schemes a decoy to get customers, and with ling dance instruction courses ough deception and coercion . . . **yco Manufacturing Co.** has de- d FTC charges of violating the itrust laws. The auto seat cover nufacturer was charged with mopolistic exclusive dealing contracts h its retail dealers, and illegally ing their resale prices.

Strictly personnel: Daniel Van Dyk elected chairman and **Herman Johnson,** president and chief executive officer of Hazel Bishop . . . **Robert Smallwood,** reelected chairman of the Tea Council . . . **Joseph Lewis,** to director of brand promotion for The Toni Co. . . . **Paul Garrity,** to v.p. of marketing for Landers, Frary & Clark, New Britain, Conn. . . . **William Martin, Jr.,** to director of advertising and sales promotion for Congoleum-Nairn . . . **Henry Hayden,** to assistant advertising director for Mutual of New York.

AGENCIES

RAB's Kevin Sweeney warned the radio people and the reps at a sideshow session at the NAB Convention to beware of agencies who are "enemies" of radio.

He took a particular swipe (by having girls walk down the aisle with bowls of apples) at Burnett, saying that it spent but 1.7% of its billings on radio and had a research director who contends you can't reach the mass market with radio.

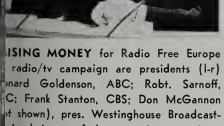
Sweeney urged his listeners to counteract the enemy by going over their heads to clients.

However, he singled out Esty, Ayer, C&W and SSCB as good friends of the medium.

Benton & Bowles, agency of record on the show, is passing up a renewal for the fall of *This Is Your Life* (P&G).

NBC TV, which controls the program, is now offering it for the Thursday 10:30 p.m. period at $47,000 gross.

Agency appointments: Edison Electric Institute, for its Live Better Electrically program billing about $2.5 million, from F&S&R to **Compton**. . . Alitalia Airlines, to **Gardner** . . . Five divisions of the Union Tank Car Co., billing $250,000, to **Earle Ludgin & Co.,** Chicago . . . The Washington D. C. Rambler Dealers' Association, to **Geyer, Morey, Madden & Ballard** . . . Glamorene, Inc., manufacturer of



ISING MONEY for Radio Free Europe radio/tv campaign are presidents (l-r) nard Goldenson, ABC; Robt. Sarnoff, C; Frank Stanton, CBS; Don McGannon t shown), pres. Westinghouse Broadcast- is chairman of the campaign committee



SEVEN UP (and all models) selected by WTAE-TV (Pitts.) to distribute two-color, four-page promotion tabloids for "Interpol Calling," featuring authentic story-line captions, and 11 dramatic scenes from series



UCKLES AND NELLIE—a piano-playpig and dancing hen, put forth their que show biz talents on WMT-TV's (Cedar pids) live-action filmed commercial series



MEMBERSHIP DRIVE for new KEX (Portland, Ore.) Careful Commuter Club to promote traffic safety, finds d.j. Lee Smith and models inviting motorists to pick up club bumper stickers



95,000 MEANS A LOT!

If you're looking over your sales chart, don't overlook the 95,000 Spanish-speaking American citizens in Central Arizona. They work and earn American money, but you can't reach them through your English advertising alone. They think in SPANISH.

That's why they listen to the only radio station in Central Arizona that programs all Spanish—KIFN.

Get your share of this profitable market. Sell them in Spanish over KIFN!

We translate your sales message free. Production spots available.

HARLAN G. OAKS
San Francisco
Los Angeles
San Antonio

NATIONAL TIME SALES
New York City
and Chicago

THE BERNARD I. OCHS CO., Atlanta

1000 WATTS
KIFN
860 KILOCYCLES
COVERING **PHOENIX** AND ALL OF CENTRAL ARIZONA

Glamorene rug, upholstery and oven cleaners, to **Duncy, Hirsch & Lewis,** New York . . . Leonet Corp., manufacturers and distributors of Magic Tan, with a planned tv and radio campaign, to **Mohr & Eicoff,** New York . . . E. Regensburg & Sons, for Admiration and Medalist Cigars, to **Heineman, Kleinfeld, Shaw & Joseph** . . . Jeanette Glass Corp., to **Allied Advertising Agency,** Cleveland . . . Donrey Media Group's Nevada Network division, to **The Melvin Co.,** Las Vegas.

Merger: The Stanley L. Cahn Co. and the George Avis Co., both of Baltimore, have consolidated to form **Cahn-Avis Co.** with offices at 1 East 24th Street.

New office: Fuller & Smith & Ross this week opened a New England service office, housed with Ingalls Associates, Boston, and located at 137 Newbury Street.

They were named v.p.'s: Bruce L. Newman, at McCann-Erickson (U.S.A.) . . . **Sy Radzwiller** and **West Woodbridge Jr.,** at Ted Bates . . . **Barron Boe** and **Herbert Ericson,** at BBDO . . . **Keith Dresser,** at Geyer, Morey, Madden & Ballard . . . **David Savage,** at Lynn Baker, New York . . . **Robert Ban,** at Klau-Van Pietersom-Dunlap . . . **Robert Rhein,** at Stone & Simons, Detroit . . . **Thomas Covey Jr.,** at The Bresnick Co., Boston.

Admen on the move: James Wickersham, named president of the SCI Division of Communications Affiliates . . . **Donald Grawert,** to tv creative director at Campbell-Mithun, Minneapolis . . . **Bernard Klein,** to head the newly-created industrial division of Wade Advertising, Los Angeles . . . **Croswell Bowen,** to director of information and editorial services at Compton . . . **Gene Vaslett,** to business manager of the Los Angeles, Hollywood, San Francisco and Houston offices of FCB . . . **Joan Saltalamachia,** to media-merchandising supervisor Honig-Cooper & Harrington, S Francisco . . . **Dr. Julian Andor** to account research supervisor FCB, Chicago . . . **Elizabeth G denegger,** to media director Stern, Walters & Simmons, Chica **William Casey** and **Peter Gru haus,** to account executives at Jo W. Shaw Advertising, Chicago . **John Burnett,** to account execut at Tracy-Locke Co., Dallas.

Add to agency moves: Willi Hillenbrand, to executive v.p. Lambert & Feasley . . . **John Burk** to creative director of Compton . **Dr. Harvey Queen,** to director research at Mogul Williams & Sa . . . **Henry Norman,** to the m keting department at BBDO . **Louis Kennedy,** to media sup visor at K&E . . . **William Nol** to merchandising director for Fo Cone & Belding, San Francisco.

WNJR
1st in new york dec. negro pulse
(BASED ON U.S. CENSUS)

FILM

The importance of proper m chandising in the successful t of tv film was underlined t week in CBS Films' award Carling Brewing for its handli of the Phil Silvers series.

Carling was the recipient of 1959 merchandising trophy awar by **CBS Films.** It used 358 pieces of point-of-sale material behalf of *Phil Silvers.*

Sixty-two persons in the Carl organization or its agencies will receive an award plaque.

Carling is the sponsor of *Silvers* repeats in 62 markets.

Sales: Ziv's *Home Run Derby* Salinas Chevrolet; WSYR-TV, S cuse; Municipal Auto Sales in Mia Francis Motor Car on WPTC, P land; Haberle Congress Brewi K & L (Budweiser distributors) Ketchikan, Juneau, Sitka, Kod and Nome; WPSD-TV, Padu KRNT-TV, Des Moines; KLYD- Bakersfield; KJEO-TV, Fres WDAF-TV, Kansas City; WEAR- Pensacola; KVIP-TV, Redding, KPRC-TV, Houston . . . *Dennis Menace* (Screen Gems) sold Granada TV Network and Associa Rediffusion in Great Britain . Ziv-UA's *The Vikings* to Kern's B on WBIR-TV, Knoxville; KXLF-

announcing New York City, May 18-20

the 1st american Tv COMMERCIALS festival & forum

FOR THE FIRST TIME
a national, professional appraisal of the 250 outstanding television advertising messages of the year (a retrospective group from the past 10 years also)

selected by a tv commercials council of advertising men from all sections of the country
advertising directors of major corporations
agency creative directors, copy chiefs,
marketing and tv production heads

APRIL 18 DEADLINE FOR ENTERING FILM, VIDEOTAPE OR LIVE COMMERCIALS
SEND FOR ENTRY FORMS AND RESERVATION FORMS TO ATTEND SCREENING AND LUNCHEON FORUMS

Wallace A. Ross Festival Director

AMERICAN TV COMMERCIALS FESTIVAL AND FORUM

40 E. 49th Street New York 17, N. Y.
MU 8-2772

Butte; WJRT, Flint; WCYB-TV, Johnstown City; WKYT, Lexington; WISN-TV, Milwaukee; WCOV-TV, Montgomery; WSJV-TV, South Bend, and KSPG-TV, Tulsa.

More sales: ITC's *Interpol Calling* to Commonwealth Edison on WGN-TV, Chicago; Piel's Beer on WPIX, New York; Pfeiffer Beer in Detroit and Grand Rapids; Krey Packing in St. Louis; Sealy Mattress in Pittsburgh: Renault in San Francisco; Miller High Life and Pine Crest Realty in Miami, and First Federal Savings and Loan in Orlando; other Interpol Calling advertisers include Blitz-Weinhard Brewing, Labatt's Brewing, Restonic Mattress, Competition Motors and Santa Fe Wines . . . Ziv's *Highway Patrol* re-runs to stations in Kansas City, Las Vegas, Youngstown, and Corpus Christi.

Programs: Flamingo Films will produce a series of cartoons based on *The Nutty Squirrels* recording characters . . . Telefeatures has acquired distribution of 52 *Pow Pow* cartoons in color.

47th TV MARKET IN THE NATION

$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost $3 billion in effective buying income; over $1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.

WOC

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL

TV channel 6

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

Strictly personnel: Steve Kra named general manager of Scr Gems (Canada), Ltd. . . . UAA a accounts executives **William A worth** and **Bates Halsey** to its n national sales division . . . **Jo Jack Cron** announced his resig tion from Bernard L. Schubert.

NETWORKS

Network tv gross time billings January increased 10.9% o the like month a year ago, ports TvB.

The figures, as compiled by LV BAR:

1) **Total billings** for the three n works in January were $57,756,2 against $52,076,179 in January

2) **Nighttime billings** for the fi month of this year were $40,496,9 up 20% over $33,754,900 for Ja ary 1959.

3) **Daytime billings** this Janua were $17,259,284 a decline of 5.8 for January 1959's $18,321,279.

4) **ABC** gross billings for Janua were $13,227,680, up 24.2%; **CBS,** $23,578,537, up 6.5%; and **NBC,** $20,950,030, up 8.6%.

Network tv sales: Albert Cul (Wade) for *Johnny Staccato*, on A TV Sunday, 10:30-11 p.m. . . . **C fornia Packing Corp.** (McCan to participate in *Laramie* and *Ru boat* on NBC TV starting in May . **Simoniz Co.** (Y&R) to particip in daytime *Sugarfoot/Bronco* ABC TV . . . **Yardley of Lond** (Ayer) to sponsor *Princess Mar ret's Wedding*, 6 May, ABC TV.

(For more on network tv sales. Tv Basics, page 45, this issue.)

Network radio sales: ABC Ra reports 33 new or renewal orders the first quarter, showing a mar increase over the like period last y

The just-released Nielsen C Per Thousand report covering January-February 1960 period sh **ABC TV as the network deliv ing the greatest number homes per dollar invested.**

The CPMPCM picture:

NETWORK	JAN.-FEB. 19
ABC TV	$2.78
CBS TV	3.17
NBC TV	4.17

POT PROMOTION ON KVTV DRAWS ECORD-SETTING ICE CAPADES MAIL ORDERS



NO MATTER WHAT TIME IT IS....

ORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTV

ngs looked bad for the Ice Capades Show in Sioux City last February. Winter storms and flu hit the at the same time, and the wrong time. But mail orders from surrounding counties saved the day. ple came from as far as 150 miles from parts of four states. The 10 Ice Capades shows drew near- acity houses in spite of the weather and flu! The majority of the promotion budget was spent on a uration spot schedule on KVTV Channel 9. As Bill Hawkins, promotion director for the Harmon- aughlin Enterprises stated: "With things against us the way they were I give TV, especially KVTV, lion's share of the credit for saving the show." More proof that no matter what time it is – day or at – more people in the Sioux City area watch KVTV.

KVTV
CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES
BROADCASTING CORPORATION

WGAR . . . . Cleveland, Ohio
WRFD . . . . Worthington, Ohio
WTTM . . . . Trenton, New Jersey
WMMN . . . . Fairmont, West Virginia
WNAX . . . . Yankton, South Dakota
KVTV . . . . Sioux City, Iowa



WE KNOW OF A TOP FLIGHT TV-RADIO PRODUCTION ADMAN WHO BELONGS IN A TOP QUALITY NEW YORK AD AGENCY . . .

This young out-of-town adman has an unusual depth of agency and broadcasting experience in radio-tv production, copy, time buying and account management. His strong point is tv and radio production and his stack of awards bear this out.

His thorough background in advertising, broadcasting and theatre makes him a good bit more valuable than most of his contemporaries. If you'd like us to put you in touch with this out-of-town "find," just give me a call.

Alfred d. Markim
Vice president
N.T.A. Telestudios
1481 Broadway
New York, N. Y.
LO 3-1122

Thisa 'n' data: NBC has filed an application with the FCC for the reinstatement of call letters **WNBC-AB-FM-TV** for its New York stations . . . **New affiliate: KNTV,** San Jose, to **ABC TV.**

Financial report: For **AB-PT,** net earnings for last year increased 49% —$7.9 million as compared with $5.3 million in '58. The record gross income was $287.9 million, up 18% over the $244.8 million for 1958.

Network personnel notes: Stephen Mann, to sales manager of ABC's International Division . . . **Richard Rector,** to commercial producer and **William Hallahan,** assistant commercial producer for CBS TV production sales.

RADIO STATIONS

The National Association of Fm Broadcasters, at their meeting during the NAB Convention this week, adopted a tripart plan for promoting the medium.

The plan, in brief:

1) All member stations contribute the equivalent in money of three spots a day.

2) Direct a "Discover Fm Radio" campaign at listeners, fm manufacturers and dealers.

3) Celebrate the first week in May as Fm Week.

The Broadcasters' Promotion Association, in a survey of radio promotion practices made during October and November of 1959, came up with these findings:

1) Seventy-five percent of the stations reporting affiliation with a tv station said that the promotion department was combined with tv's.

2) For all stations reporting promotion, publicity and merchandising department, the average number of people assigned to these functions was **3.2.**

3) **Smaller stations report an average of 1.5 people assigned to combined promotion, publicity and merchandising activities:** medium size stations, an average of 2.9; and large stations, 4.4.

4) **Stations devote an average of 2.6% of gross revenues to audience promotion,** 2.0% to sales promotion, and 1.1% to merchandising.

5) **Audience promotion showe low percentage of 0.1** and a h of 12.0%; sales promotion ran from 0.05% to 8%: while merch dising ranged from 0.05% to 5%

6) **Newspapers average 23.8% the promotion budget:** trade m azines, 19.4%: outdoor advertis 14.7%: direct mail, 13.2%, and s presentations and sales aids, 10.7

7) Eighty-seven percent of the pro tion managers report directly to general management of the stati The remaining 13% are under s jurisdiction.

Ideas at work:

• **They bark in key of WINS,** New York, is looking singing dogs. Owners are be asked, via on-the-air promotions, bring their dogs to station's stud for auditions. Winner receives movie camera and a recording of dog performing. WINS is also a ing listeners to send in old batter up watches so that they can be nated to children's classes for use educational toys. Owners of the m interesting beat-up watches and th running most inaccurately will ceive new ones.

• **Bringing the station into t store: WPTR,** Albany-Schenectad Troy has built a broadcasting stu in Frear's department store. Tw This will give the public a chance see the d.j.s. housewives' show a "Action Central" newsroom fi hand. To further merchandise t idea, Frear's plans to include a rad in every store-wide promotion. wi dow display tie-ins announcing t station, store-wide elevator cards, a the WPTR call letters next to Frea in all newspaper advertising.

Radio station acquisition: WSB Great Barrington, Mass., to J. L Dowd for $122,000, brokered by Pa H. Chapman Co. . . . **WAXX,** Chi pewa Falls, Wis., to Jack and D Holden for $106,000, brokered b Hamilton-Landis & Associates . . **KUKO,** Post, Tex., to Galen Gill-e for $50,000, brokered by Hamilto Landis & Associates . . . **WINE-A FM,** Buffalo, to the McLendon Cor with a change in call letters plan to **WYSL.**

New quarters: Standard Rate Data Services, Inc., last week opene

Pacific Coast office at 2975 Wilire Blvd., Los Angeles.

ew fmer: WYFM, Charlotte, N.C., ll be on the air sometime next ek. Station's advertising director: illiam Vaughn.

nancial report: Storer Broadsting holds its annual stockholders eeting 12 April to report (1) total vertising revenues increased subntially over 1958—radio by 7%, by 11% and (2) earnings after es were $5.3 million, up 218% er 1958.

uisa 'n' data: KTAC, Tacoma ash., will air all 154 games of the w Tacoma Giants this summer for rling Brew, Puget Sound National nk and United Pacific Insurance . . . . Another business note: **andard Oil of Indiana** (D'Arcy) sponsor 120 newscasts per week on GN, Chicago.

ados: Joseph Wolfman, sales ordinator for the Balaban Stations, arded outstanding salesman of 59 by the Sales Executive Club, n Diego . . . **Paul Greenwood,** count executive at KWIZ, Orange unty, presented with the National les Executive Club statuette for disguished salesman's award . . . **WB,** Hollywood, awarded with a olution from the City Council comnding it for outstanding public vice in the fight against narcotics.

oadcasting personnel at netork and independent stations roughout the U.S. last week via special closed circuit videotaped ecast **heard top industry officials kickoff a nationwide campaign to stimulate public awareness and interest in Radio Free Europe.**

Among the participators: Robert rnoff, NBC president; Frank Stanton, CBS president; Leonard Goldenson, AB-PT president; Donald McGannon, WBC president and chairman of broadcasters for RFE; Gordon McLendon, McLendon Stations president; and William Murphy, Campbell Soup board chairman.

(See picture, page 63.)

ation staffers: Ben Hoberman, general manager of KABC, Hollywood . . . **Harold Neal, Jr.,** to general manager, WABC, New York . . . **Art Holt,** to general manager of WYSL (formerly WINE), Buffalo . . . **Dale McCoy, Jr.,** to general manager of KAKE, Wichita . . . **Gerald Quick,** to director of local and regional sales for WIS, Columbia, S. C. . . . **Dominic Quinn,** to program manager of KDKA, Pittsburgh . . . **Richard McCann,** to director of community relations at KBON, Omaha . . . **Merle Block,** to promotion director of KPOP, Los Angeles . . . **Fulton Wilkins,** to account executive at KSFO, San Francisco.

TV STATIONS

Here's how tv promotion people spend time and money, according to a survey by Broadcasters' Promotion Association during October and November of last year:

1) The average tv station allocates 3.6% of its annual gross revenues to the general promotion area.

2) Audience promotion is the greatest activity at stations, averaging 2.2% of gross station revenues.

3) Some 80% of the stations with up to a 300,000 set count have full time promotion managers; 97% at stations with from 301,000 to 700,000 set count; and 100% with stations above 700,000 set count.

4) The average tv station promotion department includes three full time people.

5) Newspapers get an average of 38.5% of promotion's money, and trade magazines, 25.3%

This past week's output from TvB:

• **Daytime** and **late night national and regional spot tv billings** showed the greatest relative increases in 1959 over 1958. Gross time billings last year in the **daytime** were **$223,495,000** compared with $182,730,000 in '58 while **late night** gross billings totaled **$75,702,000** in '59 compared with $55,878,000 the year before. **Nighttime** billings in 1959 were **$306,406,000** against $273,162,000 in 1958.

• **Food products** represented the **largest product class** in national and regional spot tv billings in '59. The figures of the top categories:

PRODUCTS	1959	% CHANGE
Food	$165,725,000	(+18)
Drug	53,478,000	(+20)
Cosmetics & toiletries	52,512,000	(+12)
Ale, beer & wine	47,840,000	(+ 8)
Household cleaners, waxes, cleansers, polishes	45,165,000	(+52)

• Among **individual brands,** here are the largest users, with gross time billings, of national and regional spot tv:

Lestoil	$17,627,120
Duncan Hines mixes	7,209,170
Maxwell House coffee	6,082,340
Kellogg cereals	5,953,660
Mr. Clean	5,796,130
Alka-Seltzer	5,729,760
Texize household cleaner	4,611,430
Wonder bread	3,865,090
Robert Hall	3,836,490
Anahist cold remedies	3,812,430
Folger's coffee	3,722,440
Avon cosmetics	3,677,040
Colgate Dental Cream	3,629,920
Coca-Cola	3,544,560
Dristan cold remedies	3,542,570
Cheer	3,333,470
Profile bread	3,181,840
Viceroy	3,125,610
Post's cereals	3,106,540
Vick's cold remedies	3,061,510
Clorox	3,027,260

• And, this **analysis by time of day and type of activity during 1959:**

TIME OF DAY	AMOUNT	%
Day	$223,495,000	36.9
Night	306,406,000	50.6
Late night	75,702,000	12.5
	$605,603,000	100.0
TYPE OF ACTIVITY		
Announcements*	$460,706,000	76.0
Programs	80,385,000	13.3
I.D.'s	64,512,000	10.7
	$605,603,000	100.0

*includes participation

The raking-over that tv and radio has been getting in Washington may have something to do with this:

Woodlawn residence, a dormitory for **University** of Chicago students, began a series of lectures on modern communications with this lineup of top brass scheduled to sneak before the relatively obscure group:

Jim Beach, ABC TV v.p. in

charge of central division sales in Chicago; **Clark George,** CBS TV v.p., Chicago; **Ed Shurick,** executive v.p., Blair-TV, New York; **Pete Cash,** TvB; and **Don Tennant,** Leo Burnett v.p., to name just a few.

The lectures, which began last week, will run through 10 June, open to the public free of charge.

Zenith Radio Corp. has completed arrangements with **RKO General** for the latter to conduct a **three year trial run of subscription tv in Hartford,** Conn., using Zenith's "over-the-air" Phonevision system.

It is contemplated that, after FCC authorization, the test will be conducted over WHCT, which RKO General has contracted to purchase from Capitol Broadcasting, Inc.

Ideas at work:

• **To teach wife appreciation to husbands: WKTV,** Utica-Rome, N. Y., recently conducted a "Deserving Wife" contest. The idea: station asked men viewers to write why they felt their respective wives deserved a night out. The prize: six nights out for dining and dancing. Station also provided the baby sitters. Results: some 900 letters and cards were received.

• **Flood news: WOW-TV,** Omaha, last week presented a special half-hour documentary dubbed *Rivers on the Rampage.* The program featured the best film taken by station newsmen covering the Platte Valley floods.

This 'n' data: Convention sidelight —**John McMillin,** executive editor of SPONSOR, while in Chicago covering the NAB Convention last week, appeared as a panelist on the *At Random* show, **WBBM-TV,** Saturday, midnight to 3 a.m. . . . TvB reports that **insurance companies upped their tv use in 1959 by 44%** . . . Sports note: **KPLR-TV,** St. Louis, will telecast 40 Cardinal baseball games this season . . . **WAVY-AM-TV,** Norfolk-Portsmouth-Newport News, has had its newsman travel some 12,000 miles during the past 30 days to cover the area's news events . . . Anniversary note: **WTVT,** Tampa-St. Petersburg, this week celebrates its fifth birthday.

Kudos: KREM-AM-TV, Spokane, seven first place awards out of nine radio and tv news categories in the annual event sponsored by Theta Sigma Phi and judged by members of the NBC news department . . . **WBBM-TV,** Chicago, awarded a "Special Citation" for outstanding news film coverage in the "News Pictures of the Year" competition sponsored by Encyclopedia Brittanica, the University of Missouri School of Journalism and the National Press Photographers Association . . . **WSTV, Inc.,** cited in three separate awards for outstanding safety record last year at the Annual Safety Awards Banquet sponsored by the Jefferson County Industrial Safety Council, the Steubenville Chamber of Commerce, and the Industrial Commission of Ohio.

On the personnel front: Virgil Evans, to assistant general manager of WCSC, Inc., Charleston, S. C., and national sales manager of WCSC-TV . . . **Edward Sheaffer,** to director of continuity acceptance of the Triangle Stations . . . **Ed Dunbar,** to head the national sales office of KNDO-TV, Yakima . . . **Leonard Traube,** to director of information services and advertising for WCBS-TV, New York . . . **Herb Homes,** to executive producer of WPIX, New York . . . **Bill Bailey,** to operations manager of KVII-TV, Amarillo.

In New York City
WLIB
has MORE
Negro programming
than ALL other
stations combined

WNJR
1st in new york
dec. negro pulse
(BASED ON U.S. CENSUS)

REPRESENTATIVES

Adam Young this week formal opened its southern company Southern Advertising Represen ative, Inc.

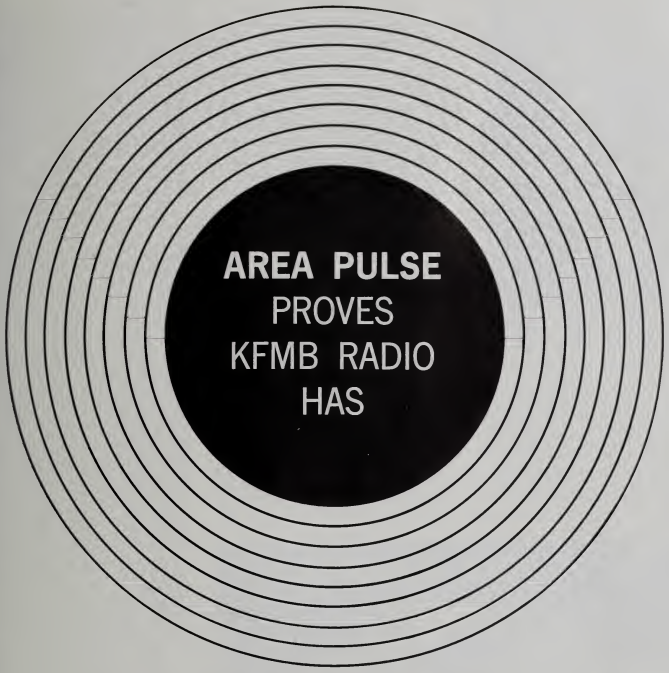
Unlike other Young companie SAR will operate on a regional ba only, with its sales territory embra ing a 15-state area.

Hal Parks, formerly eastern sal manager of Young Tv, will head t new company. Headquarters are l cated at 1182 West Peachtree Stre Atlanta.

Rep appointments: Cascade properties (KIMA-TV, Yakim KEPR-TV, Pasco, Wash.; KBAS-T Ephrata, Wash.; and KLEW-T Lewiston, Ida.) to **Young Tv** . . WMAK, Nashville, to **George P Hollingbery Co.** . . . WEAN, Prov dence, to **Kettell-Carter,** Boston, New England representative.

Thisa 'n' data: PGW's Chicag office has installed video tape faci ties . . . **New quarters: Forjoe Co.** this week moves to 230 Pa Avenue, New York . . . **Kudo Harry Smart,** v.p. and midwest sal manager of Blair-TV's Chicago offic honored by WBNS-TV, Columbu O., as Chicago's "first" tv statio rep.

Rep appointments — personne Alfred Parenty, promoted to eas ern sales manager at Young Tv . . **Stanley Bloom,** to director of ma keting at CBS Radio Spot Sales . . **Robert Barrett,** to assistant dire tor of sales development and researc at George P. Hollingbery . . . **G Thompson,** to account executive fo CBS Radio Spot Sales, Chicago . . **Peter Yaman,** named sales repre sentative for TvAR . . . Four ne v.p.'s at Avery-Knodel; **John Tou mey,** for radio, New York; **Thoma White,** for tv, New York; **Roge O'Sullivan,** for radio, Chicago; an **Raymond Neihengen,** for tv, Chi cago . . . Executive staff realignmen at Intercontinental Services, Ltd. **Harry Engel, Jr.,** to president an general manager; **Walter Staskow** executive v.p.; **Jeanette Sytsma** v.p. and treasurer; and **John Bar ton,** v.p. and sales manager.



THE BIGGEST AUDIENCES* IN FOUR** SOUTHERN CALIFORNIA COUNTIES, BURSTING WITH NEARLY 2,000,000 PROSPEROUS PEOPLE***!

*Pulse Area Survey, Nov., '59 **San Diego, Riverside, Orange, Imperial ***Sales Management Survey, May, '59

KFMB RADIO CBS **SAN DIEGO**

A TRANSCONTINENT STATION

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

FIRTH

(*Continued from page* 40)

the show is on 9:30-10 a.m. Points out Firth director of merchandising John Tharrett. "We welcome the continuity produced when the female broadcaster doing a local show urges her viewers to stay tuned for *Spotlighting You*, and a few minutes later the same woman delivers our live commercial."

Whereas the show was entirely live during its testing stage, all of the current version but the commercials is on film. Guy Cornell, Firth's decorator consultant, acts as m.c., assisted by mistress of ceremonies Tykie Casey, active in West Coast tv. Each show revolves around a particular home decorating theme—use of art objects, lighting, care of furnishings, how to decorate at various budget levels, etc.—is discussed by guest experts and housewife panelists.

Midway in the half hour the scene shifts to the station for the three-minute live commercial. When the show resumes, Tykie Casey passes on a hint or two about care and use of the carpet and turns the show over to Guy Cornell. Discussion continues and the panelists ask questions of the visiting experts and Cornell, often picking up considerable free advice as to decorating approaches that would suit their particular coloring, type of homes, size of family.

Toward the end, Cornell presents the panelists with new hats. "It adds a great deal of color and excitement to see the ladies opening hat boxes, spilling tissue paper all over the place and trying on their new hats," he says. Then he sums up the main points brought out on the show, Tykie Casey pitches viewers on the free Firth decorating book and that's the show.

The Firth/Doner crew taped (for subsequent filming) the current series of 10 half hours out in San Francisco over a four-and-one-half day period. "I want to tell you that was hectic," agency producer-director Bob Bleyer hastens to add. "That's all the time that was available at the studio we used, and I still don't see how we did it. We selected San Francisco as our base of operations, because out there most of the people talk without a noticeable accent, so we could readily recruit guests whose voices will fit in anywhere the shows run."

TV COPY TESTING

(*Continued from page* 38)

A-Matics—adopted by SSCB stri for a total effect, explains Healy. "T try to duplicate the viewing situati and this calls for a blending of sou and picture with movement rath than still shots." But bridging t gap between the real viewing sit tion and a synthetic one is the pro lem copy testers face.

Robert Aledort, research direct of Erwin, Wasey, Ruthrauff & Ry says it's "a little like trying to lea how to hit a golf ball without havi a ball. The most important comp nent in tv commercials is the to effect—yet how can you get a to effect without a finished commerci That's the nut of it."

And how measure response to ev a partial effect? "Such factors believability and comprehension, t criteria usually used in determinati of a successful selling commerci are only two drops in a big riv Reactions to a commercial also occ as a result of what you *don't* say a what you *don't* show!" says Aledo

He and his associates agree th reactions to television commerci are psychologically complex, and i this hurdle of omission in pre-te which they're trying to sidetrack overcome.

The best known independent co pany which pre-tests commercials Schwerin Research Corp. It has long list of pre-test clients, for pr grams as well as for commercials a for both rough and finished comm cials. The Schwerin technique m frequently provides for 350 perso to attend screenings in the compan New York theater, where they a given detailed questionnaires cov ing "hidden" points of inquiry.

Results of the tests—phrased terms of index points measuri "selling power"—can then be tra lated into action by the agency a client in (a) revising certain po tions of a commercial or (b) taki an entirely new tack.

In a recent case, Schwerin test five rough commercials for a ne instant food product. A differe copy point was featured in each, b the demonstration technique (a stan up, announcing situation) was t same in all. Indexing maximum ide tification and success at 100 for o of the copy points, the compar



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Selig Manufacturing Co., Monroe, Louisiana. Manufacturers of quality upholstered furniture.

nked two other points at zero, the her two at 50. Thus only one of e roughs was really validated in ms of suggesting final, finished mmercial production.

Schwerin seems to do the most ntinuous pre-testing of television mmercials, but there are many oth- companies in the field. Among em: Amro Research, New York; rke Market Research, Cincinnati; stitute for Motivational Research r. Ernest Dichter), Croton, N. Y.; tional Research Service, New York; ychological Corp., New York; inion Research, Princeton, N. J.; an C. Russell Marketing Research, w York; Social Research, Chicago; niel Starch & Staff, New York.

Another company, Communica- ns and Media Research Services, c., Peekskill, N. Y., this week in- oduced its new closed circuit tv ting service which attempts to pre- t effectiveness. William Capitman, esident of the firm, introduced his rvice to admen in Los Angeles this st week, explaining that the tech- que "provides an opportunity to easure directly the effect of com- ercials or television shows on sub- quent purchase behavior and view- g habits."

Still another phase of the pre-test- g problem has yet to be resolved: o pays for it? Agency profit mar- ns, already slim, could "evaporate o nothingness if we were to pick all pre-testing tabs," said one ency executive vice president. hat's why testing is really done ly in crucial situations, largely en a completely new idea, a new oduct or a new campaign theme is ing considered. But even limited ting costs from $300 to $500 for a ugh commercial."

The practice generally has been for agency to provide the strategy d know-how as part of the client rvice. But all out-of-pocket expense well as a portion of the overhead or technical equipment, studios, .) is billed to the advertiser.

There's no standard operating pro- dure, however, and there's a clamor om both sides of the advertising nce — agency and client — to set ne rules by which the pre-testing sts are affixed.

One fact is sure, though, comment- a research chief: "Research is not eap, and the best kind of research is outright expensive. The key to successful pre-testing is in the careful, professional pre-planning and setting down of client objectives. A researcher can't write copy, but he can explain to a writer if his creative idea has been successful or not—and why. Most of the worth of any research project hinges on the strategy and the creative planning of the researcher."

This means, as the increase in client demand for pre-testing of tv copy grows, that the researchers themselves will have to be more experienced and higher-priced. Agencies will be compelled to add technical equipment to their facilities. And these add up to a still bigger tv investment for advertisers, but one which must be made, admen agree.

"After all," commented one, "it sounds exhorbitant to spend—sav— $3,000 testing a commercial idea. But if that idea keys a $400,000 campaign, the money is cheap insurance!"

MARKET MYSTERY

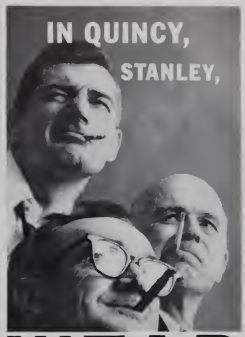
(*Continued from page* 35)

"The most sensible way to solve the problem is through additional spectrum space to be obtained from such non-commercial broadcast groups as the government. But we'd better be careful about dropping in extra stations; radio interference is bad enough, but in tv, interference becomes intolerable."

As for the advertising industry, such interference could be very serious. If tv circulation were reduced by it, AMST points out, agencies would no longer find tv quite as attractive a medium. "And it can happen," Lindow said. "Quite recently in attempting to add a third station to a two-station market it resulted in adversely affecting 19 other stations."

A box score of the number of tv stations in U. S. markets would go something like this: there are 14 markets with four or more channels; 59 markets that offer a choice of three channels; 67 two-channel markets, and 124 markets with only one tv channel. The two-channel markets, many of considerable size, are chief bones of contention.

So the long-time struggle goes on —round after round, year after year. Whether 1960 will be the year of solution is questionable. But one safe bet: the eyes of the industry will be on FCC starting 19 April.



WTAD

IS THE MOST!

- MOST COVERAGE!*
- MOST PROGRAMMING! CBS (Of course)
- LOWEST COST PER THOUSAND OF ANY OTHER MEDIA IN THE MARKET!

*NCS #2—Pulse Oct. '59

WTAD
QUINCY, ILLINOIS

SOLD BY FORWARD GROUP

See Branham Co. National Representatives

A Part of Every Community Project *

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bolling Co.

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



WATTS UP, DOC?

We're the only maximum power 100,000 watter in in the Waco-Temple market! (And our antenna is 833 feet up!)

NBC
CHANNEL 6
KCEN-TV
TEMPLE · WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

Tv and radio NEWSMAKER



William H. Schwarz joins Peters, G fin, Woodward as manager of progr services. His work will entail counsel PGW's stations in all areas of program tivity. Schwarz' previous posts in p graming were as program director w both KDKA, Pittsburgh, and WCCO, M neapolis, where he created *Minnesota M stones*. Schwarz started his career as a pa at CBS, remained there 14 years, producing and directing many t shows. He was also exec producer with KYW, Philadelph



Harold L. Neal, Jr., takes over as general manager of WABC, New York. He comes from WXYZ, Detroit, where since 1943 he held a variety of posts including staff announcer, promotion manager, asst. sales manager and director of sales. In 1956 he was named general manager of that station. Neal is currently a member of the board of directors of the Michigan Association of Broadcasters. In his new capacity at WABC he succeeds H Hoberman, who is joining KABC, Hollywood, as general manag



Charles Keyes has been appointed ge eral manager of KVII-TV, Amarillo. has been in the broadcasting industry f nine years, having started his career wi KCBD-TV in Lubbock, Texas. Two yea later, he joined KWTV, Oklahoma Cit and in 1957 he became commercial man ger of KOCO-TV, in the same city. Key was made general manager of that stati in 1958, remaining in that capacity until March of this year, wh he moved to the Trigg Vaughn station. KVII-TV is an ABC outle



Leonard E. Hammer has been named director of the newly created National Sales Div. of United Artists Associated. This department will follow up and assist stations in obtaining full sponsorship for its present and future features. Hammer joined UAA in 1957 as station sales coordinator. Before that, he was account executive for WABC-TV, New York and acct. exec on syndicated properties at MCA-TV. Hammer was with Adam Youn in 1949, heading its tv activities in N. Y. He hails from Wash



Kern County Administrative and Courts Building

eline station radio broadcast markets are fertile
th sales potential. For example, in Bakersfield —
ne city of KERN — retail sales are even greater
an in Erie, Pa. (with almost 3 times more popula-
n) and San Bernadino, Calif. (almost twice as
:!).*

Kern County, with Bakersfield its county seat, pro-
ces a quarter of all the State's oil . . . is the third
gest agricultural county in U. S. . . . is important
mining, food-processing, metal fabrication and as
listribution center.

The most effective way to beam your radio mes-
te into the thriving Bakersfield market is on KERN,
Beeline station in Bakersfield.

As a group, Beeline stations give you more radio
mes than any combination of competitive stations
at by far the lowest cost per thousand.
ielsen & SR&D)

les Management's 1959 Survey of Buying Power



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO.,
NATIONAL REPRESENTATIVE

frank talk to buyers of air media facilities

The seller's viewpoint

Isn't it time for you to take "a good long look" at your research on individual markets? Yes, says, W. Thomas Hamilton, general manager, WNDU-TV, South Bend, Indiana. Most agency timebuyers, Hamilton believes, are still using outdated market information in planning campaigns. Unless a buyer is equipped with the latest statistics, he is ignoring a vital responsibility to his clients—to provide them with effective, accurate information. Perhaps you have an opinion that wants airing; send it to "The Seller's Viewpoint."



LET'S TAKE ANOTHER LOOK AT THE RECORD

The year-end roundup and things-to-come editorial comments by a variety of agency personnel offered a recurring theme, as we moved into the 1960 season, that there would be "more market research," "a closer look at individual markets" and the inevitable "maximum exposure in markets for minimum costs."

If there ever was a time for agencies to take a good long look at their market-by-market expenditures for their clients and match them up with the coverage and cost of their coverage, I would like to suggest an old bromide that used to stare at me from the back of my boss's desk every time he called me on the carpet."DO IT NOW."

Timebuyers for the agencies have a heavy responsibility to their clients to select the markets that will give the best coverage and cost-per-1,000 buys. But many agency timebuyers, for one reason or another, are not equipped with the latest information on market coverage situations.

In a business with the quicksilver quality of tv, timebuyers cannot justify market buys based on obsolete market figures. Moreover, unless their research is reasonably current, they cannot possibly recommend market buys which would provide an accurate consumer-product relationship for their clients.

For example, in South Bend we have a three-station market, a uhf island with all network services. Three years ago a rating survey deprived the three stations in this market of 70,000 tv sets because of vhf coverage from Chicago, Ill., and Kalamazoo, Mich., both of which stations give only Grade B signal strength in most of the South Bend-Elkhart market but do not provide one iota of local coverage for the communities in this market.

Three years later—despite the continuing growth of the market, an amazing increase in all-channel set sales, concentrated local programing for the local communities in the market, increasing public service, elaboration and refinement of equipment, techniques and services—timebuyers are still determining the potential of this market without taking a single one of the above factors into consideration. They continue to buy Chicago and Kalamazoo because that's what the survey told them three years ago.

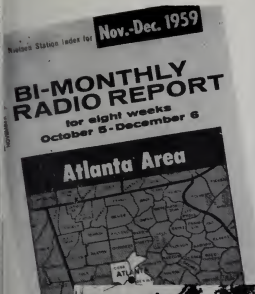
If the agencies are too busy to research markets themselves, I would think they would at least update the information on which they base their market buys.

If they want facts, I would like to supply some. These are not my figures nor my statements, but I think they will bring out the fact that what might have been three years ago "ain't necessarily so" today.

The McCaffery Co., Westinghouse distributor in South Bend: "Our tv set sales are running 95% all-channel to 5% vhf. Eighteen months ago, LaPorte County was practically all vhf set sales. Now the situation is completely reversed and vhf has become almost a nonentity." Radio Equipment Co., the Philco distributor in the Indiana-Michigan area: "In LaPorte county, which was nearly all vhf 18 months ago, we sell practically no vhf sets. That area is almost completely uhf."

The important aspect in these comments is that in LaPorte County the agencies, based on a Nielsen report over three years ago, do not credit the three uhf stations with a single tv set; yet the three South Bend stations are the only ones who program specifically for these areas. Obviously, if the all-channel set sales have increased this much, people are watching the three South Bend stations that program for them and give them the local recognition they cannot possibly get from the Chicago and Kalamazoo stations who are actually credited with coverage.

These are the reasons I feel that timebuyers and agency research people should follow the editorial theme of their year-end statements and take another look at the market-by-market picture as it is right now.



WSB RADIO FIRST IN AUDIENCE 92% OF THE TIME

—with 17 stations operating in the Atlanta area!



"White Columns" on Peachtree, the home of WSB Radio

Latest Nielsen on Atlanta reveals a handsome bonus being shared by WSB Radio advertisers. This station's audience was up 18% in the morning, up 10% in the afternoon. Nighttime dominance over the field was more marked than ever!

Of total quarter-hour periods measured WSB Radio was first in audience 464 times. Station No. 2 led 28 times and Station No. 3 was first 6 times.

In March WSB Radio enters it 39th year of service to the South. And for each consecutive year this station has been the overwhelming favorite of Southern listeners. Certainly your advertising in Atlanta belongs on WSB Radio.

WSB Radio

The Voice of the South / Atlanta

Represented by

Edward Petry & Co., Inc.

liated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte: WHIO/WHIO-TV, Dayton.

SPONSOR SPEAKS

A cause for the whole industry

No other branch of American society is more often called upon to support worthy causes than is the radio/tv business. No other industry responds more generously with time, money, and hard work. Sometimes it seems as if the demands on broadcasters were never-ending and even a little bit unfair.

But the announcement last week by Leonard Goldenson, Frank Stanton, Robert Sarnoff, and Don McGannon of a special and unprecedented drive by the industry in behalf of Radio Free Europe, is an entirely different kind of appeal.

Radio Free Europe is not merely a great crusade for truth and freedom, which in 10 years has constantly and courageously challenged Soviet power, and given hope and comfort to the subjugated peoples of the satellite countries.

Radio Free Europe is a constant symbol and reminder of the power of broadcasting as a force for good in the world. It is broadcasting in the firing line, broadcasting throwing all its might into the realities of the Cold War, broadcasting as our first bulwark of defense.

Because of this, the industry's plan for a special $10 million drive in behalf of Radio Free Europe deserves energetic support by every radio/tv man. The drive for RFE funds will extend from 24 April to May 8. It will employ every one of the air media techniques which has revolutionized modern marketing. And its success in soliciting contributions from millions of Americans will do much to silence the cynics and scoffers who doubt our industry's importance.

Clarify the free plug rules

We say this respectfully. But as we go to press, the FCC has not yet acted to clear up the confusion and dismay produced by their rulings on phonograph record announcements, and we think they should act and act quickly.

Broadcasters, and we have talked to many of them, have legitimate complaints. The FCC interpretation imposes absurd burdens on stations who genuinely want to obey the law.



THIS WE FIGHT FOR: *Constant efforts by all advertisers and agencies who are using air media to see that their commercials are not only honest and truthful, but are also in good taste.*

10-SECOND SPOTS

Direct action: The following let was received at WSB-TV, Atlan from a rabid fan in the "Pope Club."

"One afternoon I got a little m at Bluto for beating up Popeye. got my brother's air rifle and sh Bluto. The tv repairman said aim was very good because I sh the screen right in the middle. shattered into a million pieces. sister ran and told my mother a she sat down and cried. I am ve sorry I was so naughty and I trying very hard to be good."

Kookie? In Billings, Mont., there a station with call letters KOO *Music to comb your hair by.*

Suggestion: *TV Guide* reports th a tv owner in Reading, England, sa her retriever dog got sick whi watching a televised medical pr gram about a dog with rabies. *know how he feels; we watch Bu ferin commercials.*

Tv's Godiva: *The Jack Paar Sho* got another scissors-on-tape tre ment from NBC TV the other nig while Paar was in England and A lene Francis held down the N. front. Guest Julie Wilson tucked h dress between her legs, did a han stand, and the dress slipped. *Wh Jack's away, the guests still play.*

Heading: From an ABC Radio R lease—*THIS IS ZSA ZSA*, NEW A-WEEK SERIES SPOTLIGHTIN THE NOTABLE GABOR, MAKE ITS DEBUT MARCH 21. Exquisit Form Brassiere To Sponsor. *Mad for each other.*

Payola: Following release was sen by "Hardwick," d.j. at KVI, Seattl —"Seattle dee jay 'Hardwick' ha openly admitted today acceptance o payola from his wife, Ruth. It hap pened on Mar. 21st at Virgini Mason Hospital. Explains Mrs. Hard wick, 'As payment for 3,466 men tions on the air that I was pregnan I have just presented him with 7 lb. 4 oz. new girl. . . .'" *Try tha on for size, Mr. Congressman.*

Heading: From *N. Y. Herald-Trib une*—NO VIOLENCE BEFORE P.M. ON BRITISH TV. *Hold tha punch; it's only 8:40.*

RDER YOUR OWN
ERSONAL COPY OF
SPONSOR
ENT TO YOUR
IOME

F you're getting your copy by way of the routing slip you're probably getting it late. If you can't find time at the office to read SPONSOR properly then do what many of our other readers do, order your own personal copy mailed to your home.

Don't wait for a pass along copy . . . pages clipped out . . . dog-eared . . . weeks late. Keep posted, and really on top of the significant news, trends, and problems of the week, by regularly reading the one book tailor-made for radio/tv buying.

Keep up-to-the-minute on tv/radio developments by entering your own subscription, and having SPONSOR sent to your home where you can read it at your leisure.

MAIL THIS HANDY CARD TODAY
We'll take it from there, and bill you later.

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New York 17, New York

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MAIL THIS CARD!

Our Readers' Service Department is ready and eager to assist you. This is one of the many services available to you with your subscription to SPONSOR.

This department is maintained to help furnish subscribers with detailed and useful information on every phase of radio/tv advertising culled from the pages of SPONSOR and other sources. This department maintains a complete index of all the articles published by SPONSOR together with an updated research file of industry statistics.

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40 East 49th Street

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WGAL-TV

the response market



THE BETTMANN ARCHIVE

$7,015,583,000 effective buying income



The WGAL-TV market is a great market of plenty. Multi-city, prosperous, stable, this is a *response* market for your product or service. WGAL-TV reaches the people who go out to *buy*, for its audience is greater than the combined audience of all other stations in its coverage area.

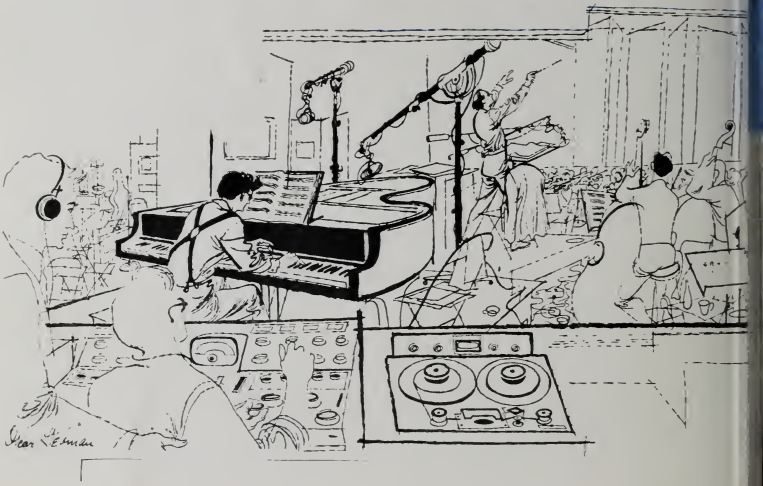
(See ARB or Nielsen surveys.)

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

the first 10 years



When WDOK began broadcasting in April, 1950, it resolved then to become an important factor in the Cleveland broadcasting scene.

It had excellent equipment and played the world's greatest music. But, WDOK had an additional asset — the most devoted broadcasting pioneers whose aims were to make WDOK a vital part of the community, not only by providing fine and wholesome entertainment, public service features and accurate news but — over-all, to present better musical programs.

WDOK has proved this point throughout the ten years as shown by audience loyalty, praise newspapers, public service awards, and inter shown by institutions and private enterprise.

To prevent any loss of air time, WDOK recen installed its second AM transmitter — the m modern high-fidelity transmitter available, both dependability and performance.

Yes, a broadcasting station has to have som thing "special" to excel in Northeastern Ohio. think that we have demonstrated that we have "Better Music for Northern Ohio" — 1260 your radio dial in Cleveland with 5,000 fullti watts.

—WDOK—

FREDERICK WOLF, GENERAL MANAGER
THE CIVIC BROADCASTERS, INC.
1515 EUCLID AVENUE, CLEVELAND, OHIO

Represented nationally by Broadcast Times Sales, I

16 APRIL 1960
40¢ a copy • $8 a year

SPONSOR

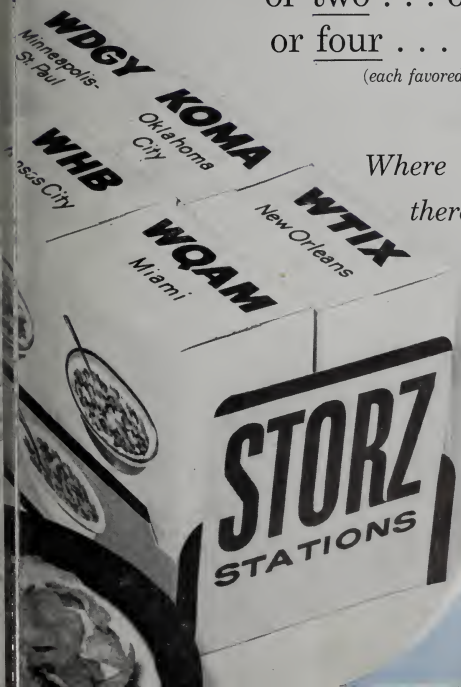
NATIONAL BROADCASTING COMPANY, INC
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

for muscle in your marketing . . .

Pick any one . . .

or two . . . or three
or four . . . or five!
(each favored in its market)



Where there's a Storz Station there's audience!

today's Radio for today's selling

Todd Storz, President
Home Office: Omaha
WDGY, WHB, KOMA, WQAM represented by John Blair & Co.
WTIX represented by Adam Young Inc.

MEDIA'S NEW MR. BIG: THE ANALYST

Agencies are turning to new type of media expert. Media analyst groups guide ad buys

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Who's who in cigarette radio/tv

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How to use the new syndicated research service

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DIGEST ON PAGE 4



The WeeReBeL *discusses "sales campaign ribbons" with Bert Mulligan, Broadcast Supervi*
Compton Advertising, New Y

Have you heard what the WeeReBe said to Compton Advertising?

"We're rich in Columbus."

Average family income in the metropolitan trading area of Columbus, Georgia, higher than that of New York, Chicago or Detroit. In fact, only 24 other cities the U. S. beat it!

Over 85% of these better-than-average families own TV sets and WRBL-TV the only VHF in the market. WRBL Radio is Columbus' CBS Affiliate with ima native adult programming . . . high fidelity sound, plus stereo! Call HOLLINGBE and let WeeReBeL in Columbus start building business for you.

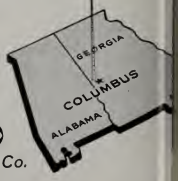


WRBL

TV-CHANNEL 4 · RADIO-5000 WATTS

COLUMBUS, GA.

Represented by George P. Hollingbery Co.




Daytime Minutes
with Nighttime Ratings!
During the average
daytime quarter hour
more than 80%
of the sets in use in
MICHIGAN'S
SECOND
MARKET
are tuned to
WJIM-TV.....Channel 6
81.3% to be exact...
Nielsen - Feb., 1960
COVERING
THE
NATION'S
37TH
MARKET
WJIM-TV
CBS
Strategically located to exclusively serve
LANSING....FLINT....JACKSON
Represented by BLAIR TV

BALANCED PROGRAMMING . . .



MEANS LISTENER LOYALTY

. . . and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters, Griffin and Woodward, Inc.

© Vol. 14, No. 16 • 16 APRIL 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Tv council to judge commercials

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Puritan's tv drive wins dealers, dads

34 Menswear manufacturer tested tv in New York and doubled sales; is ready for new Father's Day push with expanded schedule in N.Y. and

If you think you've got it tough . . .

36 Here's a heart-warming, heart-rending saga of life at a Class IV station in Pampa, Tex., which puts Madison Ave. to shame as Ulcer G

Who's who in cigarettes?

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White Rose fights off the big boys

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TONNAGE

...en is a heavy weight of advertising dollars bound to succeed? And when is "Tonnage" bound to fail? Is the smartest ...ertiser the one with the biggest budget? If you look at the history of advertising, you will observe the following facts: ...re are advertisers who slackened, or weakened their efforts (sometimes at critical times) and the results can be ...in the forgotten trademarks of the past. On the other hand, there are advertisers who mounted massive advertising ...paigns—costing many millions of dollars—who have failed to increase their sales. The question of the advertising ...propriation should always be preceded by these questions: Do I have an idea which will sell my product? Has my ...ncy been thorough enough to arrive at a sound selling strategy, and ingenious enough to express it in an arresting ...interesting way? If the answers to these questions are "yes," advertising tonnage can be regarded as an invest... ...t, instead of an expense. Everything depends on the idea. Ideas sell products because—people buy ideas

YOUNG & RUBICAM • ADVERTISING

WKOW-TV

MADISON'S abc Action

BUY FOR:

DX SUNRAY OIL

Ranking FIRST in the nation in per family gasoline sales, Madison is a "must" market for DX promotion. Total gasoline sales in 8 county merchandisable zone — over $18,000,000.

OSCAR MAYER

Dealer calls, merchandising letters, and window displays. These merchandising assists, added to heavy frequency on WKOW-TV, have kept Oscar Mayer fine meat products moving in Wisconsin's fastest growing market.

LESTAIR

Heavy frequency on WKOW-TV, Madison's lowest CPM station has helped introduce this new Adell's Lestair to happy housewives in WKOW-TV's 142,000 southern Wisconsin homes.

IF ACTION IS

your aim in Madison call Gen. Mgr. Ben Hovel or Headley-Reed.

WKOW TV abc in MADISON, WIS.

NEWSMAKE
of the week

Two hundred years ago, Pierre Lorillard founded the wo first tobacco company in New York after escaping relig persecution in France. Last week in the same city, L. Gruber, board chairman of P. Lorillard Co., cut a 350-p cake, served it to 700 stockholders and talked to them a tv and advertising in the competitive world of cigare

The newsmaker: Lewis Gruber is board chairman chief executive officer of the world's oldest tobacco company, w has been manufacturing and marketing products since 1760. directs an international concern which employs 7,000 perso owned by 32,000 shareholders, distributes Lorillard products th 6,000 wholesalers and one and one-half million retailers. Fo first nine months of '59, business volume was up 5.6%.

Major products are five cigarette brands: Kent, Old Gold, Newport, Spring and Embassy, all with advertising programs directed by the Lennen & Newell agency in New York and supervised by the company's ad director, Daniel Ladd, and the brand advertising manager, George Whitmore.



Lewis Gruber

Board Chairman Gruber, in speaking to stockholders, pointed out that advertising is a "must" and that air media have unique advantages over print.

"The cost of being competitive with leading positioned bran high," he said, "and the number of dollars spent on brand bui is awesome. But when a manufacturer is dependent on the a ated use of his products, there is no satisfactory alternative."

He sees a changing advertising picture: More advertisers ar ping their exploitation budgets, "which will one day pose a se problem from the standpoint of clear product exposure." Mr. G commented that blue-chip companies are using more space and ing increasingly sizable schedules for tv and radio. There's a pr inherent in this pattern, however: "While print media can add the additional volume could lessen advertising impact. But adv ing involving air time can go no farther than the clock permits

What does he think of television advertising? "It's a media fads and fancies, ruled by audience influence and questionable ings. We avoid making long-term commitments in order to against being caught in an ebb tide of waning talent and pro popularity." But he reminded his stockholders that "High r are not necessarily indicative of magic selling ability."

MARK TWAIN
ould have been "The Boss Man" of WPTR

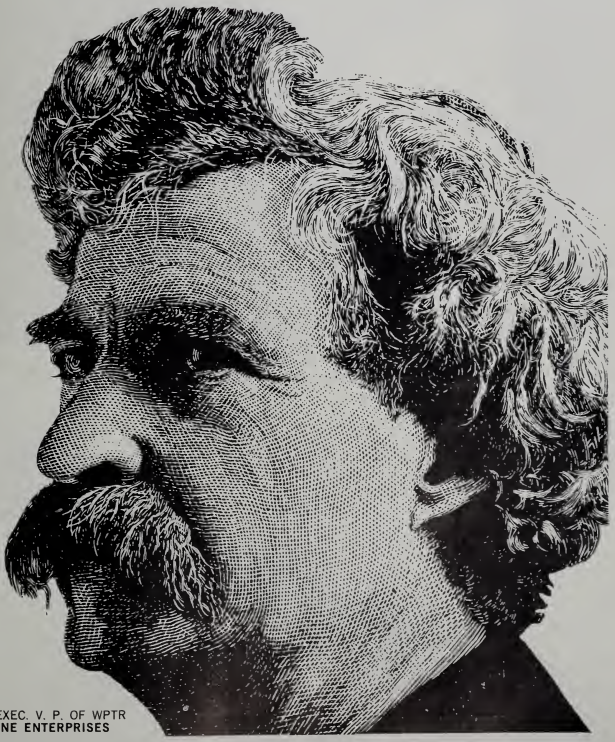
ould have fit him like a glove because Mark Twain esented GRASS ROOTS THINKING AT ITS T. Radio, too, should be communication at its best. 's the kind of a station we try to run at WPTR. urally we play music but we believe news is more ortant—and equally important is the interpretation iat news.

's why WPTR has a minimum of 48 regular sched- newscasts every day—commentary on the news at 12 times a day—news in depth every hour—and e necessary "editorials" are broadcast on a round the basis. WPTR has never backed down from an issue lt was right. It's that kind of an independent—independent! In another area, too, it's unique. Last year WPTR received the "National Headline Club Award" for outstanding public service.

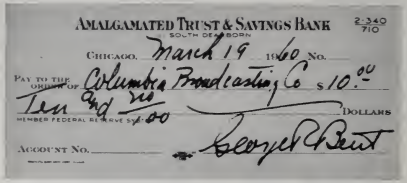
Perhaps it's why WPTR has more local advertising than the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

WPTR 50,000 PEOPLE WATTS
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. Represented nationally by Robert E. Eastman & Co., Inc.



NCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES


AMALGAMATED TRUST & SAVINGS BANK
SOUTH DEARBORN
2-340
710
CHICAGO March 19 1960 No.
PAY TO THE ORDER OF Columbia Broadcasting Co $10.00
Ten and 00/100 DOLLARS
MEMBER FEDERAL RESERVE SYSTEM
ACCOUNT NO.
George C Bent

A MOST UNEXPECTED SPONSOR

FOR A MOST SPECTACULAR PROGRAM!

The check came in a letter saying: "I send it to you because I thought your coverage of Squaw Valley was superb. And I understand it cost you a pretty penny over and above any advertising income."

The letter was one of literally thousands reflecting the excitement and appreciation felt by 80 million Americans who watched the series of 14 programs on the CBS Television Network covering the 1960 Winter Olympic Games.

They came from all elements of the population—from some of the highest ranking government officials, one of whom described the broadcasts as "a spectacular job of detailed coverage"—as well as from farmers, teenagers, businessmen, and housewives. A Midwestern newspaper published an editorial headed "CBS deserves a gold medal."

It goes without saying that this remarkable surge of enthusiasm was especially gratifying to the *real* sponsor of the series—Renault, Inc.—which was able to demonstrate the quality of its automobiles to tremendous daily audiences. *During the average minute that the 14 broadcasts were on the air they commanded the undivided attention of 20 million viewers. More people watched these broadcasts than the combined viewers of all other programs on the air at the same time.*

Naturally this overwhelming response pleased us, too, since it set the stage for our exclusive coverage of the Summer Olympics next August and September against the magnificent backdrop of Rome. (For 18 consecutive days, in a series of 29 broadcasts, you will see the world's foremost athletes competing in the historic Marathon and Pentathlon events, as well as in 32 other sports contests ranging from boxing to yachting.) It set the stage, too, for an advertiser to write a check making him a sponsor. In fact, we're expecting it.

CBS TELEVISION NETWORK

19
60
7





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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS

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One of the world's greatest house-to-house salesmen

(sometimes)



He can make as many as 18,000,000 calls a minute, and get inside the house every time. But what happens then? Does he get the order, or just tell a few jokes and leave?

The answer is important, because this salesman doesn't work on a commission basis; he gets paid, and paid plenty, whether he makes the sale or not.

At N. W. Ayer & Son we've learned a lot about how to make this gifted but hard-to-handle fellow really go to work. When he does, he proves to be one of the greatest house-to-house salesmen in the world. N. W. AYER & SON, INC.

The commercial is the payoff

LONG ISLAND IS A MAJOR MARKET!

WHLI

THE VOICE OF LONG ISLAND

THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)

REACHES
MORE BUYING
INCOME THAN
DALLAS
DENVER & DAYTON
PUT TOGETHER!

$4,714,210,000
(Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau)
... Delivers MORE Audience than any other
Network or Independent Station!
(Pulse)

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of Long Island
Represented by Gill-Perna

by Joe Csida

Sponsor backstage

Old friends at the convention



The 38th annual convention of the National Association of Broadcasters wasn't nearly as grim as I dreaded it would be. As a matter of fact, somewhat to my surprise, I discovered that I found more about this get-together that was truly heart-warming and touching than at any of the many previous broadcaster meetings I'd attended. I have been trying to analyze why this was so, and find it extremely difficult.

Maybe it was because of the virtually perfect tribute to Hal Fe lows delivered by Frank Stanton on the opening morning. I say th speech was virtually perfect because it was brief and yet did not fa to enumerate a single one of Hal's long list of talents as a huma being and one of the finest, most tireless spokesmen any industr ever had. It was sentimental but not the least bit maudlin. And th CBS president delivered it with a sincerity and dignity—and yet warmness—that seemed to express precisely how everyone who kne Hal Fellows felt about him.

I was quite moved, too, by the standing and prolonged ovati given Clair McCollough, as he was escorted down the aisle of th vast grand ballroom of the Conrad Hilton by his fellow broadcaster Since the day I met Clair in August of 1945 I have made no secr of the fact that I love him. He is one of my all-time favorite peopl Down through these 15 years he has been one of the busiest of a broadcasting executives. I don't know of a single period in th decade and a half when Clair hasn't been doing two or three maj industry jobs, officially on the record, or quietly behind the scen At the same time he has directed the solid growth of the Steinma communications empire, and made their radio and television pro erties models for the industry. And there has hardly been a publ service activity of any consequence in his native Lancaster, or t state of Pennsylvania for that matter, to which Clair has not ma a contribution. With all this, he, his wife, and daughter represe one of the most wholesome, happy, well-knit family units it has ev been my pleasure to meet. And, incredible as it may seem, I ha never, in this same period, seen Clair too busy to help a friend g some chore done, no matter how trivial.

McCollough's touching thanks

It was typical of Clair, too, that at the end of his keynote addre the morning the convention opened, he said that he, his wife, h daughter and all his associates in the Steinman organization thank his broadcasting colleagues from the bottom of their hearts for t Distinguished Service Award which the NAB had just bestow upon Clair. Clair truly does not think of himself as an individu but rather as a part of the little family in whose behalf he ga thanks, and part of the larger family of broadcasters the world ov



STRONGER THAN EVER!

TER 3 YEARS, POPEYE STRENGTHENS TINGS COAST-TO-COAST

		March '57	February '60
NS-TV	COLUMBUS, OHIO	13.9	**19.1**
RO-TV	PROVIDENCE, R. I.	19.5	**24.9**
D-TV	SAN DIEGO, CALIF.	15.5	**18.4**
BT-TV	SOUTH BEND, IND.	14.9	**17.4**
M-TV	SPOKANE, WASH.	18.7	**19.7**
A-TV	SACRAMENTO, CALIF.	10.7	**13.4**
N-TV	SAN FRANCISCO, CALIF.	10.6	**13.9**
IX	NEW YORK, N. Y.	14.9	**14.3**
A	LOS ANGELES, CALIF.	12.0	**11.5**
EN-TV	BUFFALO, N. Y.	14.4	**14.3**

TER 3 YEARS, POWERFUL ARB AVER-E IN 137 MARKETS — *regardless of station, e period or competition*—gives Popeye a muscular rating ver 15.

AFTER 3 YEARS, TEXAS BUILDS RATINGS ... with Bugs Bunny, Porkey Pig, Tweety, Sylvester and all the other favorite Warner Brothers Cartoons. These fabulous characters have lifted their full-hour rating from a robust 17.3 to a lusty 22.9 on KDUB-TV in Lubbock... almost 50% higher than three years ago.

Want to put muscles in your ratings? Then feed your audience a steady diet of **u.a.a.'s** Popeye and Warner Brothers Cartoons! For each year — more and more children reach the age group that begins to enjoy these popular cartoon characters. Add them to the millions of already devoted viewers of all ages, and you are virtually guaranteed stronger ratings for years to come.

WRITE—WIRE—PHONE

u.a.a.
UNITED ARTISTS ASSOCIATED, INC.

New York, 247 Park Ave., MUrray Hill 7-7800
Chicago, 75 E. Wacker Drive, DEarborn 2-2030
Dallas, 1511 Bryan Street, Riverside 7-8553
Los Angeles, 400 S. Beverly Dr., CRestview 6-5866

A Part of Every Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA
Represented Nationally by Boiling Co.



CBS
WHBF
RADIO and TELEVISION

There was just the hint of a sob in Clair's voice as he closed his speech, and I don't mind saying there was a lump in my throat, too. This, in my book, is a man!

Clair talked at some length about the upcoming younger men in the broadcasting business and their responsibilities to themselves and the industry. One of the finest of these, in my opinion, is young Ted Bergman, who at the moment is president of the Parkson Advertising Agency.

I don't really know how old Teddy is, but I would guess the middle 30's. For a stretch, of course, he was president of the Du-mont Television Network, and did a fine job in this spot under less than ideal circumstances. Ted is one of those young men, who knows and loves the broadcasting business, and is dedicated to it. He has the capacity, as have broadcasting's older leaders, to do the most effective job commercially and yet constantly make meaningful contributions to raising the industry's standards in every area.

While I consider him one of the most able advertising executives practicing today, I would still prefer to see him back in the heart of the broadcasting business itself. And whether in advertising or broadcasting directly I hope the industry will find increasing opportunities to permit Ted to be of service.

Having the opportunity to spend a little time with Ted Bergman again, I think, was another reason why I liked this 38th annual broadcaster meet. And yet one of the sessions I enjoyed most was an all-too brief one with an old friend, who is a truly veteran broadcaster. He is, as a matter of fact, one of the very few men who was attending his 38th consecutive broadcaster convention. And you can't do too much better than 38 out of 38.

Bill Hedges' experience in politics

I'm speaking, course, about NBC's Bill Hedges. Bill was due to retire in January, but NBC asked him to stay on until July to take charge of NBC's planning for the upcoming political conventions. In 1920, at the age of 25, Bill was a cub reporter on the *Chicago Daily News*, and in that year covered his very first political convention for the paper. He scored a clean beat on the story that a dark horse by the name of Warren G. Harding had won the Republican nomination.

The paper subsequently had him cover the Democratic Convention, which nominated James Cox, and the election in which Harding took Cox by an almost 7,000,000 popular vote and a 277 electoral vote margin. Bill did such a fine job covering these major political events that the paper put him in charge of its Political Bureau. Bill's thinking of writing a tale or two when he retires in July, and I know he'll have much of interest and value to say.

Maybe Bill's good, useful career made me feel there was something special about this convention. Or maybe it was the news (to me) that Colonel Harry Wilder had gotten married. "I was shot with luck to get her," the wonderful, old Colonel wrote us about his new bride.

Or maybe it was a little of all of these things, plus the fact that at this hour of the industry's greatest need more broadcasters turned up in Chicago, and worked more determinedly than I have ever seen them work to make broadcasting a better business and a greater service to the nation.



wsai Radio

THE X-15 IS THE

PACESETTER

IN JET TRAVEL.

It is designed to fly at more than 4,000 miles an hour more than 100 miles above the earth.

IS CINCINNATI'S

PACESETTER

RADIO STATION

WSAI is the first radio station in America to "review" the newspapers. Six times daily, WSAI comments on both local papers, offering brickbats and bouquets. No single feature has ever stirred up greater interest. In Programming . . . in Popularity . . . in Productivity, WSAI is Cincinnati's PACESETTER radio station.

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

THE CONSOLIDATED SUN RAY STATIONS WSAI-*Cincinnati;* WPEN-*Philadelphia;* WALT-*Tampa*

IF YOU WANT TO OWN KANSAS YOU MUST USE

WIBW

FROM Topeka on out to the ends of Kansas, (and parts of Missouri, Oklahoma and Nebraska) WIBW delivers full value for every advertising dollar:

1 In Topeka Metropolitan Area, a whopping 69% of the total radio families tune to WIBW every week! In the primary national advertising period —AM Mon.-Fri., WIBW leads all competitors with an average share of 33%.

11 In the 11-county Topeka Trade Area, WIBW has more than 2 to 1 listenership:

	Weekly Daytime Circulation	Penetration
WIBW	64,730 Radio Families	74.3%
Sta. "A"	29,850 Radio Families	34.2%
Sta. "B"	18,900 Radio Families	21.6%
Sta. "C"	13,740 Radio Families	15.7%

27 In 27 rich agricultural counties, including the Topeka Market, surveyed by Pulse, WIBW is *first* of 52 stations in 190 of 260 rated quarter hours.

94 The Nielsen Coverage Study #2 credits WIBW with 94 counties in Kansas, Missouri, and Nebraska—a total of 458,990 radio families. 41% weekly penetration—a circulation of 184,410 different radio families every week!

WIBW broadcasts in an area of excellent ground conductivity at 5,000 watts at 580 kc.—the lowest frequency in the region—5th lowest in the country! Balanced programming serves both farm and urban audiences — full merchandising services available.

WIBW costs more—but it will win more Kansas sales than any other station in the state!

Investigate!

WIBW Topeka, Kansas

580 Kc. CBS 5,000 W.

Thad M. Sandstrom, Gen. Mgr.

Represented by Avery-Knodel, Inc.

Timebuyers at work

Larry Bershon, McCann-Erickson Advertising USA, New York, feels that many advertisers would continue spot tv through the summer if rates were more feasible. "I don't see how stations can continue to ignore the advertising facts of life, now that all the networks are giving summer discounts," Larry says. "Last year advertisers reduced by over 25 million dollars their expenditures in tv from the spring to summer quarters. Certainly cost was a major factor. With time spent viewing tv off 30% from the height of mid-winter to summer, it becomes less of an economical buy. Print salesmen have had a valid argument for years — 'Print circulation doesn't fluctuate, why pay the same price for reduced circulation in tv?' Tv rates in keeping with its circulation is tv's only answer." Larry points out that a few stations are giving discounts—one offers savings of as high as 20% in prime time from spring to summer—and some others are considering reductions. "But many are ignoring the situation and if mid-June sends their sales forces for aspirin, it's self-imposed misery."



Jeff Fine, DCSS, New York, feels that it is more important than ever for effective selling that buyers make sure program mood and content fit the commercial. "A much higher percentage of viewers than realized is critical of commercials, but I think that the criticism is not so much because of the commercials themselves as that they are badly placed. The loudest kind of hard-sell commercial will have high receptivity if it's harmonious with the show." Jeff points out that while buyers seldom place a commercial in a program or time slot not consistent with the product, there are many instances where the character of the commercial conflicts severely with the program. Sometimes it is copy and commercial delivery, other times sounds and musical effects. "Whatever the case, the effect is negative. True, a negative effect is sometimes better remembered, but I doubt that it often sells. In many instances, of course, it's impossible for the buyer to know the commercial, but when available, he should get the information. Good buying is not just a mechanical process, but the careful weighing of all factors."



FARM GALS EYE NEW PASTURES!

But they've been warned, by their Mothers, to stay off Madison Avenue!

Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.

Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending $1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.

Makes a pretty picture, doesn't it?



HAYDN R. EVANS, GEN. MGR.



THE LAND OF MILK AND MONEY

WBAY ch. 2 GREEN BAY

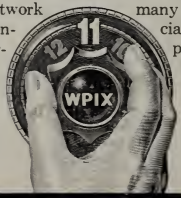
the prestige independent with network advertisers!



THE PROCTER & GAMBLE CO.
GENERAL MOTORS CORP.
BRISTOL-MYERS CO.
GENERAL FOODS CORP.
CHRYSLER CORP.
AMERICAN AIRLINES, INC.
COLGATE-PALMOLIVE CO.
R. J. REYNOLDS TOBACCO CO.
WARNER-LAMBERT PHARMACEUTICAL CO., INC.
UNITED AIR LINES, INC.
GENERAL MILLS, INC.
NATIONAL BISCUIT CO.
U. S. RUBBER CO.
BROWN & WILLIAMSON TOBACCO CORP.
FORD MOTOR CO.
THE COCA-COLA CO.
GENERAL CIGAR CO.
BORDEN'S
TRANS-WORLD AIRLINES, INC.
VICK CHEMICAL COMPANY
P. LORILLARD CO.
BEST FOODS
U. S. TOBACCO CO.
TEXACO CANADA LIMITED
KELLOGG COMPANY
MILES LABORATORIES, INC.
THE AMERICAN TOBACCO CO.
CANNON MILLS, INC.
INTERNATIONAL SHOE CO.
FIRESTONE
GULF OIL CORP.
STERLING DRUG, INC.
LEVER BROTHERS CO.
AND MANY, MANY MORE

WPIX-11 carries more minute advertising from the *top 25* national spot advertisers than *any* other New York television station.* ▪ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or over-long commercials—because WPIX-11 *does not accept* this kind of advertising ▪ Only WPIX-11 of *all seven* New York TV stations, offers you many opportunities to place *minute* commercials in such a productive selling atmosphere during the *prime nighttime hours*

Where are your 60-second commercials tonight?



WPIX *new york*

*Broadcast Advertisers Reports

© 1960, W

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

16 APRIL 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

Judging from opinions obtained this week by SPONSOR-SCOPE in a quick check among top agency planners, the rank and file of advertisers aren't going to be hesitant about making their commitments for the 1960-61 season in the immediate future.

The marketing of goods hasn't been as rosy as had been expected but the **level and outlook are firm enough** to give the advertiser **confidence to proceed with his media plans.**

There's a good prospect that Campbell Soup (BBDO) will expand—for the first time—in its spot buying into tv for the coming season, which would mean at least another $1 million on the spot barrelhead.

In the offing also is another fall-winter run for **spot radio.**

Soaps and toiletries highlighted the national spot tv buying activity this week.

Among those that either bought or asked for availabilities:

Cheer (Y&R); **Tide** (B&B); **Drene** (Compton); **Carter's Pills and Arrid Whirlin** (Bates); **Food Manufacturers** (Bates); **Jax Beer** (DCS&S); **Maytag** (Burnett); **S. C. Johnson's Raid** (FCB); **Dr. West** toothpaste (KM&J).

Incidentally, **Mr. Clean** (Tatham-Laird) has cut back about 12 tv markets.

Not even the colossal General Foods is too prideful to lift an air media leaf from the strategy book of a small competitor like Folger Coffee.

It was just about a year ago that **Folger set the coffee trade on its ears in Chicago with a radio blitz of unprecedented dimensions.**

GF has unloosened a similar blitz, but in tv, in behalf of its **Yuban Instant.** Practically **all the New York stations are in the act,** with the schedules running anywhere from **30 to 50 spots a week and no termination date given.**

There's also heavy sampling, particularly in the suburbs.

For a measure of how the tv networks are faring in spreadeagling their control over fall programing, note the number of outside packages they've already accepted:

ABC TV: Bristol-Myers' **Peter Gunn** and P&G's **The Law and Mr. Jones.**

CBS TV: General Foods' **Andy Griffith Show** and **Angel** and Bristol-Myers' **Candid Camera.** (The Garry Moore show has been using Candid Camera).

NBC TV: P&G's **Peter Loves Mary,** and Ford's **Alfred Hitchcock** series.

P.S.: Several agencies reported this week that leading film packagers were refusing to screen their new product to anyone but those who had a network-approved time period.

There's a difference of as much as $6,000 in the commercial minute prices being asked by NBC TV for its 7:30-8:30 p.m. action shows.

The contrast: **Laramie and Bonanza,** in 20 minute segments, $72,000, or **$36,000 per commercial minute; Riverboat, $30,000 per commercial minute.** Each figure represents time and program.

Tv appears to be making some headway against the summer hiatus, at least i spot.

Compare the gross billings for the third quarter of last year with the average billings f the other three quarters and **you'll find that the dropoff was but 17%.**

In terms of dollars: **the first, second and fourth quarters averaged $160,00 whereas the gross for the third quarter came to $113,500.**

How it will advance the cause of tv is somewhat problematical but there's a l of marketing significance in the induction to the giant automotive directorates such package goods kingpins as Charles Mortimer and Neil McElroy.

The election of **Mortimer to the Ford board** and **McElroy to the Chrysler boa** came on the heels of the recruitment of **Scott Paper's Thomas B. McCabe for the G board.**

This crossroughing is interpreted on Madison Avenue as reflecting two things in partic lar, as far as the auto industry is concerned:

1) **A shift in marketing emphasis from the monolith concept that the co pany itself came first in importance** to letting every brand (or make) stand on its o in advertising and promotion.

2) **The production men (or engineers) have taken a back seat to the mark ers.** In this sharp swing of the pendulum advertising, promotion and selling becomes a de ly inherent part of management and planning.

Necco is about to cut loose on a new candy brand, Carma.

The account's new agency, K&E, has recommended **8-second I.D.'s.**

Agencymen think that stations are passing up a cogent argument when th fail to emphasize the number of spots they can buy for the price of a full page in a local newspaper.

If stations, say these agency people, think that retailers, or even regional advertisers, fully aware of this, they're much mistaken. Their point: **the newspaper-oriented adver er should be approached from the viewpoint of unit comparison:** that **for the c of a page he can get, say 10 tv spots or 20 minute commercials in radio.**

If national spot billings this fall don't maintain the current year's pace, y can expect, say influential reps, the tv network affiliates to raise a row over t mushrooming of spot carriers.

The showdown when it comes, predict these reps, can't help but have **serious politi repercussions.**

By the way, the **final 1959 tv gross time figures of network vs. spot ($627 m lion as against $605 million) sort of disappointed the spot faction.** The early 1 quarters showed spot ahead of network billings.

You'll probably see before the year is out a radical reshuffling of sales re among the leading cigarette brands.

Expected to be hit hardest, of course, are **those that have harnessed their adver ing most to health claims.** The gainers: the talkers about **flavor, taste and satisfacti**

You can also expect lots of **filter changes.** It's already happened to the **Duke.**

Bristol-Myers will have four commercial minutes riding on ABC TV this fall

It breaks down weekly this way: **1½ minutes in Peter Gunn; a minute in Ne City, a minute in the Roaring 20's** and an **alternate minute in Cheyenne.**

The agency on the participations is **Ogilvy, Benson & Mather,** and the network's s brass **emphatically refutes competitive hints about a "sweetener" in the deal.**

Pharmaceuticals (Parkson) was still shopping around this week for a network home for its Tightrope series come the fall.

NBC TV had offered the **Tuesday 9-9:30 p.m. period,** with American Tobacco as an alternate sponsor, **but the drug account after weighing the competition as against the weekly time and talent bill ($115,000) passed up the spot.**

Incidentally, Pharmaceuticals put in a bid for the alternate week of **Lawrence Welk (ABC)—costing around $125,000, time and talent—but Dodge, the major sponsor, wouldn't go along with the proposal.**

NBC TV is offering for the second summer a special price on three daytime series.

It's 26 quarter hours of **Dough Re Mi, Dr. Malone** and **From These Roots** over 13 weeks on a **scatter plan at $2,200 a week.**

The other statistics: **78 commercial minutes,** a **32% unduplicated audience,** or a third of all homes, over four weeks; **90% coverage** and **$1.06 CPMHPCM.**

Even though the schedules at CBS TV and NBC TV are still quite fluid, it's possible to get a pretty good idea of how the nighttime program categories will shape up for the networks this fall.

From the viewpoint of program types, there's no escaping this general impression: (1) **both CBS and ABC TV have gone all out to convey the concept of balanced programing;** (2) **CBS will be able to call itself the "happy" network:** it'll be loaded for bear with comedy and light drama.

Here's a comparative type sum-up, based on shows set and tentatively scheduled:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Westerns	6	5	9	20
Situation Comedy	9	14	4	27
Crime-Mystery	7	1	5	13
Adventure	6	4	4	14
Comedy Variety	0	3	1	4
Straight Variety	0	1	2	3
Drama anthology	2	3	3	8
Audience partici.	0	2	3	5
Musical	2	0	1	3
Documentary	2	2	1	5
Sports	1	0	0	1
Total	**35**	**35**	**33**	**103**

Footnote: So far no new live series has been scheduled.

ABC TV is returning Tuesday 10:30-11 p.m. to its affiliates as an exchange for the same night's 7-7:30 period, which Ralston has bought for Expedition.

The affiliates will have to program for themselves the Expedition spot every third week. It poses an odd arrangement for syndication purposes.

The switch of that $2.8 million worth of General Mills daytime business from CBS TV to NBC TV suggests a case of love-me-love-my-dog.

To get the Mills business **NBC had to agree to schedule (Saturday 11:30 a.m.) the hoary Lone Ranger** (now in its seventh or eighth run).

It's become virtually a ritual in Minneapolis for the advertiser to ask, while a network deal is under discussion, **"And now what can you do for the Lone Ranger?"**

The reasons why General Mills has sought to squeeze all the mileage it can out of the Ranger: (1) **it's so closely identified with Cheerios;** (2) there's a **new generation for the series every three years.**

Those 15 BBDO branch offices—so the consensus is on Madison Avenue—ma have had a lot to do with Pepsi-Cola choice of that agency over at least 10 com petitors for the account, estimated anywhere from $13 to $17 million.

Commonly cited as an interesting contrast: **Ted Bates,** considered the most profitab agency in the U.S., **has but one branch office, Hollywood.**

In terms of casualty rate, the 1959-60 tv network programing season turn out to be the worst yet.

Here's an updating of the turnover as compared to other seasons:

	1959-60	1958-59	1957-58
Total number of program entries	119	114	120
Total shows dropped	49	30	34
Casualty rate for all sponsored shows	**41%**	**26%**	**28%**
Total new shows started since the fall	47	36	45
Total newcomers dropped	29	17	26
Casualty rate for new shows	**61%**	**47%**	**58%**

The Tea Council embarks on its summer iced tea campaign in spot radio June, with the schedule running seven days a week between 3:30 and 6:30 p.m.

Twelve of the 29 markets—same as used last year—will have a **minimum of 100 spo** a week and the other 17 markets, a minimum of **15 spots a week.**

TvB's disclosure last week that 59 advertisers used network tv for the fir time in 1959 suggests an interesting sidelight.

The gross billings for the 59 added up to $11,444,170, which figures **1.7% of th $627,312,000 reported by the same source for all network gross billings in '5**

Amoco (Katz) is coming back to spot radio, the money deriving from the r finer's rejuggling of its syndication commitments.

The number of radio markets won't be determined until Amoco sees (1) **what can h had in the way of film properties** and (2) **how the radio availabilities stack up.**

TvB last week out on a pitch to Montgomery Ward, showed how the mediu could be used **not only to stimulate sales but enhance the corporate image.**

In light of this presentation, these comparative expenditures in tv by Ward and its m order-chainstore competitor, Sears Roebuck, should be interesting:

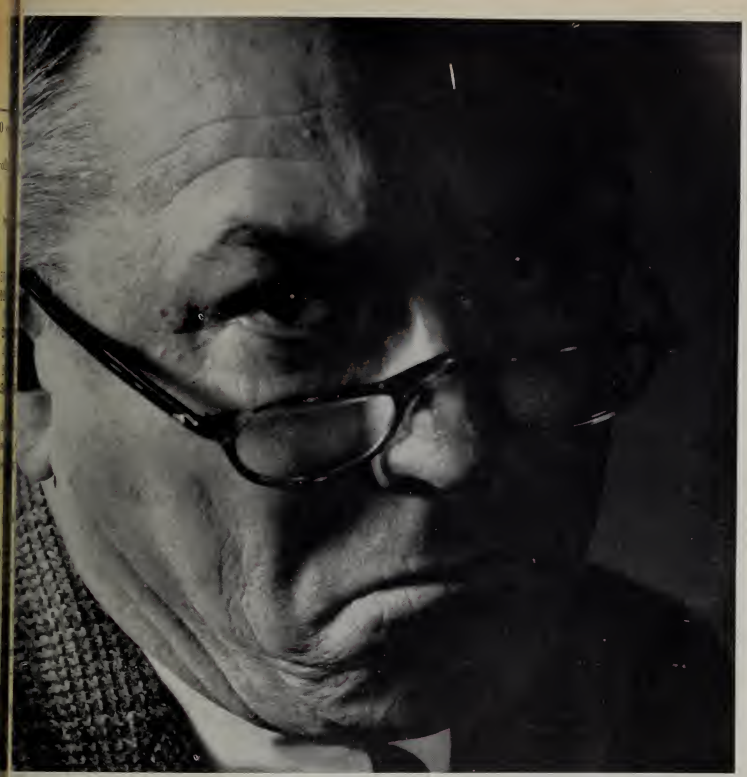
ADVERTISER	1959	1958
Sears*	$947,720	$765,830
Montgomery Ward	595,890	662,230

*Does not include AllState billings.

Since the product makes heavy use of spot tv, **these marketing observations abo margarine may have timely relevance:**

- Looks like the **market as a whole has reached its plateau** and that added sales w have to depend to a major degree on **population growth.**
- **The average housewife buys two pounds a week** and the task of continuing adve tising is to make sure that this level is maintained.
- The sale advantages of the premium spreads is **beginning to level off.**
- The **butter interests** can be expected to **contest margarine brand claims wi greater intensity** from here on out via government agencies.

For other news coverage in this issue, see Newsmaker of the Week, page Spot Buys, page 26; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONS Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.



K, KPRC...WHAT'S SO SPECIAL ABOUT YOUR TV?

sorts of things. Mainly, the friendly things that happen on the KPRC-TV screen.

NDLY? And then some! Everybody in the KPRC-TV family knows just how to make evision fun for you. Unexpected little pleasures pop up all along the way. Real color station breaks. Your own personal merchandising. Many other welcome touches.

T FAST? RESULTFUL? Well, KPRC-TV cruises at a little more than 18 hours every . And every hour produces high-flying sales. Availabilities free, too. And al participation announcements custom-contoured.

EN CAN I GO? Anytime. Make reservations now and—Whoosh! Go! On the RC-TV Ch. 2. See your Edward Petry man (professionals plan better es trips) or contact KPRC-TV, Royal Houston, Texas Television.

KPRC TV

HOUSTON'S TELEVISION CH 2 TV

ITE OF A HALF A MILLION HOMES IN HARRIS, REFUGIO, ARANSAS, MATAGORDA, GALVESTON, CHAMBERS, JEFFERSON, ORANGE, HARDIN, LIBERTY FORT BEND, TON, JACKSON, VICTORIA, GOLIAD, DE WITT, LAVACA, COLORADO, AUSTIN, WALLER, MONTGOMERY, SAN JACINTO, POLK, ANGELINA, TYLER, JASPER, SABINE, UGUSTINE, TRINITY, WALKER, GRIMES, WASHINGTON, FAYETTE, BASTROP, LEE, BURLESON, BRAZOS, MADISON, HOUSTON, NACOGDOCHES, MILAM, ROBERTSON, ANDERSON AND FREESTONE COUNTIES.

Courtesy of KLM ROYAL DUTCH AIRLINES



49th a
Madis

Crossing the language bar

Please accept our hearty congrat
tions on your business prosper
This firm is a subscriber to
magazine SPONSOR, your publicat
However, only a few of our f
members can read it since Englis
a foreign language to us Japan
people belonging to the firm.

We therefore came to think
translating useful articles into Jap
ese so as to let a limited numbe
our staff—officials and top employ
only—read them. As for the quan
of translations to be made, it will
only one or two articles per mo
A total of 10 mimeographed cop
will be produced for each translati
with a note indicating the sourc
"Translated from (the title of an a
cle), SPONSOR, issuing date."

In accordance with this purpose
translation, the circulation of tra
lated copies will be strictly limi
within our firm. We assume that
execute this plan does not consti
an infringement of the copyri
that you hold. And the purpose
this letter is nothing but to ask
your understanding on the matter
advance.

We would much appreciate if
realize difficulties which we are for
to meet with in reading a fore
language and if you kindly giv
consent to our plan.

Aki Yoshida
dir., planning & research d
Kyodo Adv. Co., Ltd.
Tokyo

• **SPONSOR is happy to grant permission translation of its articles providing suit reference is made to the publication, and terial is reproduced in context.**

No Norman blood here

I would like to take this opportun
to say that your recent "Comm
cial Commentary" on Ban's televis
spots was one of the most enjoya
tongue-in-cheek pieces I have re
for some time. It has been grea
appreciated by friends both in

ıt of advertising. Just for the rec-
rd, I'd say there isn't much evidence
f Norman blood down here—maybe
e're just a young country, and the
oor colonials lack Mr. Ogilvy's per-
eption of the true value of ancient
ıythological gods and idols.

Peter Hutton
United Service Publicity
Melbourne, Australia

lore than appeared!

ppreciate very much your using the
icture on KFMB-TV's presentation
f the print of *Target, USA* to the
lepartment of the Navy.

I want to point out, however, that
ıe station produced as well as aired
ıe documentary.

Parker H. Jackson
prom. dir., sls. dev.
KFMB-TV
San Diego

rom print to air

Congratulations to you—and to Dan
lydrick of WHG Radio, Norfolk,
Virginia, for the "Open Letter to
Congressional Investigators," in your
larch 26th issue. This impressed us
o much that we used it on the air
couple of times, on our *WLAG Edi-*
orial of the Air. Needless to say, we
ave credit to SPONSOR, and to Dan
lydrick. True enough, we didn't get
our permission in advance—but this
s one time we knew it wasn't nec-
ssary.

Faye Scarbrough
program director
WLAG
LaGrange, Ga.

reat day!

hat was a fine job you did with
he Cordic and Taste Master bread
tory in the 5 March issue.

Rege and all of us at the station
ertainly appreciate the article.

It was a good day all the way
round—what with SPONSOR arriving
Saturday morning and the strike of
ur talent being settled that night.

Owen Simon
KDKA
Pittsburgh





WNJR
1st in new york
dec. negro pulse
(BASED ON U.S. CENSUS)

Where Can You Make Such An
"EXPANDING MARKET
BONANZA BUY?"
KMSO-TV, Serving All Of
WESTERN MONTANA is

BIG in Coverage

BIG in Programming

BIG in Viewership

9 out of every 10 TV Homes in the Far Western Montana market view only KMSO-TV.

1,000 × 58 = 58,000 TV HOMES
in 13 counties are delivered by KMSO-TV at a low cost/thousand of just $1

NOT JUST 1 BUT 6 CITIES
Butte, Anaconda, Missoula, Deer Lodge, Hamilton, and Kalispell enjoy top programs on

CBS • NBC • ABC

18 VHF COMMUNITY BOOSTERS
have been installed in Butte, Anaconda, Deer Lodge, Kalispell and many other communities to rebroadcast KMSO-TV programs.

KMSO-TV
MISSOULA, MONTANA

NATIONAL REPRESENTATIVES
FORJOE-TV, Inc.



WWL-TV live programming draws national attention!

LOOK—Mar. 29, 1960—"Wild Cargo"
TV GUIDE—Nov. 21, 1959—
"Meet Margus"
AND a national news weekly article in Feb., 1960, about Margus, WWL-TV's DIFFERENT weatherman.

The combined circulation of three great consumer magazines . . . 14½ MILLION PEOPLE . . . have been exposed to articles about WWL-TV's outstanding local shows during the past six months. WWL-TV's live programs are different . . . imaginative . . . NEWSWORTHY.

Represented nationally by Katz

WWL-TV
NEW ORLEANS

National and regional buy
in work now or recently complete

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati: Various schedules for P&
products start this month in the top markets. Cheer goes in for
weeks with day and night minutes. Marcia Roberts is the buyer
Young & Rubicam, New York. Zest schedules are set to run throug
the P&G contract year using night minutes. Merrill Grant buys
Benton & Bowles, New York. Also, through Compton Adv., Ne
York, additional schedules of day minutes are being run for Dunca
Hines cake mixes. Doug McMullen is the buyer.

R. T. French Co., Atlantis Sales Corp. affiliate, Rochester: N
promotion for French's instant mashed potatoes begins this month
the top 40 markets. Schedules are mostly day minutes, run for s
to seven weeks. Buyer: Mario Kircher. Agency: J. Walter Thomps
Co., New York.

Colgate-Palmolive Co., New York: Stepping out of test areas w
schedules in about 25 markets for Spree. Nighttime minutes run f
52 weeks. Nick Imbernone buys at McCann-Erickson, New Yor
Also a number of new markets are getting runs of day and nig
minutes for Fab. Russ Barry is the buyer at Ted Bates & Co., Ne
York.

Readers Digest Association, Inc., Pleasantville, N. Y.: Using d
and night I.D.'s in about 85 markets in a circulation drive for t
May issue similar to last month's. Frequencies range from 10
24 spots per week per market. Buyer: Mario Kircher. Agency:
Walter Thompson Co., New York.

The Cracker Jack Co., Chicago: Its popcorn candy gets a maj
tv push this month for the first time in about 40 markets. Spots
kid's shows are being scheduled for three weeks. Buyer: Eloi
Beatty. Agency: Leo Burnett Co., Chicago.

RADIO BUYS

Standard Brands Incorporated, New York: In addition to its
schedules which started earlier this month, radio schedules for Cha
& Sanborn regular coffees are being set in the top markets for t
latter half of this month. Traffic minutes and chainbreaks, with e
phasis on Wednesday-Thursday-Friday, will run for four wee
Buyer: Carrie Senatorie. Agency: J. Walter Thompson Co., Ne
York.

Esso Standard Oil Co., New York: The Spring campaign for F
started in Southern markets the early part of this month and gets i
to full swing nationally the last week in April, in about 30 marke
Schedules are for four weeks, day minutes, chainbreaks and I.D.
Buyer: Judy Bender. Agency: McCann-Erickson, New York.

American Tobacco Co., New York: Buying traffic minute sche
ules in the top markets for Pall Mall. Schedules are in three flig
beginning 16 May and running through 5 September. Buyer: Fr
Spruytenburg. Agency: SSCB, New York.



YOU MAY NEVER HAVE 69 CHILDREN*—

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA
(November, 1959)
STATION TOTALS FOR AVERAGE WEEK

	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
a.m.-Noon	57,000	29,300	66%	34%
Noon-3 p.m.	72,100	38,900	65%	35%
p.m.-6 p.m.	62,100	43,600	58%	42%
Sun. thru Sat.				
p.m.-9 p.m.	141,600	81,300	63%	37%
p.m.-Midnight	117,800	62,400	65%	35%

**Mrs. Fedor Vassilet (Russia) gave birth to 69 children in 27 confinements, including 16 pairs of twins, 7 sets of triplets and 4 sets of quadruplets.*

BUT... WKZO-TV Will Swell Your Family Of Followers In Kalamazoo-Grand Rapids!

In the Kalamazoo-Grand Rapids area it's impossible to reach as many people as economically as you can with WKZO-TV!

WKZO-TV delivers more homes than Station 'B' in 398 of 450 quarter hours surveyed, Sunday through Saturday (NSI Survey, see left). A 9-county ARB Survey (April 17-May 14, 1959) covering 300,000 TV homes gives WKZO-TV an overwhelming lead in popularity—*first place in 74.6% of all quarter hours surveyed!*

And—if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.

AM-TV-FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

Florence

blooms



Here's a flower of the new South, fragrant with the vitality of youth, alive with the accomplishment of maturity. Here's Florence, symbol of a unique agricultural-industrial market in South Carolina, where 215,000 tv homes are effectively covered by one station:

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by CBS Tv Spot Sales



A Jefferson Standard station affiliated with WBT and WBTV, Charlotte.



D ORDER CHANGETH: *BBDO just realigned analysis for more strength in changing ad world. At t, Ed Papazian, new media analysis director; 2nd from left, Kent D'Alessandro, director of media nning services. Others (l to r): Mike Donovan, Herb Maneloveg, Bill Beste, associate media directors*

THE MEDIA ANALYST: EW MR. BIG

A new power in buying decisions is on rise in agency media for guiding planners and buyers

Significance: a deeper probe of all media which can have a profitable effect on broadcast

This week, media analysts at BBDO are adjusting to new roles as the former radio/tv research group merges with the media analysis department. Shift in a nutshell: what had been radio/tv research now becomes media analysis (along with print media research); what had been media analysis now becomes media planning service. Media analysis now handles actual analyzing of all media, while techniques and procedures

3 BIG WHYS BEHIND THE TREND



BUYING TEAM: At BBDO, buyers and analysts work closely together. (Clockwise) Hal Duchin, buyer for Campbell Soup; Phil Tocantins, timebuyer for Lever; Ed Papazian, media analysis dir.; Kent D'Alessandro, dir. media planning services

1 **HIGH COST** *of advertising, heavy investments in tv, plus stiff competition for product sales have made clients and their agencies look for top efficiency through media analysis*

2 **NEW RESEARCH**—*especially the deluge of smart, sophisticated studies by print media (along with more mountains of data on air media) helps raise stature of analysts who sift it out*

3 **MARKET AND STATION** *picture today has grown into such a jungle of complexity that without expert media analysts to untangle it, timebuyers would find decisions tough to make*

fall to the planning service personnel.

Significance: One more development in the quiet but steady tightening of ranks within advertising agency media departments to form more formidable buying teams, and the resulting emergence of media analysis as an increasingly important factor.

To broadcast advertising it is of special significance not only for what it means in more sophisticated buying decisions but also because air media—particularly tv—has had a lot to do with the development of the trend.

Here are the reasons behind the growing stature of media research, here's how it functions in its new importance, and here's what the implications are for advertisers and the tv/radio industry:

From the many agencies that have joined the trend, two were selected for study: giant BBDO where the latest development took place, and Donahue & Coe, smaller in size but high-ranking in creativity. The similarities are many: chief one is that at both agencies the media analysis groups have been upgraded to full media team membership, working side by side with planners and buyers. Differences are few: about the only significant one, in fact, is in the size of the analysis staffs. At D&C, the group numbers four; at BBDO, about 15.

Marty Herbst, director of media research and special assistant to media director Gerry Arthur, heads the D&C unit. The BBDO operation is headed by Ed Papazian, director of media analysis, and Kent D'Alessandro, director of media planning services.

All three of these personalities represent, as do their counterparts at most of the other top agencies, a new breed of adman that has stepped into the spotlight since television—young men and women well-grounded in statistics but with the open-minded quality that enables them to look at a number and say, "It ain't necessarily so."

"Media analysts have come a long way," said D&C's Marty Herbst, "from their original role of collators of rating histories and competitive expenditures, and their growth has paralleled the expansion of television. As this medium has become increasingly competitive, it became more difficult for an agency to achieve a distinct advantage for its clients.

"It's sort of like the general growth of our country," Herbst went on. "In frontier days, everyone was able to scramble in and try to achieve success. Now our more mature society requires meticulous planning and research to achieve profits.

"Media research and analysis is a sound method for maintaining an advantage for clients in an environment of shrinking differences."

The broadcast advertiser has become quite aware of these shrinking ages: rating differences between shows, for example, have been shrinking steadily for about five years. Shows that run away with the ratings as did *I Love Lucy* are not likely to come along soon again: today, a piece of good fare is spread across the board and the sponsor is faced with looking closer at closer point differences. This is just one reason why air media advertisers invest an estimated $7 million in rating services and why the media analyst who is their watchdog is growing more important.

But the new demands on the media analyst go far beyond collecting rating data: he must make sense out of these statistical mountains and translate them to a client's needs. He must also answer all a client's questions, and clients, as they grow increasingly savvy, keep asking more.

One big reason for emphasis

edia analysts is the flood of new, phisticated research coming out of int media (SEP's ad-exposure studs is an example), and these prompt lot of client questions.

"There is more comparable data on posure opportunities today than er before," says Mike Donovan, sociate media director for Lever at BDO, "and it's got to be checked it. This is the job for the media alyst, and he must be a good adan. He must operate in the logistics research, must interpret and apply, ek out additional information when cessary and always dig for the true cts."

Small wonder that the new media alyst has earned himself a solid ot on both media buying and planng teams, and that station reps or t salesmen are getting to know him tter. From radio days until quite cently, reps dealt almost exclusively ith timebuyers; today, they frequently find at the timebuyer's side e media analyst.

Media analysts often help reps and



ANALYSTS AT WORK: Donahue & Coe research group tackle some statistics logistically. Marty Herbst, center, is agency media research director. He is assisted here by staffers (l and r) Pete Swan and Joe Hoffman

stations by guiding them into the right kind of studies. About two years ago, Lincoln, Neb., was largely overlooked in market lists. Advertisers bought Omaha on the East, Kearney-Hastings to the West, figured them to cover Lincoln. Agency media analysts guided the Lincoln tv station into the right kind of research studies, helped land it a place on most market lists including P&G's.

There was another more recent case of a station man who kept beating at agency doors with little success, finally carried in to the buyer a bushel of fan mail. Media analysts suspected he really had something to sell but had no documentation. They suggested he skip the dramatics of lugging in mail, recommended the type of study he should have done. Results turned out as the analysts suspected, and the station was bought.

The tremendous dollar investments in tv, the swelling of ad budgets, and the growing competition for product sales is still another factor that has pushed the agency media analyst to the fore. From planning a campaign to buying it, he cannot be out of the picture; there is nothing like an inexpensive mistake in modern advertising. Besides this, markets, station stories, program appeal, audience data, and print studies have become so complex that the research analyst must work hand-in-glove with buyers.

How broad a field does a media analyst cover? Marty Herbst outlined some of the activities: probe and evaluate the rating reports; ex-

(*Please turn to page* 50)

NALYSIS IN ON THE ACT: At Donahue & Coe (l to r), Marty Herbst, research director and special assistant to media director; Gerry rthur, media vice president, and (standing) Gordon Vanderwarker, media supervisor for Corn Products, entertain CBS TV salesman Carl Tillanns. The media analyst, in his new stature, is not only the client's constant watchdog, but is often help to broadcasters in their station studies



AD COUNCIL OF 50 TO JUDGE

Leading admen named for first commercials festival; 2,000 entries expected; video tape facilities are set

Wallace Ross to preview sampling of tv commercials at 4A's annual convention in Boca Raton, 20-22 April

Fifty outstanding advertising figures will serve as the tv commercials council of the American Tv Commercials Festival and Forum in New York City next month. The festival is being presented by Wallace A. Ross in association with SPONSOR and the council.

The council, which was formed to judge commercials and make awards, is composed of representatives of important advertisers and major agencies. Council members also represent an impressive cross-section of creative and art directors, copy chiefs, and production directors.

More than half of the membership of the council consists of agency men well known in the industry. Their agencies include the following: N. W. Ayer, BBDO, Leo Burnett, Fletcher Richards, Campbell-Mithun, Compton, Cunningham & Walsh, D'Arcy, Doyle Dane Bernbach, Dancer, Fitzgerald-Sample, William Esty, Foote, Cone & Belding; Erwin Wasey, Ruthrauff & Ryan; Guild, Bascom & Bonfigli, Grey, Kenyon & Eckhardt, Maxon, McCann-Erickson, Lennen & Newell, Needham, Lewis & Brorby; J. Walter Thompson, Young & Rubicam, and Warwick & Legler.

Approximately a dozen other council members are executives of important advertisers such as AT&T, Bristol-Myers, Colgate-Palmolive, Esso, General Electric, General Mills, Lever Brothers, Kellogg, National Biscuit Company, Philip Morris, Plymouth-DeSoto-Valiant and Rayco. One council member will be the president of an important station in the commercials area, KTTV, Los Angeles. (See chart, p. 33 for a complete list of names of council members.)

Three members of the TV Commercials Council were judges at International Advertising Film Festivals that took place in Cannes and Venice. They are: John Freese, radio/tv commercial production manager for Y&R; Harry Wayne McMahan, tv consultant and author, and Donald Widlund, international production manager for J. Walter Thompson.

Two major functions of the council will be 1) to set criteria and decide on meaningful awards on 26 April and 2) to present awards on 20 May at the conclusion of the festival.

The council is the first such group to be formed in American tv; the festival is also the first event of its kind in the United States.

Ross, festival director, has predicted that over 2,000 commercials will be entered in the festival. Starting on 26 April, the council will narrow these entries down to the 25 commercials which will be screened at the festival from 18-20 May.

An important change in the structure of the festival has made it possible for video tape commercials to be submitted to the festival without transfer to film. Special network video tape facilities will be provided at the festival for closed-circuit tape screenings, and Westinghouse's TvAR has provided its tape facilities for the council's preliminary screenings.

4A'S PREVIEW THIS WEEK

A selection of commercials entered in the American Tv Commercials Festival will be previewed before delegates attending the annual convention of the 4A's in Boca Raton, 20-22 April. Wallace Ross, festival director, will introduce the commercials, which were chosen for their value in illustrating new techniques in the field

THE 'COMMERICALS CLASSICS'



Vintage commercials will be screened as special event of the festival. Left, B. V. film commercial which was prepared by Gr Adv. and Screen Ge

Entry deadline for Commercials Classics — plus regular competition — is Friday, 22 April. Right, Ajax film for Sherman & Marquette produced through Shamus Culhane



V COMMERCIALS FESTIVAL

these tape facilities were volun-
d, it had been announced that
kinescopes of tape commercials
l be entered. This is no longer
ssary.

alteration of the timetable of
estival will make it possible for
rtisers, agencies and producers to
it entries at later dates. The en-
leadline has been extended to
ay, 22 April.

ere have been several innova-
to be introduced in connection
the festival. Information on ad-
sing objectives is being assem-
from data collected on a ques-
aire within entry forms. This in-
ation will be analyzed in a study
e released at the termination of
estival. It is probably the widest
of advertising objectives ever
rtaken among U. S. tv users.

he of the most interesting features
he festival will be a collection of
mercial Classics. Commercials
the past ten years of television
stinct from commercials of the
12 months which may enter the
screenings and competition—
be assembled to provide the first
ry of American tv commercials.
e of the commercials to be
ned in this grouping are still re-
bered even though the programs
in which they were telecast are
ut forgotten.

he Commercials Classics will be
ned on the afternoon of 20 May
wing the awards luncheon. All
nings, luncheons and other
ts will take place at the Hotel
evelt in New York City over a
-day period commencing 18 May.

he industry reaction to the fes-
has produced several unexpected
lopments. An unusually large
ber of entries came directly from
rtisers themselves, and in addi-
many advertisers asked their
cies to be certain that they made
nissions for their products.

Advertisers have been excited
t entering." Ross stated, "prob-
because they have never had an
rtunity before this to enter an

THESE JUDGES WILL PICK THE WINNERS

JOHN P. CUNNINGHAM, *chairman of the board, C&W*

BEN ALCOCK, *v.p. assoc. creative director, Grey*
HERMAN BISCHOFF, *tv art director, L&N*
DANTE BONFIGLI, *exec. v.p., art dept. head, Guild, Bascom & Bonfigli, SF*
FRANK BRANDT, *v.p. tv commercial production, Compton*
ALEXANDER E. CANTWELL, *v.p. head radio, live, tape prod., BBDO*
ANDREW CHRISTIAN, *v.p. exec. producer tv, Warwick & Legler*
JOSEPH FOREST, *v.p. radio/tv commercial department, Esty*
MARK A. FORGETTE, *manager tv commercial dept., J. Walter Thompson, Chicago*
JOHN FREESE, *manager radio/tv commercial production, Y&R*
S. J. FROLICK, *senior v.p. & tv/radio director, Fletcher Richards*
HANNO FUCHS, *v.p. copy director, Young & Rubicam, S.F.*
DAVID GUDEBROD, *manager film production, Ayer*
BERNARD HABER, *v.p. head of film production, BBDO*
ROLLO W. HUNTER, *v.p. director tv/radio, EWR&R*
ROBERT JOHNSON, *v.p. creative director radio/tv, D'Arcy, St. Louis*
WILLIAM W. LEWIS, *tv production, Maxon*
ARTHUR H. LUND, *v.p. radio/tv, Campbell-Mithun, Mpls.*
NORMAN MATHEWS, *v.p. dir. radio/tv commercial production D-F-S*
GORDON MINTER, *v.p. radio tv, Leo Burnett, Chicago*
JOHN W. MURPHY, *v.p. commercial production, K&E*
ROGER PRYOR, *v.p. broadcast production, FC&B*
PHYLLIS ROBINSON, *v.p. copy chief, DDB*
MARGOT SHERMAN, *v.p. chairman of creative plans board, McCann-Erickson*
KENNETH C. T. SNYDER, *v.p. tv/radio creative dir., NL&B*
ROBERT J. STEFAN, *v.p. manager Hollywood Office, BBD&O*
HOOPER WHITE, *manager commercial production, Leo Burnett, N. Y.*
DONALD WIDLUND, *manager international production, JWT*
WILLIAM R. WILGUS, *v.p. manager Hollywood Office, JWT*
SAMUEL C. ZURICH, *supervisor radio & live tv production, Ayer*

RICHARD E. DUBE, *manager, broadcast production, Lever Bros.*
JAMES S. FISH, *v.p. director advertising, General Mills*
ROGER M. GREENE, *v.p. advertising, Philip Morris*
WILLIAM E. HAESCHE, JR., *advertising manager tv/radio, AT&T*
BETTY KANTOLA, *public relations, Esso*
M. M. MASTERPOOL, *advertising manager, Housewares Div., GE*
JACK W. MINOR, *marketing dir., Plymouth-DeSoto-Valiant*
RALPH P. OLMSTEAD, *v.p. advertising director, Kellogg*
JULIUS RUDOMINER, *v.p. advertising & sales, Rayco*
HARRY F. SCHROETER, *director advertising, National Biscuit*
DOUGLAS L. SMITH, *adv.-mdsg & dir., S. C. Johnson*
ALFRED WHITTAKER, *advertising director, Bristol-Myers*
ROBERT W. YOUNG, *v.p., dir. mktg., Hshld. Pdcts. Div., Colgate-Palmolive*

RICHARD A. MOORE, *president, gen. mgr., KTTV, L. A.*

BEATRICE ADAMS, *v.p. & creative dir., Gardner, columnist TELEVISION*
HARRY WAYNE McMAHAN, *tv consultant, columnist ADVERTISING AGE*
JOHN E. McMILLIN, *executive editor, columnist SPONSOR*

exhibition of commercials based on product groups and appraised by professional standards."

Trade groups such as the West Coast Producers Society also have been enthusiastic about the festival, even though the events are scheduled for New York. The society expressed its desire to cooperate in the festival at the time it was first announced. Six members of the council are West Coast advertising executives who were nominated to represent their region by the society.

This week the 4A's invited Ross to appear in Boca Raton before the delegates attending the annual convention. From Wednesday through Friday, 20-22 April, a selection of the commercials to be shown at the festival in New York will be screened for the 4A's delegates.

Ten commercials in each of 25 different product categories will be selected for trade screenings on Wednesday, Thursday and Friday, 18, 19 and 20 May. The 25 categories have been divided into two groups, with Group I to be screened Wednesday afternoon and Thursday morning and evening, and Group II on Wednesday morning and Thursday afternoon and evening. Morning screenings are at 10:00 a.m., afternoon sessions at 2:00 p.m., and the evening screenings at 6:00 p.m. and 8:45 p.m. respectively.

The commercials in Group I are from these product categories: automotive, appliances, baked goods, beer and ale, bathroom soap, breakfast cereals, cigarettes, coffee and tea, cosmetics and toiletries, dairy products, dentifrices, and consumer services (financial and utilities).

Group II will consist of commercials in gasoline and oil, hair preparations, household cleansers and waxes, institutional, jewelry, laundry soaps and detergents, paper products, patent medicines, prepared foods and mixes, retail stores, shortenings, soft drinks, travel and transportation.

Following the Wednesday and Thursday trade screenings, the jury of council members will review the commercials at a closed screening on Friday morning, 20 May. Awards will be made public and the winners will be screened at the Awards Luncheon, 1 p.m. that day. The Commercials Classics follow.

PURITAN'S TV DRIVE WINS DEALERS, DADS

Menswear manufacturer schedules two-thirds of spots late in evening when the retailers can see the

Success spurs new Father's Day push set to kick-o 15 May with 600 spots in New York and Los Angel

As Father's Day draws near, hundreds of menswear dealers in New York and Los Angeles are moving colorful Puritan Ban-Lon shirt displays into prime window locations, setting up counter cards and finalizing plans for local print ads featuring the shirt. The catalyst for all this activity: Puritan's month-long 600 spot tv drive, to kick off in the two markets 15 May.

"Puritan's advertising dollar is spent the way the retailer would want it spent," explains the firm's director of advertising and merchandising, Myron Silverman. "Our philosophy in a nutshell— we think like a retailer." It's this philosophy, dramatically implemented by tv, which is most responsible for current dealer enthusiasm, and skyrocketing Ban-Lon sales, he said.

In practice, the Puritan philosophy works out this way for the upcoming Father's Day drive. The tv schedule is slated to begin 15 May, with 150 spots each to be aired on WPIX, WNEW-TV, and WOR-TV, New York, and on KTTV in Los Angeles. On Sunday 5 June, once the spots have taken hold, Puritan will run a full-color, two-page spread in the *New York Times* and *Los Angeles Times*, highlighting the Ban-Lon shirt, relating back to the tv spots and listing the dealers where the shirt can be purchased. By virtue of this ad, every dealer who stocks Ban-Lon will have a sense of participation in the tv campaign. The dealer is further integrated into Ban-Lon's plans with company-supplied counter cards, which again relate to the tv push, racks of shirts for window displa and ad mats which the retailer, un instructions from Puritan, will r in local newspapers 1 and 10 Ju Using tv as a base, Puritan has t evolved a Father's Day campa promoting the brand and retail traf and has enlisted controlled dea support in both these areas.

This strategy, first tested spring, date of Puritan's initial move, grew out of client-agency labration among Silverman, presid Frank Titelman, general sales m ager Leonard Titelman, and Breitner, v.p., Wesley Associates.

The first step was a bold Throwing away the book, the co pany decided to test the new streat in the complex New York market a crucial pre-Father's Day campai Silverman points out that "by test in New York, we were able to sh case the Puritan promotion to visit out-of-town buyers."

Puritan proceeded to buy 150 sp on WNEW-TV, scheduled two-thi of them late in the evening so that tailers could see them, and the maining one-third during the This division takes on height significance when it's matched against Puritan's projection 80% of the market during Father's Day promotion would women. The seeming contradic is explained by Breitner, saying. was important to the company the retailer to actually get to see spots himself."

There was nothing super-su about the spot pitch, but at same time it wasn't loud, or rauc

male announcer pointed out the tues of various Ban-Lon styles ile the video showed a model aring the corresponding shirt. The nmercial closed with an actual nonstration of the wash-and-wear perties of Ban-Lon, as the shirt s tossed into a washer, and later ppeared looking fresh and new.

As an added retail traffic builder was decided to incorporate a lot-y-type contest, organized by Con-ts Unlimited, N. Y., as part of the mpaign. Entry blanks were made ailable at all Puritan dealers and tag on the tv spot told viewers that ey were there, and that the grand ize was a Renault Dauphine. Did contest work? Hal Breitner reports that more than 180,000 entry blanks were picked up in the 200 stores that participated in the promotion. And Breitner points out that the persons who came to the store to enter the contest weren't necessarily the people who would have otherwise come to make a purchase.

The campaign lasted for one month, included the *Times* ad, store displays and retail newspaper insertions that have since become an integral part of the Ban-Lon strategy. Results: Puritan sales of Ban-Lon shirts increased by over 100% during the next order period.

"The reason for the success of the campaign was the tremendous dealer enthusiasm," avows Silverman, "and what fired up the dealers, was our plan to use spot tv."

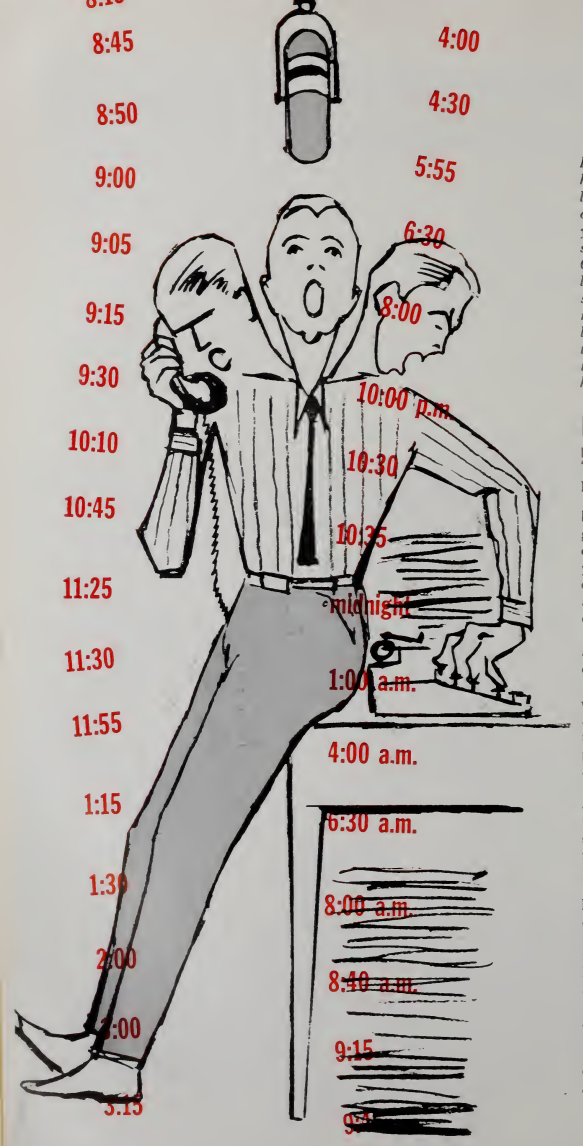
Puritan ran its second tv campaign in New York last September, once more with a contest tie-in. Though results are incomplete at the moment, indications are that this campaign was as much a success as the first.

In the current campaign Puritan has dropped the contest because it does not wish to be known as a "gimmick" advertiser and because it has established to the satisfaction of its retailers the fact that the tv strategy is a traffic-builder in itself.

Tv has come of age for Puritan, and the company is now forming plans to make further use of the medium in other, leading markets.

IECKING OVER list of participating dealers whose names will appear in June "New York Times" and "Los Angeles Times" ads are Hal Breit- (r), v.p. at Wesley Associates, and client general sales manager Leonard Titleman of Puritan. At left is Ban-Lon window display-rack





If you

Here is part of a heart-warming (and heart-rending) letter received recently at SPONSOR *from Coy Palmer, co-owner KPDN, Pampa, Texas. If you're ever tempted to think of Madison Avenue as the original Ulcer Gulch, read this saga of placid Texas life at a Class IV station. Palmer says, "If the pace kills me, there is a nice equity that the family can at least live on for several years." He likes the rat race in a small market better than the back-stabbing of a big market. How do you feel about it?*

My heart was bleeding for the poor manager after reading the "Hectic Day of a Station Manager," page 34 in your 5 March issue.

Huh! You should hear about the life of a co-owner and general manager of a small town radio station operation. In this kind of place where you double as news man, announcer, commercial man, on-the-air personality, copywriter, traffic manager, bill collector, etc.

To begin with his hours are very attractive. Here follows a typical day, and this is not exaggerating.

8:15: On the air for 30 minutes with a program, playing piano, organ, answering phone calls, giving commercials, and in general keeping the program alive with comments here and there.

8:45: Show over, go to office. Look at what the schedule would be if it were possible to follow it. At least see the things that must be attended to—whether it's midnight or earlier when they are gotten to.

8:50: Take a phone call from a lady whose little darling needs to record a song. An original no less, and they just know I could learn it and play for her. Too, would I be so kind as to appear with her on such and such a date to play for her.

9:00: Talk briefly with bookkeeper about some special bill a client wants right now.

9:05: Could I possibly be at the Chamber office at ten for a meeting of the so and so committee. I would

hink you've got it tough—read this

e to be late because of a program ould be on until 10:00.

:15: Leave office for a remote adcast. One that is a regular adcast from a client's place of iness, and in its eleventh year of adcast.

:30: On air with interview pro- n lasting until 10:00.

0:10: In committee meeting for mber.

0:45: Leave the committee meet- still in progress to return to office. pen to think a client insisted I him that morning for a copy ge. Hurry to his business, spend minutes there and return to office 1:20.

1:25: Morning mail stacked on that is already loaded with gs left over from day before.

1:30: Look at mail and answer e letters needing immediate at- ion.

1:55: Start to lunch and in comes who only has one hour to re- n in Pampa, and needs to get s to think about ordering sched- for next month for regional ac- nt. Needs a lengthy discussion. 1:00 he is still going strong. He a later breakfast and assumes ryone else did.

:15: Leaving to get some sort of h, get a call from a representa- who is placing a new kind of chandise in a local firm. Needs get me there at once to talk of sible radio advertising. Explain I e not been to lunch and must have h due to ulcers. He is angry, and sts he will have to be gone in 30 utes. I explain that such people him have caused ulcers, and that ill have lunch and if he is still e we will meet. He decides to it.

:30: Arrive home for special diet h.

:00: Drive to the firm for confer- e. It lasts until 2:45. Suddenly ember that I was due at a church ting to provide information re- ling time clearances for special adcasts coming up next week. ile on the way to the church, re- member I didn't write the copy for the client I had serviced that morning. Oh well, Joe won't mind if I do it tonight and postpone starting him until tomorrow.

3:00: Arrive at the church. Find the pastor and members all mad and upset. They can't possibly see why I should have been late. After calming their nerves, they decide not to go ahead with their plans. Too many other expenses have come up.

3:15: On way to do a special remote from a store that is having a special sale. Will not settle for anyone but "me" for the job.

3:30: On the air, and lucky that I didn't let something keep me from remembering to be there.

3:50: On way back to office to answer more mail, write some copy.

4:00: Writing letters, digging out information called for. Suddenly in walks the announcer. We are off the air. The engineer is out of town. I hurry to the transmitter site. Find that the wind has caused an overload by static electricity. Get station back on.

4:30: On the way back to the office. Get call on the two-way radio there has been a serious wreck. I hurry to the scene. Serious. Two killed. Spend over an hour getting data and doing short broadcasts from the scene. Hurry back to write the story for the night news. The news man was sick today.

5:55: Back in office. Remember we had promised to go with a couple to a banquet. Supposed to be ready by 6:30: Hurry home. Rush through a bath, ready to go by 6:45.

7:00: At banquet. The dinner music is sick. They knew ol' Coy would be there so just knew I wouldn't mind playing the organ for the music. (Actually I suspect they just sorta planned it that way).

8:00: Finally sit down to eat while rest of program is going on. The wife is plenty burned up since she seldom is with me anyway. By then the ulcers are churning so I can't eat.

9:30: After three long-winded people, who are supposed to just make short announcements, have spent the entire time extolling their virtues, etc., the main speaker is introduced. He is a professional and is aware of the time so is kind and only takes 15 minutes.

10:00: Get the friends and wife home. Must go back to the office. Too many things that were left from the day before and must get them out.

10:30: Back in office writing the copy I needed to write in the morning.

10:35: Call comes in. A client who has never used radio is mad at paper. Would I come to his store at once to get some copy and get him on the next morning early.

Realizing that this might be our chance to land a big account, I drop everything and go down. Spend 30 minutes with him, then decide to record his commercials.

11:15: Back in office hunting the right sound, the right introductions to the commercials, finally get them recorded. It's after midnight. All is quiet on the radio front. The night man has gone. I can work with quiet.

Starting the copy that must be scheduled. Get it written, re-do the log getting those commercials all spotted. Write note to morning man explaining where transcriptions are for new spots, etc.

1:00: Still have mail to answer. Decide might as well make a night of it and get the desk cleaned off. It is Sunday morning and I want a clean desk to start the next week with.

Work two to three hours. A strange thing happens all this time. The phone rings every few minutes. To my knowledge, we never have anyone at the station, yet, all through these two hours there are phone calls and the people seem to think it is commonplace for someone to be there. Mostly want to talk about weather forecast, or do we have a certain record, or some of them just drunks that are lonely and want to visit.

Get home at 3:15 a.m. Go to bed.

(*Please turn to page* 50)

Who's who in cigarette advertising

The complex of cigarette manufacturers and their advertising agencies has become more confusing in recent years with the multiplicity of brands, types and packaging. Few ad pros know who does what on what account and where they can be reached.

For this reason, SPONSOR presents a rundown o top advertising personnel for each of the Big Si cigarette companies and their ad agencies, brand l

AMERICAN TOBACCO—Albert R. Stevens, adv. mgr.; Alan Garratt, adv. mgr.; ACC d

	BRAND & MGR.	ACCT. SUP. & AGCY.	ACCT. EXEC.	ASST. ACCT. EXEC.	TIMEBUYER
1.	Pall Mall *Alan Garratt*	CLIFFORD SPILLER SSCB, N. Y.	BROOKS ELMS EDWARD GOING	JERRY O'BRIEN	JOHN KELLEHER *sup.* FRED SPRUYTENBURG *asst.*
2.	Riviera *Garratt*	CLEMENS HATHAWAY SSCB, N. Y.	ARTHUR COSTILLO	NONE	WM. FERGUSON
3.	Lucky Strike *Albert R. Stevens*	THAYER CUMMINGS BBDO, N. Y.	DONALD ROWE	ARTHUR C. ERICKSON DAVID BELL	HOPE MARTINEZ *radio* ANNE SLATTERY *tv*
4.	Hit Parade *Garratt*	NO CURRENT ADVERTISING BBDO, N. Y.	NONE	NONE	NONE
5.	Dual Filter Tareyton *Stevens*	GRAEME MAC LEOD GUMBINNER ADV., N. Y.	STANLEY EVANS JAMES MC MENEMY	NONE	JANET MURPHY DOROTHY BARNETT *asst.*
6.	Herbert Tareyton *Stevens*	NO CURRENT ADVERTISING GUMBINNER ADV., N. Y.	NONE	NONE	NONE

BROWN AND WILLIAMSON—J. W. Burgard, v.p. adv.; C. E. McDannald, adv. m

1.	Viceroy	ALLAN MILLER TED BATES, N. Y.	JOHN DOBLE	NONE	NORM CHESTER *asst. v.p.-r* WM. E. WARNER *synd. buy* JOHN SINNOTT *net buyer* EDWARD C. POWELL *spot*
	(FOR WHOLE BATES ACCOUNT: A. M. Foster, sr. v.p.-group head; D. Loomis, v.p. oper.; T. Howard Black Jr., v.p. staff; Al Reibling, acct. exec. est. & billing)				
2.	Kool	JOHN OOHERTY TED BATES, N. Y.	TED LONERGAN	NONE	SAME AS ABOVE
3.	Life	MILLER TED BATES, N. Y.	BOWEN MUNDAY	NONE	SAME AS ABOVE
4.	Du Maurier	MILLER TED BATES, N. Y.	MUNDAY	NONE	SAME AS ABOVE
5.	Kentucky Kings *(entering test mkt. soon)*	LOOMIS *(new brand)*	BRUCE CRAWFORD	NONE	NONE
6.	Bel-Air	OOHERTY	CRAWFORD	NONE	SAME AS ABOVE
7.	Raleigh	P. F. MARSHALL KEYES, MADDEN, JONES, CHIC.	NONE	NONE	DR. JAYE S. NIEFELD *media* MERLE MYERS *buyer*

for the 'Big 6' and their agencies?

brand, in this three-page chart. The Big Six in order of 1959 production are R. J. Reynolds, American Tobacco, Liggett & Myers, P. Lorillard, Brown & Williamson, Philip Morris. These, with four other concerns—Larus & Brother, Stephano Bros, U. S. Tobacco and Riggio Tobacco—comprise practically the entire United States cigarette industry.

Domestic cigarette production in '59 increased

LIGGETT & MYERS—L. W. Bruff, adv. dir.

	BRAND & MGR.	ACCT. SUP. & AGCY.	ACCT. EXEC.	ASST. ACCT. EXEC.	TIMEBUYER
1	Chesterfield	JAMES E. KLEID MC CANN-ERICKSON, N. Y.	ROBERT ROGERS HARRY ELLSWORTH	MARION MINSTRI	AL SANNO *assoc. med.* JOHN MORENA *med. acct. sup.* JOHN CURRAN *broadcast buyer* GINI CONWAY *buyer*
2	Duke	CARL EVERETT M-E, N. Y.	PAUL DOUGLASS	NONE	SAME AS ABOVE
3	Oasis	EVERETT M-E, N. Y.	DOUGLASS	NONE	SAME AS ABOVE
4	Fatima	KLEID M-E, N. Y.	NONE	NONE	SAME AS ABOVE
5	Piedmont	KLEID M-E, N. Y.	NONE	NONE	SAME AS ABOVE
6	L & M	CLIFFORD L. FITZGERALD D-F-S, N. Y.	NORMAN LAUCHNER	NONE	KEN TORGERSON *sup.* LOUIS FISCHER

P. LORILLARD—Daniel Ladd, dir. of adv.; George Whitmore, brand adv. mgr.

1	Kent (GUILD COPELAND, SUP. ON BRANDS)	FRANK CAMBRIA LENNEN & NEWELL, N. Y.	OLIVER TOIGO	WALTER SENETE	SALLY REYNOLDS JIM ALEXANDER MANNY KLEIN
2	Old Gold	ELKIN KAUFMAN (*Straights*) DAVID LAUX (*Filter*) L&N, N. Y.	NONE KEAT MURDOCK	NONE NONE	SAME AS ABOVE SAME AS ABOVE
3	Newport	LEO KELMENSON L&N, N. Y.	FRANK O'HARE	NONE	SAME AS ABOVE
4	Spring	MARTIN DWYER L&N, N. Y.	NONE	NONE	SAME AS ABOVE
5	Embassy	LAUX (NO CURRENT ADVERTISING) L&N, N. Y.		NONE	NONE

6.1% over the year for a total of 462.7 billion, according to Harry M. Wooten's annual survey of the market. Of this total, filters accounted for 233.65 billion; regular, 141.52 billion; unfiltered kings, 87.8 billion. Wooten reports the biggest individual brand sales gain was shown by Newport (84.6%); the biggest loss, Regent (77.3%), compared with '5

SPONSOR's chart lists—in this sequence—the com pany men directly responsible for the ad program the brands and brand managers (if any), the agen cies, account supervisors, account executives an timebuyers, for the Big Six producers.

PHILIP MORRIS—Roger M. Greene, v.p., dir. adv.; Thomas Christensen, adv. mgr.

	BRAND & MGR.	ACCT. SUP. & AGCY.	ACCT. EXEC.	ASST. ACCT. EXEC.	TIMEBUYER
1.	Philip Morris *H. Blakeney Henry*	OWEN B. SMITH LEO BURNETT, CHIC.	OON REEO	NONE	HAROLO TILLSON *med. acct.*
2.	Marlboro *John T. Landry*	SMITH LB, CHIC.	RICHARO HALPIN	NONE	GUSTAV PFLEGER *acct. sup.*
3.	Mayfield *Robert S. Gordon*	SMITH LB, CHIC.	REEO	NONE	TILLSON
4.	Parliament *Perry E. Leary*	CRAWFORO BLAGOEN BENTON & BOWLES, N. Y.	JOHN SHEEOY	CARL SCHEEO	OON HARRIS *assoc. med. d* DAVID WEOECK *asst. med. d* JIM THOMPSON *buyer* JERRY NOONAN *asst.* WALTER REICHEL *asst.*
5.	Benson & Hedges *Gordon*	CHARLES C. ROLLINS OOYLE OANE BERNBACH, N Y.	HAROLO SELTZER	RONALO WHYTE	NONE
6.	Alpine *Alan Bick*	ROLLINS DDB, N. Y.	SELTZER	WHYTE	JEAN JAFFE
7.	Spud *Gordon*	ROLLINS DOB, N. Y.	SELTZER	WHYTE	NONE

R. J. REYNOLDS—Howard Gray, adv. mgr.

1.	Camel	JAMES J. HOULAHAN WM. ESTY, N. Y.	THOMAS LUCKENBILL	NONE	HAROLO SIMPSON *radio/tv ing* *head timebuyer*
2.	Winston	SAME AS ABOVE	GRANT THOMPSON	NONE	SAME AS ABOVE
3.	Salem	SAME AS ABOVE	SAM NORTHCROSS	NONE	SAME AS ABOVE
4.	Cavalier	SAME AS ABOVE	THOMPSON	NONE	SAME AS ABOVE



SPECIAL CHARACTERS were created for White Rose Tea radio commercials. Anderson & Cairns staffers listening to tapes: a.e. Ed Ridley (l), radio/tv dir. Victor Seydel. Invented professor and assistant also appear, animated, in W. R. tv spots

low local tea holds off giants

White Rose tea, local in New York, is outspent by als 3-to-1 but holds its own with smart radio buys

Mixes 60's, 30's, I.D.'s adjacent to news, weather multi-station flights; uses two outlets in-between

he tidal wave of tea advertising h which national and regional nts routinely engulf metropolitan w York has yet to dampen the rits of primarily local White Rose. ar-round ally to White Rose, both offensive foray and holding effort: t radio.

Naturally Seeman Bros., which rkets White Rose, and its agency, derson & Cairns, cannot reply in id to the rivals' saturation meth- s. They are outspent up to 3-to-1. ey've maintained what they con- er a "favorable competitive posi- n," with the help of a spot radio ategy that blends selectivity, flexi- ity and continuity. Currently the tea company is in a four-station spot flight. Within a couple of weeks it'll drop back to a two-station sustaining campaign.

What happens after that depends on market conditions. As A&C radio/tv director Victor Seydel puts it, "In our position we must be able to make rapid strategy changes. Radio is very adaptable, ready to go into the breach and extend our total reach during a flight, or keep our name before the public in a sustaining period. And, with the loyal audiences stations deliver, we can also maintain continuity where indicated."

White Rose is primarily after the housewife and also welcomes adult male listenership. It concentrates on morning news, weather and top personality adjacencies for its e.t.'s, with station lineups designed to reach people in all economic strata.

The present flight, launched 28 March to run about a month, is carried by WRCA, WOR, WNEW and WCBS. On WRCA, White Rose has three 30-second spots, Monday through Saturday a.m., all tied in with the station's weather jingles. The WOR buy consists of 10-second I.D.'s right after two newscasts between 9 and 11 a.m., weekdays. Spread over the WNEW broadcast day, Monday through Saturday, W.R. has 15 minute announcements. And on WCBS the tea advertiser continues to sponsor a five-minute a.m. newscast three days a week on an alternating basis. With this relatively permanent WCBS buy, W.R. maintains continuity with what it looks on as a prestige program which will enhance its quality image.

(*Please turn to page* 52)

New tv data from TPI, Sindlinger

Both services stress need for more qualitative analyses; delve into audience characteristics, attitudes

TPI uses personal-coincidental interview, Sindlinger, 24-hour telephone recall – methods new in syndication

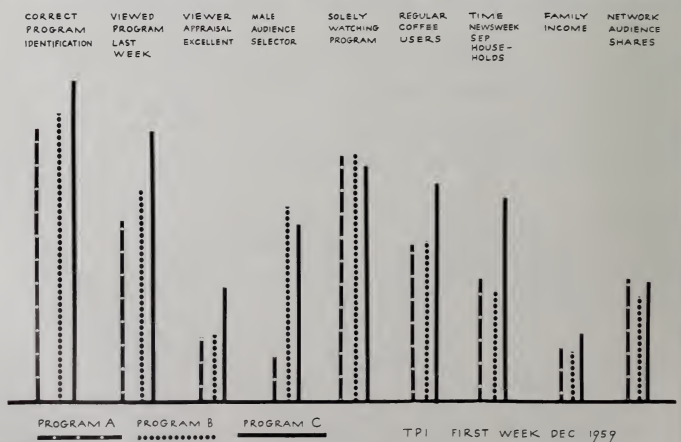
The numbers are flying thicker and faster than ever along ad row. Where there were five syndicated rating services competing for the net tv advertiser's dollar, now there are seven.

Television Personal Interviews and Sindlinger, the new entries in this influential field of higher math, are among the first to admit that added starters aren't required for what they call the "quantitative" research done by older practitioners. They're motivated by what they consider a vital need for more "qualitative" findings. As they see it, sheer audience size doesn't tell the advertiser enough about his program's effectiveness; he has to know more about audience composition and characteristics as they relate to his goals.

While TPI and Sindlinger hav done tv research previously, no much of their material is availabl on a syndicated basis, that is, regula reports with a fixed format and avai able to all qualified customers.

Mainspring of TPI's method is th personal-coincidental interview. U like any other syndicated servic TPI questions viewers right in the own living room while the progra to be evaluated are on the air. Und this system the interviewer can va date which program is tuned a who is watching. He spends so 12 minutes firing questions about t household situation, punching repl on a coded IBM card for future pr essing. (TPI representatives repo

A CROSS-SECTION OF TPI'S 100 RATING CRITERIA



PROGRAM EFFECTIVENESS *is not determined simply by audience size, says TPI. Here is illustration of how profiles for three shows vary as various factors important to advertisers are used as measuring rod*

lly are refused entry by no more an 10% of the homes called on, ith the average turndown at around %.)

TPI interviewers record age and x of viewers, non-viewers, and fam- y members not at home, income and lucation. They check ability to entify program and sponsor, atti- de toward program on a five-point ale, whether program was viewed e week before, other activities in tv om, who selected program, and hether channel was switched to ew present program. They delve to specific brand usage and pack- ge size in several product categories, id also determine intent to pur- ase such products. In addition, idio listening and presence of spe- fic magazines are checked.

TPI conducts this survey in seven ties for one week four times a year.

It interviews a minimum of 600 different households for every half hour of prime evening time during the week selected. The duplex method is used, whereby for each half hour 300 interviews are coincidental and the rest based on 30-minute recall by the 300 households interviewed during the next half hour.

Armed with resulting "qualitative" show popularity ratings from the seven cities, subscribers can have a program's effectiveness plotted on the basis of about 100 different criteria, according to a TPI official. (See chart for examples.)

Sindlinger offers national audience size ratings, but looks on them primarily as a jumping-off place for its research into characteristics of the people in the audience, which is syndicated, and studies of product use and plans to buy on the part of the audience, available on a custom basis. The organization gathers its information by telephone the night after programs under study are aired, refreshing memories via roster recall. Calls go out to a different sample of 1,600 each night, from which an average of 1,220 are tv households and eligible for the survey.

Here's what Sindlinger publishes daily, within a week after air time:

- Tv sets in use by 15-minute periods and region. Local times are used as an aid to spot buys.
- Tables showing sample count for every rating, so client's research department can determine significance of rating changes.
- Audience report in terms of people instead of sets tuned. It gives the percentage of males, females and children (both sexes under age 12)

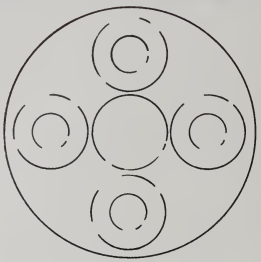
(*Please turn to page* 70)

NET TV PICTURE COMES FROM SINDLINGER WEEKLY

E. TV Share Base: Using TV Where Program Could Be Viewed	% OF C # (000)	55.3 25,203	62.6 28,510
F. Program Coverage	% OF C # (000)	89.5 40,784	97.1 44,267
CBS - TV		KATE SMITH	THE TEXAN F
G. Total Households Tuned	% OF F # (000)	19.6 7,974	20.9 9,251
H. Average Households Tuned	% OF F # (000)	17.2 7,009	19.2 8,514
I. Percent All Households	% OF A	13.4	16.3
J. Share of Households		T31.5 A27.8	T32.4 A29.
K. Tuned All of Program	% OF G	79.9	84.8
" Less Than All	% OF G	20.1	15.2
L. Population Viewing	% OF D # (000)	12.6 19,644	15.3 23,890
Males 12 & older	% OF L	32.7	36.9
Females 12 & older	% OF L	53.0	46.8
Under 12	% OF L	14.3	16.3
E. TV Share Base: Using TV Where Program Could Be Viewed	% OF C # (000)	51.6 23,510	52.9 24,102
F. Program Coverage	% OF C # (000)	82.4 37,544	83.4 38,011
NBC - TV		RICHARD DIAMOND	LOVE & MARRIA
G. Total Households Tuned	% OF F # (000)	14.0 5,268	9.2 3,498
H. Average Households Tuned ...	% OF F # (000)	12.9	

MANY-FACETED *study of national tv ratings includes not only share of audience figures but such qualitative categories as age and sex of audiences, and whether program is viewed as whole or in part*

The Shape of Things





Here is the "shape" that means truly fine pictures . . . the shape of the all new black-and-white television camera, the RCA TK-12. This is the camera that gives you sparkle and impact in your commercials, whether live or taped. Your advertisers' products can be revealed clear and sharp, in all their fine detail . . . Shadings and colorings stand out, with brilliance and realism.

This completely new camera uses the large new RCA 4½-inch Image Orthicon tube. The 50% increase in image size results in the same degree of extra quality and detail you would expect from using a larger negative in advertising photography.

Here is the camera for top telecasters, for those with the reputation of providing their advertisers with the very best.

For the Finest Picture in Town!

NEW MONOCHROME TV CAMERA—TK-12
WITH 4½-INCH IMAGE ORTHICON



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

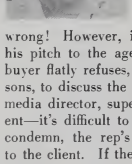
With increased buying complications, SPONSOR ASKS:

Should a representative ever bypass the timebuyer?

A buyer and two station representatives discuss factors to be considered by sales personnel on approaching client or media head

Evelyn Lee Jones, *timebuyer, Donahue & Coe, Inc., New York*

This question can be answered with a plain "yes" and a fancy "no." When a rep *completely* bypasses an agency and goes directly to a client he's dead

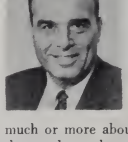


Only after all other means have failed the representative

wrong! However, if the rep makes his pitch to the agency and a timebuyer flatly refuses, for no valid reasons, to discuss the proposal with his media director, supervisor or the client—it's difficult to prevent, or even condemn, the rep's direct approach to the client. If the agency has duly considered the pitch and, for any one or a dozen reasons, rejects the idea of submitting it to the client, and if the rep still persists in his determination to visit the client, let him. If, by any chance, the client is impressed, he'll call his agency demanding to know why the proposal wasn't brought to his attention. The agency is ready for this call. It has all the negative facts at its fingertips. Such response cannot fail to impress the client just as a considered recommendation—even one that is not bought—brings momentary joy to a client's heart. He knows his agency is working for him. Timebuyers must recognize a few hard facts about reps; these expense-account trudgers have a job to do, a boss to report to, commissions to earn. Timebuyers who refuse to listen to new, honest pitches are guilty of chasing reps to client doors. It's part of a buyer's job to listen to, and evaluate, pitches just as it's part of a rep's job to make them. One hard and fast rule should always apply to this rep-client situation: the agency should always be advised by the rep that he plans to make a client call to discuss market "X" and/or if the pitch is covered in a letter or telegram, the agency should receive a copy destined to reach it at the same time as the client receives his communique. A rep should never put a buyer—or an agency—out on a limb. A rep should always remember the slogan: a rep's best friend is his agency list.

Max M. Friedman, *Eastern sales manager, H-R Representatives, Inc., N. Y.*

No. Nor should the timebuyer ever bypass a representative. The timebuyer receives his education and edification from many sources, but primarily it is the representative who gives him the important data on markets, stations, ratings and prices. So, of course, it's of the utmost importance that a representative and a buyer work compatibly together—that the buyer be aware of *all* facts so he can intelligently present his supervisors and associates with the material they need for intelligent media purchases. He must know as



Reps should never bypass the buyer unless they have his consent

much or more about market facts as the people to whom he reports. So he must *never* be bypassed.

There may be some circumstances where a buyer is restricted to a budget that he has not created and the representative has a "creative" pitch, meaning new money. The rep then must go "upstairs," but from the *bottom* never from the top. Salesmen who have tried bypassing the timebuyer completely, usually find themselves getting a hearing but having to go back to the buyer anyway for analysis of the purchase. Under ot circumstances, when where's a dif ence of opinion between the bu and the representative a visit to upper echelon is sometimes neces —but only on the buyer's appro In fact, the timebuyer often wants rep to go "upstairs" with a " pitch." Another legitimate occa for a representative to go beyond buyer is when he wishes to regist complaint about the pre-buying stations without consulting the c peting stations' representative.

To bypass a timebuyer, howeve to lose a valuable contact. He miss possibly new and interesting terial. The representative sales who practices this bit of play is le ing for an atmosphere of hosti As a buyer does not like to be passed, neither does the repres tive.

Carl L. Schuele, *president & ge manager, Broadcast Time Sales, New*

We at Broadcast Time Sales lieve very strongly in making d calls on clients. In fact, so dee our conviction, that we have e lished a new function, the new ness development department, w sole activity is to make calls on managers and advertising mana of client companies.

The preceding paragraph is b to raise a lot of eyebrows in agency and station circles. Bu Broadcast Time Sales system ha ceived the approval and even a cooperation of agencies, station clients for two important reason

1) In making direct calls, new business managers always *creative ideas.* We make general all proposals that demonstrate the use of certain radio techn will further the marketing obje of the company. Again I'd li emphasize: at this level, BTS all sells ideas.

2) We always aim for specia campaigns *in addition* to the bu

ich the client has currently allo-
ed.

Agency media men have given
ir vote of confidence to the BTS
ocedure for this reason: The ad-
ional test money BTS succeeds in
ting allotted to radio means *extra*
nmission to agencies. In effect,
're selling for them, the agencies.

The new business development de-
rtment is a full-time specialty of



Reps should call on buyer, media director and client alike

S, and operates out of all
anches. For example, Bob Cronin,
w business manager at our Chicago
ice, not only devotes his time to
iking client calls, but is in charge
new business sales promotion. He
responsible for administering a
l-scale direct mail campaign,
amed at clients, which furnishes
w ideas and creative methods of
ing radio.

We've found the reception at the
ent level extremely enthusiastic,
ecially when we're able to sit
wn with sales managers. The BTS
ory of selling radio is basically
at radio should be considered as a
ocal" extension to a sponsor's pres-
t sales staff. Across the country are
ousands of razor-sharp salesmen
adio personalities) ready to bring
ur product to their loyal "follow-
gs." Time after time we've proven
at radio salesmen reach, and can
ll, every prospect for products or
rvices, because everyone listens to
dio!

BTS' lead is now being followed by
her reps, which is one good reason
at radio is rapidly regaining its
oice at the conference tables.

As exclusive radio representative,
is our unswerving duty to try and
t radio the share of business it has
ghtfully earned by its achievements
moving the nation's merchandise.

Making client calls has proved to
one of the positive, effective means
bringing radio to its deserved posi-
on of eminence. There are many
ore factors that will aid radio's
use, and we who sell the medium
ust be ever on the alert for better
ays to put our story across.



Superior Programming
is the reason why more
appreciative listeners
keep their radios tuned to
Gordon Broadcasting Co. stations.

Careful selection of the best interpretations in fine music,
together with News in Depth, means **fine radio** . . .
with advertising limited timewise—screened tastewise.

KSDO
San Diego
Best Fine Radio Buy In The Booming-Buying Southwest

KBUZ
Phoenix

The Gordon Broadcasting Company
KSDO San Diego AM KBUZ Phoenix AM and FM

Capsule case histories of successful local and regional television campaig

TV RESULTS

BUILDING SUPPLIES

SPONSOR: Vulcan Waterproofing Co. AGENCY: Marston Assoc.

Capsule case history: Without a doubt Vulcan is sold on television advertising. In an effort to increase consumer sales and promote its waterproofing goods the Vulcan Waterproofing Co. of Toledo purchased a schedule of announcements on WTOL-TV through its Detroit agency, Marston Assoc. Almost immediately Vulcan felt the increase in sales. In a letter to Hal Van Tassle of WTOL-TV, Wayne A. Marston expressed the appreciation of his client for the selling effort put forth in behalf of Vulcan and for the excellent results. Total sales from the campaign surpassed Vulcan's expectations many times over. The outstanding increase was instrumental in the recent expansion of the company's operation. "Our belief in the pulling power of television, and especially WTOL-TV, was not unfounded," said Marston. "We look forward to a long association with WTOL-TV that will be as productive as Vulcan's campaign."

WTOL-TV, Toledo Announcements

RESTAURANTS

SPONSOR: Trinkhaus Manor AGENCY: Direct

Capsule case history: The effectiveness of spot television was well illustrated by WKTV, Utica-Rome, during a contest which taught the potency of tv advertising to a restaurateur and wife-appreciation to husbands. In an effort to attract greater volume to Trinkhaus Manor, one of the area's most lavish supper clubs, WKTV scheduled a "Deserving Wife" contest. Husbands were invited to write, in 25 words or less, why they felt their respective wives deserved a night out. The winner received six nights out at Trinkhaus Manor and the runner-up four nights out. Additionally, baby sitters were provided. "The contest really opened my eyes to television advertising," said Anthony Trinkhaus, proprietor. "Wherever I went people were talking about the contest—even in Syracuse." Husbands did not wait to win the contest, but began taking their wives to Trinkhaus. "From now on I am going to discontinue all other advertising and go in heavily for television in my promotions," Trinkhaus said.

WKTV, Utica-Rome Announcements

BAKERY PRODUCTS

SPONSOR: Nolde Bread AGENCY: Di

Capsule case history: When the Nolde Baking Co., N folk-Hampton, Va., was offered minute participations WVEC-TV's new comedy strip show, *Bungles and the Th Stooges,* (6-6:30 p.m., Monday-Friday), it decided to ahead and try a spot campaign in the kid's show. Re made it clear to the bread people which side their adve ing is buttered on. Racking up a tremendous childr audience in a two month period—one segment got a 37. sales for its bread jumped dramatically. In its are distribution, which encompasses Norfolk-Hampton-New News, the advertising produced unprecedented volume the baking company. Sales gained momentum as fast as show itself, which also produced good results for the o participating advertisers. Nolde's advertising manager WVEC-TV that "*Bungles and the Three Stooges* is wit question the best advertising in years for our produ

WVEC-TV Participa

DRY CLEANING

SPONSOR: G&K Cleaners (Gross Bros.-Kronick) AGENCY: G

Capsule case history: Although it owned two plants di a good volume of business back in 1950, G&K Clea wanted No. 1 position in the Minneapolis-St. Paul ma Newspapers were producing some results, but not spec larly. WCCO-TV persuaded I. D. Fink, its presiden switch the fairly large print budget entirely to tv on a basis. A heavy campaign of I.D.'s was scheduled and in two months both plants had to be expanded. Satis G&K then sponsored *Masterpiece Theatre,* WCOC-TV's run Sunday evening (9:30) movie. Sales skyrocketed time and sponsorship lasted six years, during which practically captured the entire dry cleaning market. W the station finally dropped the feature, it experimented a while with various schedules—and with equal su Today, still the leader, it sponsors on WCCO-TV two w 15-minute evening newscasts and runs monthly satur schedules for its special promotions throughout the ye

WCCO-TV, Minneapolis-St. Paul Programs & Announc



Fresh, pure golden Orange Juice—2,000 quarts a minute from the market on the move!

TAMPA-ST. PETERSBURG

At the Tropicana Orange Juice plant in Bradenton, Florida, 2,000 quarts of America's favorite fruit juice are processed *every minute*. As impressive as this is, it is only part of the 50,000,000 gallons of pure orange juice that will be processed by Tropicana and other similar plants in Florida this year.

Reminder: This rich, healthy market is *dominated* by WTVT, the station on the move—your most profitable buy in the entire Southeast.

SHARE OF AUDIENCE

45.6%...Latest ARB 9:00 A.M.-Midnight

Check the Top 50 Shows!

ARB		Nielsen	
WTVT	38	WTVT	34
Station B	12	Station B	16
Station C	0	Station C	0

Station on the move **WTVT** TAMPA-ST. PETERSBURG

CBS Channel 13

The WKY Television System, Inc. • WKY-TV/WKY-RADIO, Oklahoma City • Represented by the Katz Agency

MEDIA ANALYST

(*Continued from page* 31)

plore the techniques of the services and often guide them into new and productive areas; open new areas of investigation such as studies on early vs. late movies, how local kid shows or syndicated programs stack up; investigate and study radio programming. In the case of network tv buys, the analyst must analyze the media values of the shows under consideration, check on competition by looking at data at local, multi-market and national levels. (Local level often shows most significant clues.) After this, the time period, sets-in-use, network share, lead-in and following program must all be examined, along with audience composition. The lineup must be analyzed. End figures may be a simple compilation of rating, homes reached and cost-per-1,000, but the buy can turn on these estimates.

In addition to this, clients must be furnished with full reports of how a campaign is doing at least every six months and presentations are prepared for new campaigns (at BBDO, this would be the work of the media planing services). At all times, media analysis must mesh perfectly with the agency research department and marketing strategy of each client.

When a buyer selects a station is the end product of a long chain planning. Indeed, the analyst's ove all data on stations by markets oft predetermine the markets themselv

With so much reliance on analys could an agency's creativity be stif by over-research? "Only if resear is not media-oriented, could there such a danger," BBDO's Ed Papazi assured SPONSOR. "It's up to t media analyst to see it is oriented

"It's how you present and use t numbers," D&C's Herbst said. "I any researcher who tries to hide hind them is in trouble."

It's unlikely that the Herbsts a Papazians of the ad industry ever fall into that trap despite fact that the slide-rule was their or inal pass-key to advertising. Th rise to a top slot in buying decisi since tv grew up in the mid-50's inevitable. Indeed if one were trace tv's history, it might be s that first came the show business ple, next came the salesmen, and (by special request of more sophi cated clients) comes a new wave strong men—media analysts.



MORE Metropolitan Share of Audience

MORE Average Quarter-Hour "Homes Reached"

THAN ALL Other El Paso Stations Combined*

*ARB, November 1959

In Metropolitan audience . . . in area "Homes Reached" audience . . . KROD-TV once again proves itself to be the dominant voice of El Paso. 53.2% Metropolitan Share of Audience . . . 53.9% of the total Average Quarter-Hour "Homes Reached" . . . and that's in a competitive, 3-station, 3-network market. Ask your Bolling man for the full story on this **must** station in West Texas'. Southern New Mexico's **must** market.

KROD-TV
EL PASO, TEXAS

The TV Buy

KROD-TV EL PASO — **KVII-TV** AMARILLO — **KOSA-TV** ODESSA-MIDLAND

DELIVERS TEXAS' 3 FASTEST-GROWING MARKETS IN EFFECTIVE BUYING INCOME — 1959 - 1965**

**Sales Management, Nov. 10, 1959 "Marketing On the Move"

1.	Odessa-Midland	Up 66.9%
2.	El Paso	Up 57.8%
3.	Amarillo	Up 53.3%
4.	Lubbock	Up 50.9%
5.	Corpus Christi	Up 48.2%
6.	Houston	Up 47.7%
7.	Dallas-Fort Worth	Up 46.1%
8.	Temple	Up 45.5%

3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

a TRIGG VAUGHN STATION
KROD-TV KVII-TV KOSA-TV
CHANNEL 4 CHANNEL 7 CHANNEL 9

KPDN

(*Continued from page* 37)

4:00: A terrific rain storm co in. Finally get to sleep.

6:30: Phone ringing. Sleepily swer it. The Sunday morning r cannot get the station on the air. engineer still out of town. Hastil to the transmitter. The roof h leak, and water all over the high age wires. Start drying process. nally get electric heaters to hasten drying. Not safe to turn the t mitter on for at least another 30 utes, maybe longer. Wires are so

8:00: Receive a call from the tor of a church that has an broadcast at 8:30. Why are we on the air? Of all mornings he be on this morning because weather is so bad that most will home to listen. Too, his great so and so cousins, nephews, u and everyone else are in town want to hear him preach, etc., He does not care what kind of ble we have, get that station o air or he will cancel, etc., etc.

USO–WHEREVER THEY GO!



April–USO Month

Listed in the March-April Issue of the Ad Council's Radio-TV Bulletin

USO's World-Wide Services to Our Cold War Armed Forces Include:

- **238 USO clubs and lounges for off-post recreation and counsel**
- **Mobile services on wheels to remote Nike and radar sites**
- **USO show troupes touring overseas military bases year-round**

8:40: Decide it will be safe to turn the transmitter on. It spews and sputters a few seconds, but nothing serious develops, and at 9:00 I decide it will hold. Make note to get an electrician there at 1:00 and put in new wiring. I have bypassed some of the burned and shorted wiring enough, so that it will probably be all right until that afternoon.

9:15: Hurriedly taking bath to try and make it to Sunday School.

9:45: In Sunday school and people are wondering what kind of "binge" I've been on.

Noon: Insist on taking family out to lunch and we can at least be together. Run into a client that has been meaning to tell me for a week to cancel. He can't wait until the next day because he knows I won't mind talking now. He pulls up a chair and takes most of the meal time chatting. The family can wait.

1:30: We leave the eating place for home. I remember that I was to meet the electrician at 1:00. Hurry to the transmitter. He is gone. Call him back. He is angry, and does not want to return. Finally persuade him. We shut the station down at 2:00 and at 4:00 have the repair wiring in. Hurry back to change programing, make up lost spots, etc.



WHITE ROSE

(*Continued from page 41*)

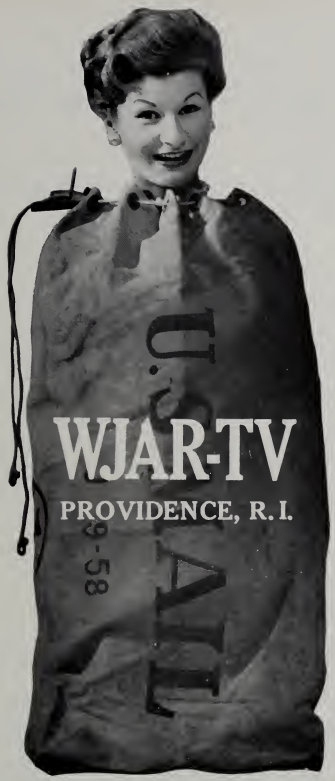
The agency has found that ma mum penetration in New York wit W.R.'s budget is reached with f or five stations. The allocation radio during a flight ranges betw $2,000 and $4,000 per week. In two-station holding campaigns, W spends from $500 to $1,000 a we

You won't find much uniform from one W.R. flight lineup to other. For instance, the Janu into-February hot tea drive was ried by WCBS, WINS, WM WMGM and WNEW, only two which are in the current flight. cept where continuity is sought, W.R. approach is to "get a segm of the adult radio audience and our story a sufficient number of ti to make it take hold," in the wo of a.e. Ed Ridley. Then for a su quent flight W.R. seeks to extend reach via other stations, provided audiences and availabilities meet requirements.

Even within a given flight there diversity in that for budgetary sons all stations aren't necessa used over the entire period. I again selectivity is substituted saturation. Stations considered vital may get a shorter turn. method being to pair off two of so there is a week or two of ove

Focal point in the W.R. copy th is its blending process. "Anyone buy tea leaves, any kind, any s asserts W. R. in what seems a re tion of a competitor's (Tetley) point about leaf size. "It's the m you perform with them, how blend them, that makes the per cup of tea," the theme conti "White Rose knows that secre magic blending. That's why W Rose is the tea with the fab flavor." To deliver this message R. developed two characters, a fessor and his female assistant.

These characters appear in mated form, he turbaned, she in in W.R.'s tv spots which run d flights but not in the sustaining paigns. For the current flight, 20's and I.D.'s, a total of abo per week, are on WCBS-TV; WNEW-TV is carrying the same ture of spot-lengths, totaling 12 a week. The tv adjacencies primarily daytime programs, wa by women, and high-rated adult ence nighttime shows.



Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.

NBC also

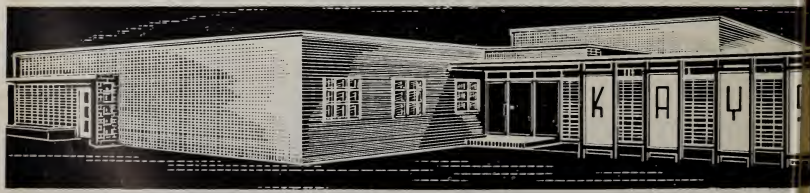
Represented by
Edward Petry & Co., Inc.

CHANNEL 10 · COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

OUR TOWER IS UP AGAIN!

we're "sold" on sight and sound

see your katz man



HAYS KAYS TV 7 KANS.

the golden k network

KAKE TV wichita

abc

KTVC ensign

WASHINGTON WEEK

16 APRIL 1960
Copyright 1960
SPONSOR
UBLICATIONS INC.

A hot Federal Power Commission trail and the persistent "payola" scent now appear to have almost completely eliminated the possibility of the more far-reaching broadcasting legislative proposals for this year.

The Dick Clark payola show finally goes on the road, starting 26 April, with over 20 witnesses on the schedule to appear before the Harris Legislative Overnight Subcommittee. If any newsworthy revelations are forthcoming this phase could break the bounds of the single week allotted and could run into May.

Already postponed indefinitely are hearings on bills to require that the **FCC regulate networks as it now does individual stations,** and to present **bars to quick and easy sales of stations.** Early May would be the first possible time for the start of such hearings. Late May would be more likely.

Adjournment of this Congress is set for the early days of July. Even if passing legislation is not passed by that time and a special session does become necessary, **no controversial items like network regulation will be handled.**

All of this amounts to almost an ironclad guarantee that most of the far-reaching recommendations in the broadcasting report of the Harris House Commerce Legislative Oversight subcommittee will go over until next year.

That, in turn, would mean that any hearings held in the remainder of this session on specific bills would have to be required all over again next year. This is the final year of the 86th Congress, and **all bills not passed by the end of the session will die automatically.**

Purely procedural bills, such as pre-grant hearing procedures to take the place of post-grant protests in non-hearing cases, will likely be passed by the House.

The Senate passed four such bills last year, so House approval would send the measures to the White House.

The House Commerce Committee could conceivably approve and manage to get through the House, with Senate passage also possible, bills to carry out **FCC recommendations for criminal penalties for payola, plugola and quiz show rigging.**

The FCC has not only approved ideas very much like those under consideration, but there isn't any real opposition. Mostly, they would **apply criminal penalties to actions by station employees,** whom the FCC can't reach under present law.

The idea of **temporary license suspension as a lesser penalty for station wrongdoing**—the "death penalty" of license revocation is now the only penalty the FCC can exact—seems somewhat more controversial. As such, it probably will not pass in the limited time left in this session, despite the fact that the Harris subcommittee favored it and the FCC asks for it.

Most of the new crusading actions at both FTC and FCC are the direct result of Harris pressure.

This pressure will be just as strong during the Congressional recess, encompassing this year both political conventions and November elections.

Kintner became FTC chairman as a part of the Attorney General Rogers-Vice President Nixon drive to counteract Harris revelations. Ford replaced Doerfer as part of the same scheme. The direction for both bureaus has been set. New legislation or none, broadcasting and ad agencies will be **kept busy trying to keep changes at these bureaus from getting out of hand.**

FILM-SCOPE

16 APRIL 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

There's been quite a bit of new sponsor money in syndication in the last f months, chiefly in the automotive, tobacco, food and beer fields.

The new spenders who have come into syndication appear to have more than of losses from advertisers such as Schlitz which gave up syndication recently.

Here's a checklist of new syndication advertisers, and the shows they're using, in f key product areas:

PRODUCT	ADVERTISER	SHOW
Automotive:	Studebaker dealers (D'Arcy)	Four Just Men (ITC) & Tombstone Territory (Ziv)
	Renault (N, L & B)	Four Just Men (ITC)
	Volkswagen (D-D-B)	Four Just Men (ITC)
Tobacco:	Duke (McCann-Erickson)	Sea Hunt (Ziv)
	Consolidated Cigar (EWR&R)	Home Run Derby (Ziv)
Food:	General Foods (B & B)	Fury (ITC)
	Quaker Oats (JWT)	Alcoa-Goodyear re-runs (Screen Gems)
Beer:	Jax Beer (DCS&S)	Manhunt (Screen Gems) & Shotgun Slade (MCA)

Amoco (Jos. Katz) has switched its syndication budget from a single regio deal to a station-by-station buying formula.

The refiner has about completed its shopping for alternate weeks in most of the mar which were covered last season in one regional buy.

Amoco's strategy is this: **Buy ratings results in the best syndication availabili** which stations have to offer in each market.

Before last season Amoco was a long-time network user with a regional network on C TV's Person to Person; then it entered syndication via a 59 market buy of CBS Films' U Border Patrol, but there'll be no additional production of this series.

Mary Jane candy (Charles N. Miller Co.) scored a 90% increase in Boston-r tail sales through just two months' use of UAA's cartoon series, Big Mac, WHDH-TV, Boston.

The candy firm sponsors the show from 10:00-10:30 a.m. Saturdays and has tied massive consumer and trade promotion.

Video tape was used for the commercials, which WHDH-TV produced, utilizing animated and live approaches.

WNTA-TV, New York, has introduced a tape programing block built up aro Play of the Week, which it originates.

Columbia Records purchased a five-minute show video tape called Playback to fo each Play of the Week telecast.

CBS Films began production of 36 Maiden Lane this **week.**

The series about an insurance investigator reflects a **revised interest in productio** location in and around **New York City.**

The estrangement of the syndicators and the NAB, which became pronounced in 1959, was seriously aggravated this year.

Up to two years ago the film section of the NAB convention was one of the most attractive and colorful spots in the meetings.

This month for the second straight year syndicators had only hospitality suites in scattered locations at hotels.

This treatment has thrown the syndicators into three groups:

1) Network arms, such as ABC Films, CBS Films and CNP, which are going along with parent policies and are **expressing no special opinions of their own regarding the NAB convention.**

2) Syndicators like MCA and MGM with primarily network interests, which regard the convention as **mainly social, and not a real opportunity for selling.**

3) The remaining syndicators, many of which have thrown up their hands in disgust at the NAB, and which **may withdraw entirely in the future rather than continue to participate half-way.**

Station men in some cases are even angrier than the syndicators themselves: **Many, after** traveling 1,000 miles, have **lost a chance to discuss local film problems** face-to-face with top syndication executives.

One syndication executive said: "What's more important at the convention—to discuss film programing or the height of station towers?"

COMMERCIALS

Robert Lawrence took a blast at gimmicks and the bidding system in commercials in an open letter to the trade this week.

He pointed out that advertisers are spending only 7% of their tv budgets in commercials —$100 million out of $1.5 billion in tv in 1959—and that even this amount could be put to better use.

Today commercials cost 75% more than they did 10 years ago, chiefly because of the increased costs of labor and materials.

However, Lawrence trained his sights on gimmicks, photogenic license, near-deception, and cramming as much talk as possible into each spot. He held up creativity for praise.

Lawrence complained that through the biddings system a producer is **"chosen for his price, not his merit."** He argued that creativity costs money and that the bidding method hampers use of the best talents.

He made a plea for **an end to "jazzy substitutes** that cost as much as, and sometimes more than, the real thing."

A group of 50 distinguished advertising executives have been named as a Tv Commercials Council to judge the forthcoming festival in May in New York City.

Council members represent many major advertisers and a large percentage of important agencies.

Although the festival will hold its events in New York, council members have been selected from many other key advertising centers.

Two announcements regarding procedures of the festival have been made: Commercials will be accepted on video tape, and the entry deadline has been extended to Friday, 22 April.

(For more details, see p. 32, this issue.)

SPONSOR HEARS

16 APRIL 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

Typical of the Hollywood stars' attitude toward tv is the basic reason for the blowup in the negotiations by Colgate (Bates) for a Fred MacMurray series.

MacMurray's plan is to get the season's episodes in the can within **three months.**

This, naturally, would **preclude required changes in characters and story lines** as the weaknesses of the undertaking became manifest.

The series would have been a successor to the **Millionaire.**

Looks like General Mills' ad staff is headed for a shakeup.

One of the reported sparks: the dissatisfactory results obtained by the **cakemix operation from the several tv specials this season.**

If pressure from the Government or the talent unions forces the MCA empire to divest itself of either production or talent representation, the odds are that the spinoff will be the talent agency.

The relative income from the two operations, as revealed in MCA's first public financial statement, makes it easy to see where the choice will be. (See page 22, 26 March SPONSOR SCOPE.)

You may recall an item in SPONSOR HEARS some months ago about a **client that found it easier to change agencies than replace a faltering sales manager.**

Well, that sales manager—who blamed the advertising for his troubles—**has just been replaced.**

Rep salesmen that cover Ted Bates figure that here's one agency that they can make a full time job of, if so inclined.

The Bates philosophy in spot is **never to consider a buy frozen,** but to keep on the lookout for an **improved cost-per-thousand.**

Hence a salesman, if he's got an especially attractive availability, **can always expect to get a hearing on any active campaign at Bates.**

For reps the NAB convention this time added up to a fairly sublime climate.

Generally speaking, there was **very little heckling and griping by stations,** and those reps who put on special presentations for their flock encountered **a goodly percentage of attendance and gratifying level of enthusiasm.**

On the social side, the air of comraderie couldn't have been more sweeping.

An agency's sharply fluctuating billings produces the toughest impact on top-grade people who are shackled to the shop because their savings are invested in company stock.

The fact that at the moment they'd have to take a **severe clipping in their equity** frequently dissuades them from accepting attractive outside offers.



THE NEW

WCOL

THE CAPITAL STATION
COLUMBUS 15, OHIO

Mother's biggest helper. . . THE NEW WCOL

What stores are featuring what items? Where are today's biggest values to be found? Who's having a sale? What new products should I introduce to my family . . . my household?

The modern Columbus, Ohio, Housewife gets the best and most answers to these questions from the New WCOL! Even the course of her weekly shopping trip is often planned with the aid of WCOL weather broadcasts.

Pulse, Hooper and Nielsen prove that today's Columbus housewife, listens most to the station that helps her most. The New WCOL.

That's why no sales campaign is complete without the new sell of the New WCOL... Columbus' Sound of the Sixties!

24-hours-a-day broadcasting 1230 AM 92.3 FM

represented nationally by: **robert e. eastman & CO., inc.**

Station WING, Dayton; WEZE, Boston; WKLO, Louisville, and WIZE, Springfield, O., are other AIR TRAILS stations.

NEWS & IDEA WRAP-UP

WASHINGTON PARTY-GOERS—National Press Club Congressional Night in Washington, grouped an interesting combination, namely (l-r) Speaker of House Sam Rayburn, ABC TV stars Connie Stevens, Efrem Zimbalist, Jr., singer Dorothy Sarnoff and Senator Lyndon B. Johnson



PHYSICAL CULTURE, exuded and taught by well-rounded Debbie Drake, is the highlight of WISH-TV's (Indianapolis) "Passport to Beauty" show. Though geared to women, program draws considerable male interest, as evidenced by many requests for Debbie to speak at men's clubs



ADVERTISERS

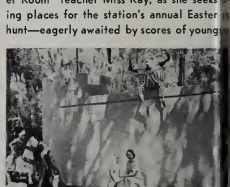
Looks like General Mills' ca mix division (BBDO) will unl ber another saturation campa this summer on CBS Radio. expenditure for this will run aro $300,000.

Campaigns:

• **Thomas J. Lipton, Inc.** week introduces, nationally, its **Lipton Instant Tea.** The campa described as a multi-million do promotion, will center around radio, prime nighttime network (*Father Knows Best* will be kick and tv spots in a minimum of 80 kets. Agency: SSCB.

• **Fradelis Frozen Foods** feature its 12 dinners as well as new Dunk 'n Dine main courses a concentrated spot and participa schedule on KTTV, Los Ang Some 12 Southern California ra stations will back up the sale of th Fradelis items and will be used promote two new household pr

EGGING HER ON! These Fairyland people in Tampa surround WFLA-TV's "Ro er Room" teacher Miss Kay, as she seeks ing places for the station's annual Easter hunt—eagerly awaited by scores of young





NO PLACE LIKE SPACE, except WHAT's studios, according to d.j. Hot Fi whose Philadelphia arrival via helico was greeted by station's (l-r) Bill Cu Mary Dee, Mary Mason and Lloyd "Fatm

gs—a Golden Aluminum tray and a rex glass cooking utensil. Agency: ckman Koblitz, Los Angeles.

• **McCulloch Chain Saws** is unching an intensive advertising mpaign on tv and radio in the cific Northwest. Sponsored shows clude *Saturday Sportspecial* on CBS dio and *Hank Weaver News* on BC Radio on Mondays and Fridays. hers, both tv and radio, will be on local station basis. The saturation mpaign, which starts immediately id runs through mid-May, borders ound news and sports programs ap- aling to male audiences. Agency: SS&R, Los Angeles.

• **ReaLemon-Puritan Co.** this eek kicks-off a major spring promo- on for its Lemonade Fiesta via the *ack Paar Show* on NBC TV. The mpaign is designed for the first big oliday-picnic period of 30 May. Ad- itional special promotions for 4 aly, mid-August and Labor Day are the works.

New product: two new potato products from **General Mills** — Betty Crocker Scalloped Potatoes and Betty Crocker Au Gratin Potatoes — will soon be available in selected introductory markets. Spot tv will be used throughout the introductory period. Agency: Knox Reeves.

Financial report: American Tobacco Co. reports dollar sales during the first quarter appears certain to set a new all-time high. Net income during the first two months of 1960 also was higher than the corresponding 1959 period.

The Chicago Area Agricultural Advertising Association will hold a seminar for top executives in all phases of manufacturing for farm market, as well as their agencies and farm radio stations.

Set for **2 May at the Drake Hotel in Chicago,** this seminar will be devoted entirely to the **marketing and advertising problems of a changing agricultural economy.**

Among the scheduled speakers: J. E. Streetman, v.p., Ralston Purina; W. D. Tyler, executive v.p., B&B; and Sam Schneider, midwest manager, CBS Spot Sales.

Strictly personnel: W.E.S. Griswold Jr., appointed director of corporate development of Lever Bros. . . . **Robert Haag,** promoted to national sales manager, retail division, and **Charles Pratt,** to advertising manager, the Alberto-Culver Co.

AGENCIES

Agency appointments: Pepsi-Cola, billing $13 million, from K&E to **BBDO** . . . **Sofskin, Inc.,** billing $500,000, with a planned network radio and spot tv campaign, to **Kastor, Hilton, Chesley, Clifford & Atherton** . . . The newly-created Dow Chemical division, Dow Industrial Service, to **MacManus, John & Adams** . . . The Plymouth Dealers Association of Greater St. Louis, to **French Advertising,** St. Louis . . . WMAR-TV, Baltimore, to **Newhoff-Blumberg Advertising,** Baltimore . . . Dakota Sales-Makers (KVOX,

NEW HOME, for John Blair & Co., an 11-story building under construction on Chicago's Michigan Ave., was visited during the NAB convention by (l-r) Harry Smart, v.p. Blair-TV, Chic.; Ed Shurick, exec v.p., Blair-TV, N.Y.; Bob Thomas, sls. dir. WBNS-TV, Col., O.; John Blair



VIP CONCLAVE at 38th annual NAB convention in Chicago last week included (l-r) Christian Herter, Secretary of State; Frank Stanton, pres., CBS; Clair McCollough of the Steinman stations, who was keynoter





BAIT FOR CHANNEL EIGHT, in shape of donuts, resulted from one WSIX-TV (Nashville) thinking man who ordered goodies for agencies. Station's Mickey Martin (l) with admen Bill Dillon (c), Joe Andrews

Fargo-Moorhead; KBOM, Bismarck-Mandan; KSJB, Jamestown; KCJB, Minot; and KRAD, Grand Forks) to **Dean & Slaughter,** Minneapolis . . . Eatwell Provision, Inc., processor of Nopoli brand Italian style meat specialties, with a planned radio/tv campaign, to **Weiss & Geller,** New York.

New quarters: Tatham-Laird will move its New York offices to 444 Madison Avenue to accomodate a fully departmentalized and expanded staff.

Thisa 'n' data: F. C. Miller, executive v.p. of Bozell & Jacobs, Omaha, honored as Advertising Man of the Year by the Omaha Advertising Clubs . . . **Cargill, Wilson & Acree,** Richmond, Va. last week celebrated its 10th anniversary and the formal opening of its expanded office building . . . The **Women's Advertising Club of Chicago** meets this week (19 April) to hear a talk by Emily Taft Douglas, and to select the Chicago Advertising Woman of the Year for 1960.

Admen on the move: Howard Axelberg, named executive v.p. of Liller, Neal, Battle & Lindsey, Inc. . . . **Dr. Virginia Miles** and **Stephen Richards,** to v.p.'s of the McCann-Marschalk Co. . . . **Ira Avery** and **Alexander Cantwell,** elected v.p.'s of BBDO . . . **Julian Pace,** to v.p. of Ted Bates . . . **Edward Gallagher,** to v.p. at Compton . . . **Anthony DePierro,** to Geyer, Morey, Madden & Ballard as v.p. . . . **Jerry Sachs,** to media director in the Los Angeles office of Doyle Dane Bernbach . . . **Ray Hunter,** to media director of the Pittsburgh office of BBDO . . . **Robert McMahon,** to account supervisor in the Pittsburgh office of Fuller & Smith & Ross.

Add to personnel news: Dwight Reynolds, to media supervisor, and **Rosemarie Bramel,** timebuyer, Wade Advertising . . . **Walter Stone,** to account executive at Compton . . . **Lucian Douglas Jr.,** to account executive at Simcock Advertising, New Orleans . . . **John Twiddy,** to buyer in the media department of MacManus, John & Adams . . . **John Goshen,** to account executive at Norman, Craig & Kummel . . . **Arnold Deutschman,** elected assistant v.p. of Ted Bates . . . **Ken Jensen,** to publicity and sales promotion at Honig-Cooper & Harrington, Los Angeles . . . **Robert Bassindale,** to a group creative supervisor at Tatham-Laird, Chicago . . . **Frances Marotta,** to media director for Moss Associates, New York . . . **Norman Kangas** and **David Garrett,** to account executives at Baker/Johnson & Dickinson, Milwaukee.

EQUIPMENT

Ampex caused some excitement at the NAB Convention with its new Inter-Sync.

By use of this signal synchronizer, videotape can now do anything film can do—lap—dissolve or wipe from tape to live, from live to tape, film to tape, or tape to tape, all without splicing or waiting.

Use of the synchronizer is not confined to program production or commercials, since it makes possible synchronizing a single VTR to station sync, thus **permitting the station to cut, wipe or lap-dissolve from any program into local tape.** It also ends all danger of complaints from local advertisers about picture rollover when going into a taped commercial insert.

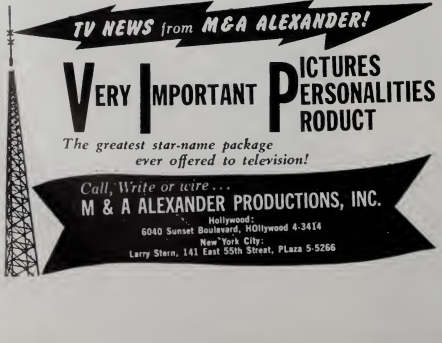
The significance of this new Ampex technique: **Videotape is now equal to the flexibility of film for all purposes.**

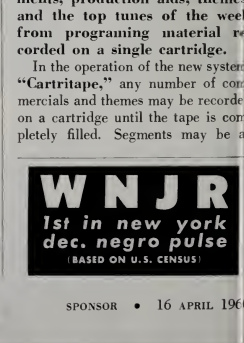
Some new RCA equipment developments introduced at the Convention:

- The **RCA Tv automation system,** to handle tv broadcasting situations ranging from a station break to round-the-clock operation, and geared to handle switching and equipment control. It's a perforated paper tape prepared when the program schedule for the day is formulated, and inserted in a tape "reader" in the station control room.
- **A new monochrome tv studio camera with a larger image 4½-inch pickup tube** for high-quality "live" tv broadcasting or tape recording copies of uniform clarity. This pickup tube is designed to play an important role in the use of magnetic tape recording producing pictures of increased resolution and better gray-scale rendition than the standard 3-inch studio camera tube.
- **A newly-developed electronic editing unit,** added to the RCA tape recorder, which, with its frame-lock module, wil lenable the tape producer to employ any of the video effects used in live tv or film production.

Gates Radio Co., a subsidiary of Harris-Intertype Corp., **has developed a new cartridge tape system designed to reproduce announcements, production aids, themes and the top tunes of the week from programing material recorded on a single cartridge.**

In the operation of the new system, **"Cartritape,"** any number of commercials and themes may be recorded on a cartridge until the tape is completely filled. Segments may be a





hort as a second or as long as 46 minutes. The unit may be stopped nd started between syllables without oticeable wow.

FILM

Official Films' new management has issued a report on the first two months of its administration. Its salient points are these:

- Overhead and operating expenses have been cut at a rate that will save $250,000 a year.
- The sales force has been revamped, making a prediction of increased sales possible.

Although Official does not expect to show a profit for the fiscal year ending in June, it does anticipate profits in coming months to balance out past losses.

Sales: Ziv-UA's *Home Run Derby* to Studebaker dealers (Price & Price) on KDKA-TV, Pittsburgh; Galles Motor (Galbe & Assoc.) on KOAT-TV, Albuquerque; Armour on KXLY-TV, Spokane; Foremost Dairies on KFDM-TV, Beaumont; Household Finance of Holyoke in Boston; KPTV, Portland; WDBJ-TV, Roanoke; WJTV, Jackson; and WCTV, Tallahassee . . . CBS Films' *Twilight Zone* to Australia (ABC) . . . Fremantle International has sold a group of films to a new station in Brasilia, the new Brazilian capital, TV-Alvorada.

More sales: MCA's *Johnny Midnight* to Chef Milani foods, Roth Packing Co., Wultex Clothing, Armour, Crosby Milling, Golden Flake (Frank M. Taylor), Liggett & Myers, Childs Big Chain Foods, R. J. Reynolds, and Amoco gasoline; also *Shotgun Slade* to Amoco, R. J. Reynolds, and Blue Plate Foods, and *Coronado 9* to Amoco and R. J. Reynolds. Individual markets and call letters were not disclosed.

Trade note: Official Film's new management reports cutting overhead and operating expenses at the rate of $250,000 annually, and is optimistic on profit chances for the second half of this year.

Programs: Morton Productions of Chicago will distribute *Ten-Twenty*, a pocket billiards competition program.

Production: Dennis M. Kennedy and **Raymond J. Christensen** have incorporated their film studios in Omaha, Nebraska, for authorized capital of $100,000.

Strictly personnel: Robert M. Weitman named tv production v.p. of MGM . . . **Worthington Miner** becomes executive producer for The Play of the Week Co., a new division of NTA . . . **Alwin D. L. Zecha** appointed Asian Sales manager of Screen Gems . . . David Sontag becomes New York program manager of CBS Films . . . **Gilbert Haimsohn** appointed production manager for Magna Film Productions of Watertown, Mass.

NETWORKS

Network tv sales: Scott Paper Co. (JWT), to sponsor a new situation comedy series, *Bringing Up Buddy*, on CBS TV, Mondays, 8:30-9 p.m.,

LUCKY CHANNEL 13

BRINGING YOU CONSISTENT SALES... through *Quality* programing



abc

WAST

delivering

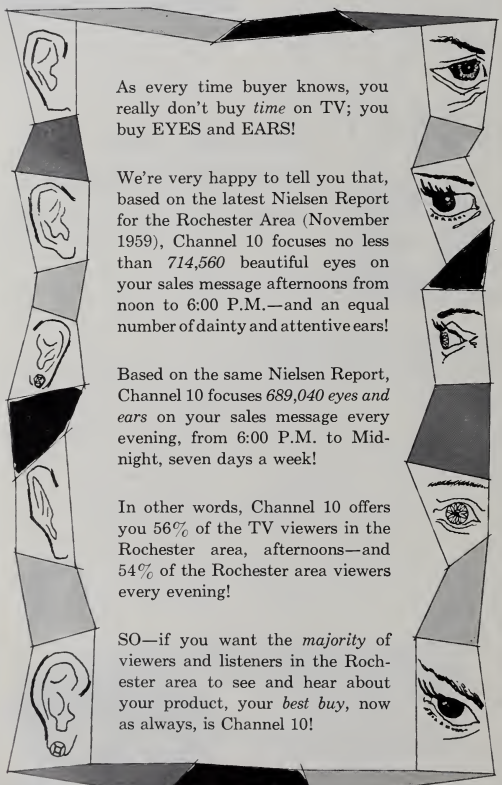
ALBANY - SCHENECTADY - TROY
AMERICA'S 29TH MARKET!

Engineered to cover Eastern New York, Western Massachusetts and parts of New Hampshire and Vermont with the ABC Network.

WAST 13

call your H-R *man*

For SALE
714,560 EYES and EARS
In the Rich Rochester Area !



As every time buyer knows, you really don't buy *time* on TV; you buy EYES and EARS!

We're very happy to tell you that, based on the latest Nielsen Report for the Rochester Area (November 1959), Channel 10 focuses no less than *714,560* beautiful eyes on your sales message afternoons from noon to 6:00 P.M.—and an equal number of dainty and attentive ears!

Based on the same Nielsen Report, Channel 10 focuses *689,040 eyes and ears* on your sales message every evening, from 6:00 P.M. to Midnight, seven days a week!

In other words, Channel 10 offers you 56% of the TV viewers in the Rochester area, afternoons—and 54% of the Rochester area viewers every evening!

SO—if you want the *majority* of viewers and listeners in the Rochester area to see and hear about your product, your *best buy*, now as always, is Channel 10!

CHANNEL 10

ROCHESTER, N.Y.

CBS BASIC (WVET-TV • WHEC-TV) ABC AFFILIATE

THE BOLLING CO., INC. NATIONAL REPRESENTATIVES EVERETT-McKINNEY INC.

next season. *Father Knows Best*, now in that time slot, moves to Tuesday, 8-8:30 p.m. in September, partly for Scott . . . **Miles Labs** (Wade) and **R. J. Reynolds** (Esty) to co-sponsor *The Flintstones*, situation comedy series to air this fall on ABC TV Fridays, 8:30-9 p.m. . . . **Block Drug** (Grey), for alternate weeks on *People Are Funny*, beginning 4 May on NBC TV and running through 7 September . . . **P&G** (Grey), for *The Jeannie Carson Show*, to bow on ABC TV Thursday, 30 June, 9-9:30 p.m.

Network tv renewals: Pet Milk Co. (Gardner), for alternate-weeks of the *Red Skelton Show* over CBS TV Tuesdays, 9:30-10 p.m., starting 27 September . . . **Carter** (SSCB), for participations on *American Bandstand*, ABC TV.

Network programing note: Barry Sullivan will star in a new half-hour Western series, *The Tall Man*, to be presented as a nighttime feature on NBC TV during the 1960-61 season.

New affiliate: KSOO-TV, Sioux Falls, S. D., to NBC TV. The station is expected to go on the air this summer.

Kudos: To *John Gunther's High Road*, on ABC TV, the 1960 Spotlight on Education award of the North American Newspaper Alliance.

Personnel notes: Carl Lindeman, daytime programing v.p. at NBC TV, promoted to v.p., for program sales . . . **Joseph Keating,** Mutual Network v.p. in charge of programs and operations, named to the radio/tv committee for the 1960 United Fund and Community Chest campaign.

RADIO STATIONS

NAB Convention sidelights:

1) **Progress, it seems, has been made in the fm field.** Operators of such stations from all over the country gave some glowing local success stories, which are significant because fm has to prove itself at the local level before it can expect to attract much national business.

2) The **National Association of Fm Broadcasters** is still very much interested in exploring further the

sibilities of **working actively th RAB** to sell the medium. But at moment, the NAFMB is holding t for selling fm as a separate entity not just as radio as RAB wants to . If this one detail can be ironed t, the fm'ers and RAB could work nd in hand.

3) Other hopeful signs for fm: **n listenership is now beginning show up in both Hooper and lse surveys.** And New York and icago agencies both sent their re-arch people to the Convention to ing back data on fm.

eas at work:

• **Spot the goof contest:** Some ,000 listeners entered the one-day ,pril Fool Goof" contest on **WIP,** iladelphia. The idea: Following a e-week air promotion, station of-ed prizes to listeners spotting each 14 intentional "goofs," irregularly aced, one an hour, for 14 hours on April.

• **April Fool stunts — contin-d: WVOX,** Mt. Kisco, N. Y., did switch and called it April Fun Day. mmick was a give-away contest for '51 Ford from a local dealer. Win-r had to guess the station's price r it—from 1¢ to $50 . . . **WING,** ayton, April fooled its audience by aying the top hits from the 1 April '59 hits-of-the-week list.

• **Welcoming committee:** To troduce a new air personality to the tening audience, **WAPI,** Birming-m, staged a party for him at the rport, attracting some 5,000 Ala-mans. Station aired a three and e-half hour broadcast direct from s remote unit parked at the airport. ith all the personalities sharing the c. honors, and with a local high hool band filling in the background usic.

• **An unusual source of ad evenue: KPHO,** Phoenix, is com-ying with the FCC edict requiring ations to identify donors of records rnished for program use, but with is added feature: station sold the ore than 30 such announcements r day to a local real estate dealer.

WNJR
1st in new york dec. negro pulse
(BASED ON U.S. CENSUS)

The purchase comes to more than 200 announcements per week at the rate of $35,000 a year.

Station acquisitions: KNGS, Hanford, Cal., to John Cohan, president of Salinas Broadcasting Co. (KSBW-AM-FM-TV, Salinas; KSBY-TV, San Luis Obispo) and owner of KVEC, San Luis Obispo, for $360,000, brokered by Hamilton-Landis & Associates . . . **WAPL,** Appleton, Wis., to the John Dixons of Rockford, Ill., for $163,000.

Thisa 'n' data: KFI, Los Angeles, will air the Dodger games for Dual Filter Tareyton, Roi-Tan Cigars, and the Union Oil Co. of Southern Cal. . . . **R. Peter Straus,** president of WMCA, New York, has been appointed chairman of the over-all committee for Deborah Hospital Month in May . . . Anniversary note: **WOW,** Omaha, last week celebrated its 37th birthday.

Kudos: KEWB, San Francisco, win-

(Please turn to page 68)



For every 10 "food dollars" spent in Indianapolis Trading Area . . . there are $13 spent in its Satellite Markets.

Call us . . . find out *why* this big Mid-Indiana television market is different!

where else will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself . . . or such a widespread area covered by just *one* station with no overlapping basic affiliates of the same network!

WFBM-TV dominates Mid-Indiana, because it is the *only* basic NBC outlet penetrating this market. N.C.S. No. 3 confirms these facts . . . and we'll back this up with county-by-county retail sales figures for market planning. Let us show you how to test regional marketing ideas with amazing results.

America's 13th TV Market
. . . with the only basic NBC coverage of 760,000 TV set owning families.

Indianapolis—Major retail area for 18 richer-than-average counties 1,000,000 population—350,600 families *with 90% television ownership!*

11 Satellites—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Danville, Illinois • Peru • Logansport • Kokomo.

Represented Nationally by the KATZ agency

CHANNEL 6 WFBM TV INDIANAPOLIS
11TH YEAR OF LEADERSHIP


SURE
every time buyer
reads
SPONSOR
SPONSOR

BUT FOR EVERY TIMEBUYER THERE ARE TEN OTHER DECISION MAKERS BEHIND THE SCENES WHO READ SPONSOR AS WELL

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR

sells the TEAM that buys the TIME

WRAP-UP

(*Continued from page 65*)

ner of the "Public Interest Award" of the National Safety Council . . . To **WINS,** New York, a certificate in recognition of its cooperation with the fire department from Mayor Robert Wagner . . . To all **Oklahoma am and fm stations,** a tribute from the Governor for its contributions to the communities, in honor of Radio Month.

Station staffers: Robert Hoth, promoted to executive v.p. of Public Radio Corp. (KIOA, Des Moines; KBKC, Kansas City; and KAKC, Tulsa) . . . **David Gordon** and **Read Wight,** to v.p.'s of WPAT, Patterson, N. J. . . . **Victor Simon,** to general manager, and **Frank Sanzo,** to sales manager of KMGM, Albuquerque . . . **Sumner Pearl,** to sales manager of WFYI, Garden City, L. I. . . . **Fred von Hofen,** to head national sales at KOL, Seattle . . . **Al Grosby,** to sales manager of WYSL-AM-FM, Buffalo . . . **Jim Uglum,** to manager and **Ron Titus,** to sales manager of KUTT, Fargo . . . **Michael Drechsler,** to director of sales promotion for WKNB, Hartford . . . **Don Gilman,** to account executive with KOIL, Omaha . . . **Dan Milliken,** to account executive at WCKY, Cincinnati . . . **Frank Armstrong,** to assistant national sales manager of WDIA, Memphis.

REPRESENTATIVES

The only re-shuffling of station representation at the NAB Convention:

1) The Todd Storz New Orleans station, **WTIX,** to **Robert E. Eastman.** This move eliminates Adam Young from the Storz lineup completely.

2) But **Young** did pick up, **WXIX-TV,** Milwaukee, which was formerly repped by Gil Perna.

Indication of spot growth in the midwest: PGW is opening an office in St. Louis. With this move, St. Louis now has a full house, with every major rep firm in business there.

According to a survey by Edward Petry & Co., its represented radio and tv stations donated more than $22.6 million in time and talent to public service during 1959.

The largest single total for any of the public service categories was the $2.9 million contributed to Civic Groups. Religion was the second largest beneficiary and projects of the Advertising Council, the third.

During 1959 the survey shows that on the average the Petry-represented stations contributed more than 1,000 announcements a day, a total of 389,706 for the year. These same stations also planned, broadcast and telecast 45,994 public service programs last year—nearly 900 public interest shows per week.

Rep appointments: The McLendon Corp.'s WYSL, Buffalo, to **Daren F. McGavren Co.** . . . WCUM, Cumberland, Md., and WEEZ, Chester, Pa., to **Philadelphia Spot Sales** as a regional rep . . . WEAN, Providence, to **Kettell-Carter,** Boston, as New England rep.

Rep appointments — personnel: Pete Watkins, to the New York sales staff of PGW . . . **Peter Prine** to the New York sales staff of Broa cast Time Sales . . . **Joseph Payn** to the tv department in the New Yo office of the George P. Hollingbe Co. . . . **John Rohrbach, Jr.,** to t sales staff of NBC TV Spot Sales Central Division . . . **Don Saracen** to assistant sales manager of Bla TV, Chicago.



TV STATIONS

Tv Personal Interviews, Inc., w go into the field 24 April for planned week of interviewi that will cover all network nigh time programing.

In the second of its surveys, T will conduct personal interviews the room where tv is being viewe while the program is on the air. T sponses are observed and record as they occur on special IBM Po A-Punch cards.

What the TPI data will cover: d gree of viewer involvement in t program; audience composition; a dience exposure to other mediu advertising awareness of viewer brand usage; number of sets-in-u and the like.

(For TPI story, see page 42.)

All out for color: KMTV, Om ha, and the Sidles Co., a RCA c tributor, this past week **telecast full day (17 hours) in full colo** The campaign followed a week-l promotion with a heavy Sidles s tv schedule and a tie-in for the lo color set dealers to remain open the day of the telecast.

Ideas at work:

• **A mapped-out promotio** Capitalizing on the current inter in world affairs, **KGLO-TV,** Ma City, Iowa, offered a World Affa News Map to viewers for 25¢. S tion ordered some 2,500 copies of t map but was swamped, in three wee with 6,000 requests.

• **A meeting of the media:** E ecutives of the home office of **Foster & Kleiser** outdoor adver ing company in San Francisco a agency figures dealing with the fi recently attended a luncheon given Metropolitan Broadcasting Corp. its New York station, **WNEW-T**

a gesture of thanks to the many
le attending the session, F&K
e up a special painted billboard
placed it at an outdoor location
ie heart of the advertising agency
ict. It read: "Thank you for at-
ing the WNEW-TV party" and
l all the names of those present.

Ballet has its day on tv: **TV,** Omaha, recently televised a *With Dancing* half-hour spon-
d by the Ballet Theater of Omaha.
idea: Elfi Hosman, operator and
uctor at the Theater wanted to
Omahans about ballet and felt
best way to do it was to have her
ls appear on a tv show. Result:
school has since received appli-
ons for enrollment. According to
tation, Mrs. Hosman is "so pleased
the results that she's consider-
a ballet series on KETV this
'

Joining forces: In an unusual
oach to an unusual problem, ra-
and tv in the Lexington market
BIG, WKYT-TV, WLAP,
EX-TV, and **WVLK)** got to-
er to tell the story of the Cen-
Kentucky area to the industry.
reason: Since Lexington and
ral Kentucky are comparatively
in terms of miles to Cincinnati
Louisville, the area stations felt
were not being considered as a
rate market. So the stations, over
riod of nine months and with the
eration of the Chamber of Com-
ce created a national campaign
all attention to the isolated situa-
existing in Lexington.

sa 'n' data: KOB-TV, Albu-
rque, recently hosted official open-
ceremonies for its new $100,000
ios . . . Business notes: The
tern Regional Ford Dealers pur-
ed, for the 26-week baseball sea-
the *Meet Your Giants* tv package
duced by **Franklin Mieuli & As-**
ates . . . General Lifeco & Safeco
rance Companies of America
le & Weber) will sponsor the
eral Sports Newsreel which will
ediately follow L.A. Dodger
es on **KTTV,** Los Angeles . . .
los: John W. Kluge, president
chairman of Metropolitan Broad-
ng Corporation, received the Ad
of Washington, D. C.'s Award
chievement for "outstanding con-
ations in the field of broadcast-
'

test
this
perfect
combination

Open

the Southern California Market

More and better radio penetration . . . and for less money, too!

The John Poole Broadcasting Company combines two powerful facilities, KBIG and KBIQ (FM) . . . separately programmed to increase sales impact, at a special combination discount!

Ask your KBIG, KBIQ or Weed Representative for details.

740 KC KBIG

104.3 MC KBIQ (FM)



John Poole
Broadcasting Company, Inc.
6540 Sunset Boulevard
Los Angeles 28, California
HOllywood 3-3205

National Representative: Weed Radio Corp.

NEW TV DATA

(*Continued from page 43*)

broken down by region.

• National tv ratings plotted on large chart (see portion reproduced on page 43). Covers all prime time net shows, broken down among eight criteria, including age and sex, percentage tuned to all and less than all of the show, percent of all households, with or without tv, watching, in addition to the more conventional audience share categories.

From here Sindlinger moves into study of the characteristics of each program's audience. Its series, known as "Household Characteristics by Tv Program," encompasses ratings broken down as to household income, age and occupation of household head, location of household by market size, size of household, number of tv sets owned, and ownership of color tv. The research firm computes characteristics on an individual as well as household basis, examining in-home, out-of-home and color tv viewers in terms of age and occupation by sex, and age by household income. These characteristics rating reports are published quarterly, based on the first eight weeks of interviewing for each quarter. Each program's characteristic rating will be based on a sample of over 9,600 tv homes.

Here's an example of the difference a charactertistic rating can make.

One Sindlinger client with a multi-million dollar investment in a tv program had reason to be concerned over his 15.3 average minute household rating. On closer examination, however, it was found that among his best potential customers—the $5,000 to $7,500 income group and the clerical, sales, craftsman and foreman group—his charactertistic rating is 19.5. Furthermore, within the household head age group of 35 through 44, which buys half of the sponsor's product, the rating turned out to be 21.4 among females and 19.9 among males.

On a custom basis, Sindlinger evaluates what would happen to a specific program were it to change timeslot and face other competition. Other custom services: product use by program viewers; plans to buy by program viewers; sponsor identification by program viewers, and exposure to specific combinations of media by program viewers.

Tv and radio NEWSMAKER



Robert A. Schmid has been appointed ecutive v.p. of the Headley-Reed Co. H be in charge of station development, h quartered in New York. Schmid joined rep firm as v.p. in January, 1959. P to that time he was, for eight years, and member of the board of director RKO-General. Previously, he held a s lar position at Mutual. Schmid is ow of WESC, Greenville, S. C. Also appointed: I. N. Hardinghan senior v.p. and general manager. He joined Headley-Reed in 1



Donald C. Kamin has been appointed Midwest sales manager for Storer Broadcasting Co. An experienced broadcast salesman, he joins Storer after five years of service with the Katz Agency in Chicago where his duties called for the national representation of several Storer stations. Prior to that, he was a radio salesman for the George P. Hollingbery Co. in Chicago. Kamin was graduated from Northwestern University where he jored in business administration. He served two years in the Ar



Richard H. Close, director of NBC S Sales, has been elected v.p. He's b active in the spot sales division for m than 20 years, having joined NBC in 1 as a page. His posts since then inclu supervisor of national spot sales tra sales service manager for NBC o&o's r represented stations, and account execu in national spot sales. Close also manager, national spot sales: Eastern sales manager for radio, t tv; and national manager for represented stations. NBC Spot Sa



Worthington Miner, who developed and produced such programs as *Studio One, Toast of the Town, Medic,* and *Frontier,* has been named executive producer of The Play of The Week Production Co., a new division of National Telefilm Associates. (David Susskind will continue his relationship with the series on an individual play production basis.) Miner's career in the theater started in 1925. He became manager of program developm at CBS TV in 1939 and later moved to NBC TV as exec produ



There's More Than One Side to KERO-TV, Bakersfield.
It's the one and only advertising medium that spreads over the whole of the Southern San Joaquin Valley, all five rich-living counties of it.

KERO-TV
BAKERSFIELD

CALIFORNIA'S SUPER-market

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

SEAL OF GOOD PRACTICE

A TRANSCONTINENT STATION

CHANNEL 10

The seller's viewpoint

Do you really know your customers? Do you really like them? According to Ted Smith, manager of the Detroit office of Adam Young Inc. and Young Television, these are two of the most deeply significant questions any seller or marketer of national advertised products should ask himself. Here is a highly provocative argument for radio that doesn't depend on ratings, charts or coverage areas. How about your own "Seller's Viewpoint"? Get that gripe or question off your chest and send it in today. Just make it a straight-from-the-shoulder talk to SPONSOR *readers—in not more than* 500 *words.*



WHO BUYS YOUR CAR, MISTER?

A few weeks ago, when a new decade was only eight days old, a dynamo called Whit Hobbs came into this city, and delivered a speech at the Adcraft Club. If you didn't hear this man, you missed something that could be pretty important to you in this next ten years. In fact, if you don't adopt some of Mr. Hobb's philosophies—whether you get them from him, or someone else—the consequences could be grave.

Mr. Hobbs had nothing to say—but common sense. He is a creative copy director of BBDO, and, quite naturally, spoke as a copy man. In doing so, he proved conclusively that copy, sales, marketing and research are forever welded —that the good is based on logic, truth, fact, and originality; and the bad, on whim, deception, half truth and sameness. On the latter point, he dwelt quite a while. He spoke of the halcyon days, "Before I went grey—*all over.*" He spoke of the dead, laden feeling one gets from an over-saturation of unoriginality in advertising today.

Most of all, he *implored us to learn to like our customers.* He urged us not to over estimate our customers and *not* to under estimate them—but to learn to like them.

And so I say: who buys *your* car, mister?

Is it a special type of person, as some people would have me believe? Is it someone who has never erred in the eyes of the law, beyond a parking ticket donated by an over-zealous cop while the recipient was in church?

Or is it simply a person *old enough to drive*, who happens to have the required downpayment?

Not long before coming here last September, I had occasion to chat with an agency man in New York. The agency handles Rolls Royce, and we were discussing the already classic advertisement that is headed—"$13,500." "There was a reason for that ad," he explained. "You see, even though we have production limitations that Detroit does not have, we want to keep orders out in front. True we placed the ad in such mags as *New Yorker,* because felt that these readers would more likely have the kind money we are talking about. We didn't really care, h ever, whether the customer bought the magazine, or whe er he picked up a copy in a streetcar or a dentist's of The important consideration was that he should have cess to $13,500."

The person who buys your car does not often read *New York Times.* He does not read *Saturday Review* ve often. He does not see many Broadway productio though he does buy the records of the musicals. He h these, because he does listen to the radio, and he h these records pretty often. If you want to talk to t man, you can talk to him every day, *on the radio.*

Is he listening to a special kind of radio?

Yes, he is. He is listening to the very special kind of dio that reaches out and offers a handshake and says, want to be your friend." For in the simple philosophy offering the hand of friendship can be found the ke the dramatic rise in popularity of the modern radio s tion. The old line stations which have continued dominate a market have done so because they adopted policy of talking to, not at their listeners. And in pra cally every one of these cases, you'll find that their do nation lies mainly in peak traffic hours, when they are facing life with Portia. When, in fact, they are providi for short periods of time, the kind of music and serv that the leading independents and semi-independents vide all day, all night long.

Modern radio isn't new—it's damned nearly ten ye old, as a nationwide recognized established entity. So the next decade, starting right now, it will be wise for to get to know this fellow.

I urge you: get to know him now. After all, he bu your car—mister.

THIS CAPTIVE AUDIENCE IS TRYING TO REACH YOU!



Help forge the only link with freedom that 76 million satellite captives have—support Radio Free Europe

Leaders of the broadcasting industry—men like Goldenson, McGannon, Sarnoff and Stanton—are today urging you to help tell the truth to the audience that needs it most. Use *your* programs, *your* voice to back up your Radio Free Europe colleagues. Seldom has American broadcasting had such an opportunity to help sustain *free* broadcasting throughout the world. Your RFE kit contains all the radio and television materials you need to do a complete job.

What Radio Free Europe is

RFE is a privately supported network of 28 transmitter and relay stations broadcasting to *76 million* captive peoples in Poland, Hungary, Czechoslovakia, Bulgaria and Romania. It is on the air up to 18 hours a day reaching this vital, truth-hungry audience.

Why RFE is important

Without broadcasts like those of RFE, the captive peoples of satellite countries would never know the truth about the outside world. It gives moral sustenance to those nations which have traditionally loved freedom. During the Special Campaign period, April 24—May 8, please give Radio Free Europe your all-out personal support.

Broadcasters for Radio Free Europe

SPONSOR SPEAKS

The convention in retrospect

A big convention, chock full of meetings, speeches, socializing presentations, plans, and parties, is always difficult to see in proper perspective.

By now, though, most of us who attended the NAB's 38th annual convention at the Conrad Hilton, have had a chance to return home, unpack our luggage, review our notes, and think through what we saw and heard in Chicago.

What single impression remains most vividly?

Many NAB members and associates with whom we talked seem to feel that this was a very "quiet convention."

It is true that there were comparatively few, if any, fireworks. There were many interesting and professionally planned meetings. These were some exciting new technical exhibits by RCA, AMPEX, Collins, Gates, GE, and others. There were challenges, such as those advanced by RAB's Kevin Sweeney, at the radio session. There were thoughtful reports on the Tv Code by Don McGannon, and the TIO by Lou Hausman. There was a moving tribute to Hal Fellows by Frank Stanton.

But to us the one most significant speech at Chicago was delivered quietly, and forcefully, by the NAB's Broadcaster of the Year, Clair R. McCollough.

Clair, in his keynote address, called for "intensive self-inspection" by every NAB member, in three areas of activity —"Our trade practices, our performance before the public, and our national association."

He was most specific and most pointed in enumerating "the fundamental ills of broadcasting . . . rate manipulations, trade deals, downgrading the competition in our own media."

Said McCollough, "Until we cure them . . . and we can only cure them individually, we run the continuing risk of loss of advertiser confidence . . . and public confidence."

To those outside the industry, it may seem surprising that Clair ranks this problem as even more serious than broadcasting's more publicized ills.

But those who know the record of this industry statesman know that he speaks from deep, mature experience when he calls on the industry to take an inventory of its business practices, and to undertake the job with "courage, determination, a high sense of business values, and a goodly amount of moral rearmament." We agree with his analysis.

10-SECOND SPOTS

Slogans unlimited: KOMO-T Seattle, is promoting via auto bum stickers. Sample stickers: "Made Disneyland by Mickey Mouse"; "B in Chicago by the Untouchable "Made in Detroit by the Th Stooges"; "Built in Mule Sk Texas, by The Rebel"; "Protected Robert Taylor's Detectives"; "M in Mukilteo by The Real McCoys.

Like a boid: From a WINS, N York, press release—
"Can your dog sing? If he can, t WINS is looking for this v genius."
He not only sings; he takes pay

Elephant boy: With only $50 in poke, an adman went to the psyc trist.

"For $50," said the psychiat "I'll answer two questions. Ph your problem so two questions solve it."

After considerable thought, the man asked, "Is it all right for m marry an elephant?"

"Of course not," said the psyc trist. "Society would not allow It wouldn't work out. I see no but trouble ahead in such a unio forget it. Now, what's your se question?"

Asked the adman, "Do you k anyone who'd like to buy an ov engagement ring?"—Carl de WBZ, Boston.

Sugar-coating: Oscar Levant his doctor won't let him watch Chevy *Dinah Shore Show* o count of his diabetes.

Backfire: In his daily "M Street" contest for listeners in Pittsburgh, Pa., area, WCAE pe ality Tommy Shafer made his announcement: "Anyone living Money Street I'm about to nam gardless of borough or hamlet, call. First one in is the winner. Money Street is Railroad Ave. Winner was Mrs. Aretha Jones, Railroad Ave., Tallahasse, Fla. was visiting in Pittsburgh.

Like real: Hear about the conventioneer who tumbled in hotel bed about 4 a.m., dream swallowed a snowball, and morning his pillow was gone?



PROOF:

WSJS Television's *City Grade* coverage saturates fourteen cities, each with over 6000 population, in North Carolina's biggest Metropolitan market. These fourteen cities are located in the rich industrial Piedmont—North Carolina's first market buy with WSJS Television.

*



WSJS television

Winston-Salem / Greensboro

MST

NBC

CHANNEL 12

Headley-Reed, Reps.

WHEELING: MAJOR TV MARKE

One Station Reaching The Booming Upper Ohio Valley

No. 18
WTRF-TV Image Series
TOYS

The Louis Marx Company of Glendale, West Virginia *(8 miles south of Wheeling)* is a 15 million dollar Wheeling area industry producing steel and plastic toys, anything from a complete Ben-Hur Set to a Cape Canaveral Missile Base. In this 36-county market where nearly 2 million people earn over a 2½ billion dollar spendable income, Marx Toys employs 1000 people and dispenses a 4½ million dollar annual payroll. *People who earn are people who spend . . .* Marx employees typify the folks who comprise the big and buying WTRF-TV audience. Are these folks getting your message . . . are you ringing up sales in the 7500 retail outlets here?



WORLD'S LARGEST TOY MAKE

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEdar 2-7777.
National Rep., George P. Hollingbery Company.

316,000 watts NBC network color

WHEELING 7, WEST VIRGINIA

wtrf tv

reaching a market that's reaching new importance!

23 APRIL 1960
40¢ a copy • $8 a year

NATIONAL BROADCASTING COMPANY
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



SPECIALIST IN SPOTS

KOB-TV	Albuquerque	WNEW-TV	New York
WSB-TV	Atlanta	WTAR-TV	Norfolk
KERO-TV	Bakersfield	KWTV	Oklahoma City
WBAL-TV	Baltimore	KMTV	Omaha
WGR-TV	Buffalo	KPTV	Portland, Ore.
WGN-TV	Chicago	WJAR-TV	Providence
WFAA-TV	Dallas	WTVD	Raleigh-Durham
WNEM-TV	Flint-Bay City	WROC-TV	Rochester
KPRC-TV	Houston	KCRA-TV	Sacramento
KARK-TV	Little Rock	WOAI-TV	San Antonio
KCOP	Los Angeles	KFMB-TV	San Diego
WPST-TV	Miami	WNEP-TV	Scranton-Wilkes Barre
WISN-TV	Milwaukee	KTBS-TV	Shreveport
KSTP-TV	Minneapolis-St. Paul	KREM-TV	Spokane
WSM-TV	Nashville	KARD-TV	Wichita

Get the best coverage for your advertising dollars. Follow the lead of hundreds of alert national advertisers . . . who are spotting their TV advertising where it works most effectively—on these great stations.

Television Division
Edward Petry & Co., Inc.
The Original Station Representative

ARE SPOT CARRIERS FAIR TO SPOT TV?

Next season will see new high in network video participations The reps are worried

Page 35

Bristol-Myers has 'old-style' tv headaches

Page 38

D.j. hath charms to soothe the savage beast

Page 40

A SPONSOR plan for a federated NAB

Page 42

DIGEST ON PAGE 4

THE QUALITY TOUCH





radio & television · dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

There are no short cuts to quality, as evidenced by the beautiful prints produced by the age old process of stone lithography.

Neither are there short cuts in the building of a quality image so precious in the operation of today's better radio and television stations.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative


buy St. Louis a la card*
KTVI RATE CARD
...your lowest
cost per thousand
TV buy in St. Louis
KTVI
2
BLAIR-TV
Amid the floral beauty of
Forest Park's JEWEL BOX
KTVI
CHANNEL
ST. LOUIS
Represented
nationally by
BLAIR TV

WSIX·TV

Tops Them All In The Nashville Area

LEADING IN . . .

6 out of TOP 10*

3 out of TOP 5 SHOWS

*Source: Jan. 1960 Nielson Report

★ **WSIX SELLS WITH TOWER HEIGHT**

2049 ft. above sea level . . . none taller permitted in this area by CAA.

★ **WSIX SELLS WITH POWER**

316,000 powerful watts . . . maximum — permitted by FCC.

★ **WSIX SELLS WITH EFFICIENCY**

Maximum coverage and low cost per thousand make WSIX-TV your most efficient buy in the rich Middle Tennessee, Southern Kentucky, Northern Alabama TVA area.

(X) CHECK THESE FACTS:*

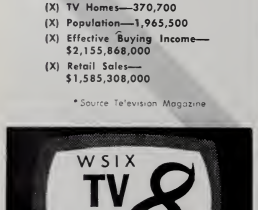
(X) **TV Homes—370,700**

(X) **Population—1,965,500**

(X) **Effective Buying Income—$2,155,868,000**

(X) **Retail Sales—$1,585,308,000**

*Source Television Magazine



TV 8 LAND OF THE CENTRAL SOUTH

Represented by: Peters, Griffin, Woodward, Inc.

© *Vol. 14, No. 17* • **23 APRIL 1960**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Are network spot carriers fair to spot tv?

35 Evidence of a trend slowly developing for several years turns up force. Here SPONSOR explores opinions about its effect on the indu

Bristol-Myers' old-fashioned headache

38 Ad Director Whittaker has old-style sales and cost headaches, rat than new Washington-originated jitters suffered by some drug adv

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More than one president for NAB?

42 With the industry search for a successor to Hal Fellows, SPONS 11-year-old proposal for a federated NAB gains new broadcaster supp

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45 Dealer enthusiasm on Dauphine's sure-footedness sparks giant wi promotion spearheaded by sponsorship of CBS TV's *Winter Olym*

Ghost audience stuffs ballot boxes

47 Getting socked with a zero rating is no joke to a small radio sta like WZIP, Cincinnati. Here's how it fought back and reversed th

Higbee's night radio jackpot

48 This Cleveland department store buys two three-hour night music s taculars per week and hikes its record sales to home radio audi

$70 in merchandising reaches 100,000 homes

49 To promote *This Man Dawson*, WAST (TV), Albany, enlisted hel Armour & Co., gained maximum exposure with minimum cash ou

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A NEW RIGHT ARM



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Offices in principal cities . . . representing:

WBZ-TV Boston • WJZ-TV Baltimore • KDKA-TV Pittsburgh

KYW-TV Cleveland • KPIX San Francisco

Everywhere we go . . .



they know

WALB-TV

is the

exclusive

NBC station

in South Georgia and N.W. Florida!

- Serving over 750,000 people with over $739 million spendable income.
- New 1,000 foot tower, 316,000 watts power.
- Grade "B" coverage area includes Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.

WALB-TV

ALBANY, GA.
CHANNEL 10

NBC

Represented nationally by
Venard, Rintoul & McConnell, Inc.

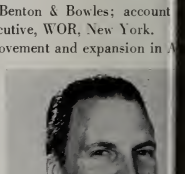
In the South by James S. Ayers Co.

NEWSMAKER of the week

ABC Radio is setting its sights on the 'young marrie market. Under the leadership of Robert R. Pauley, ne appointed vice president in charge, ABC plans expan program service with this youthful group, "forsaken by other networks," as Mr. Pauley puts it, primarily in mi

The newsmaker: Robert R. Pauley has been named v president in charge of the ABC Radio Network, succeeding its for head, Edward DeGray. Mr. Pauley has served as eastern sales ma ger since March, 1959. He joined ABC Radio in October, 1957 account executive. Earlier assignments: account executive, C Radio; associate account executive, Benton & Bowles; account ecutive, NBC Radio, and account executive, WOR, New York.

Mr. Pauley foresees extensive improvement and expansion in A Radio program service within the new emphasis on the youthful audience. "We have no intention of bypassing other segments of the populace," he explains, "but in so far as it's compatible with affiliates, advertisers and the other listeners, we do plan an orientation in the direction of youthful tastes."



Robert R. Pauley

More will be known as to specific steps to be taken in pursuit of the young marrieds after the Affiliates Advisory Board meeting scheduled for early May. Mr. Pauley anticipates a welcome reception for the new approach an affiliates, because, as he sees it, the programing most of them velop on their own falls into a similar category.

In outlining company policy Pauley states. "ABC Radio will st to give the advertiser true value for his dollar, supported by st effective merchandising but without gimmicks. Advertisers are ti of the gimmick and it does nothing for the listener. Radio's true v can stand on its own."

ABC Radio is currently averaging about 36 hours of program per week, 22 of which are commercial. Under the new regime number is going up. In announcing Mr. Pauley's elevation, Am can Broadcasting-Paramount Theatres president Leonard Golde stated, "ABC is in network radio to stay, and we plan to expand programing service to the millions of Americans to whom netw broadcasts are a daily necessity."

The new ABC Radio head received his M.B.A. from Harvar 1951. He is a member of RTES, the Harvard Club of New York New Canaan, Conn.; the Empire State Society.

NEWSMAKER STATION of the WEEK

WNOR NORFOLK VIRGINIA appoints EASTMAN

WNOR

THE TIDEWATER AREA'S ORIGINAL FULL TIME INDEPENDENT STATION HAS..

- More local advertisers than any other Norfolk station. (52% more local business than next station).
- Record of superior sales performance (list of local advertisers average 5½ years on WNOR).
- Exclusive radio advertising franchise with many local clients. (⅓ of all local advertisers use WNOR exclusively).
- Community-oriented personality salesmen (Warren Hull, Jerry Joiner, Bob Kalomeer, Paul Hennings, Bruce Miller, Bryce Bond, Dan Steele).
- Award winning news department (Associated Press Award for coverage of segregation issue).
- Exclusive coverage major league night baseball.



Jack Harris, Vice President and General Manager.

Warren Hull, Vice President Public Relations

robert e. eastman & CO., inc.

representing major radio stations

NEW YORK:	CHICAGO:	SAN FRANCISCO:	DALLAS:	ST. LOUIS:	LOS ANGELES:	DETROIT:
Madison Avenue York 22, N. Y. za 9-7760	333 N. Michigan Ave. Chicago, Illinois FInancial 6-7640	Russ Bldg. San Francisco, Cal. YUkon 2-9760	211 North Ervay Bldg. Dallas, Texas RIverside 7-2417	Syndicate Trust Bldg. 915 Olive St. St. Louis, Missouri CEntral 1-6055	Taft Building 1680 N. Vine St. Hollywood, Cal. HOllywood 4-7276	Book Building Detroit, Mich. WOodward 5-5457

VOIC



"As long as there is a voice, there is hope . . ." Since World War II, the Voice of America has been the voice of freedom and truth and hope for peoples of the world.
And for these past 18 years, the Crosley Broadcasting Corporation is proud to have played a part in this Voice of America. Since 1942 Crosley has operated 6 transmitters near Bethany, Ohio, as a link in the Voice of America, International Broadcasting Service of the United States Information Agency—helping to beam broadcasts in 37 languages to countries of the globe.

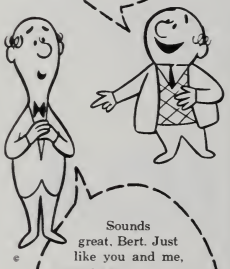
OF AMERICA

This is one of the many public services of the Crosley Broadcasting Corporation, whose principle has always been that its WLW Radio and TV Stations must give endless service to their communities.
And thru cooperation with the Voice of America, it is service to the community of the world.
This is our pride and our privilege.

WLW-I Television Indianapolis
WLW-D Television Dayton
the dynamic WLW Stations
WLW-C Television Columbus
WLW-T Television Cincinnati
WLW-A Television Atlanta
W L W Radio

Crosley Broadcasting Corporation,
a division of *Avco*

Attention advertisers! Piel's Beer is sponsoring INTERPOL CALLING, starring Charles Korvin as Inspector Paul Duval on New York's WPIX, Sunday nights at 10:30. Now Interpol's story, which the public has been reading about in Reader's Digest and other magazines and newspapers, comes to television . . . presented by Piel's.



Sounds great, Bert. Just like you and me, INTERPOL CALLING and Piel's make a sure-fire selling combination. And if I may make one small pun, both Duval and Piel's always keep their heads . . . in any situation.

'INTERPOL CALLING'

the new television series that Bert, Harry, Blitz-Weinhard, Pfeiffer's, Labatts, Miller High Life, Santa Fe Winery and so many other kinds of advertisers are buying, buying, buying!

I T C

INDEPENDENT TELEVISION CORPORATION

488 Madison Ave. • N. Y. 22 • PLaza 5-2100

ITC OF CANADA, LTD.

100 University Ave. • Toronto 1, Ont. • EMpire 2-1166

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Far - Reachin



Today's the day



our schedule starts on



Must be nearly time for lunch.

More than a few adver have been pleasantly surp by SIX's far-reaching e One reason is the pro dominance we have maint for 6 straight years. See Weed TV man about it.

WCSH-TV

6 NBC for PORTLAND MAINE

MAINE BROADCASTING SYS

WCSH-TV 6, Portland WLBZ-TV 2,
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio,



...in Cleveland, particularly

A spot announcement on WHK is the only way she can get through to him now. For she's not the only one who's overboard. He is, too—overboard for Metropolitan's brand of news, service and showmanship which rescued WHK from the deep, and brought it Cleveland's second largest* radio audience. Is your product in competition-infested waters? S.O.S. Blair, or General Manager Jack Thayer. Just call EXpress 1-5000.

Cleveland **WHK**
A station of the Metropolitan Broadcasting Corporation

LISTENING HABITS HAVE CHANGED!

Concentrate in

JACKSON, MISS.

Did you know?

LEADING THE SOUTH

in . . .

General Business Gains

Bank Activity Increase

Retail Sales Performance

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY

by John E. McMillin

Commercial commentary

Sons and lovers in Chicago



The lights in the Grand Ballroom of the Conrad Hilton went dim, and suddenly in the back of the hall there rose the hubbub of a hundred valkyries.

Then, as heads craned to see if Bob Kintner had invaded the joint and was trying to pull out Ollie Treyz' hair, five squealing, scrawny, scantily clad cheer leaderettes came yipping down the aisles and swirled in front of the footlights.

"A-B-C-T-V," they chanted, stomping their feet and kicking their heels and wheeling in intricate rhythm patterns. "Let's have a long cheer and a tiger for dear old A-B-C-T-V."

Thus opened, with appropriate showmanship, what was to me the most dazzingly colorful session of the entire NAB convention, the ABC affiliates meeting on Sunday afternoon.

It was, by any standards, a terrific show. No sooner had the cheer leaderettes concluded their old-college-try bit and scampered off amid startled laughter and applause, than ABC swung into its success story pitch with a fresh and crackling gusto.

Julie Barnathan had put together an entirely new presentation on the network's rise-to-power charts, and I thought it had a zip and pungency that outmatched previous ABC efforts. His cartoon and Cellomatic comments on the plight of Networks Y and Z (particularly Network Z!) had the affiliates roaring with delight.

Even FCC Chairman Ford, a surprise speaker, was impressed. Recalling that he had been a commission attorney when Paramount was negotiating for the ABC purchase, he said, "Both ABC and I seem to have come a long way."

O Absalom, my son, my son

To me, though, the fun, excitement, and razzle-dazzle of the ABC presentation were somewhat obscured by what happened a little later in the program. After the network had detailed its proud history and potent plans Leonard Goldenson called on Edgar Kaiser of Kaiser Industries.

The younger Kaiser, in an emotion-charged speech, paid tribute to, then introduced, the finest dad a man ever had, Henry J. himself.

The stocky sovereign of the Kaiser empire then lumbered to the podium and paid tribute, not only to Edgar, but to "all my sons" in the Kaiser Industries.

When he had finished a stirring 20-minute address, Spyros Skouras, titan of 20th Century Fox, rose with tears in his eyes to pay tribute to the paternal-filial relationships of the Kaiser family. Then not to be outdone, he called on his own boy Peter Levathes, president of 20th Century Fox Television, to share the platform with him.

Man, we were up to our hips in fathers and sons before the afternoon was over. We wallowed in parental piety.

IN THE NEW YORK MARKET

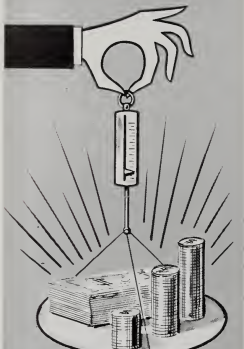
MORE INDEPENDENT RETAIL DRUGGISTS AND MORE INDEPENDENT RETAIL GROCERS LISTEN FREQUENTLY TO WPAT THAN TO ANY OTHER RADIO STATION ■ MORE DRUGGISTS AND GROCERS ESPECIALLY ENJOY WPAT THAN ANY OTHER RADIO STATION ■ MORE OF BOTH CONSIDER WPAT THEIR FAVORITE RADIO STATION ■



These are the findings of a massive qualitative study of radio listening among the independent druggists and grocers in the New York market. Commissioned by Radio Station WPAT and conducted by Bennett-Chaikin Incorporated, this singular survey proves that WPAT dominates retail listening at point-of-sale in the more than 6,000 independent pharmacies and 28,000 independent grocery stores in the tri-state area of New York, New Jersey and Connecticut. And that's only the beginning of this extraordinary story of retailer loyalty in the world's largest market. For the middle, the end, and complete information on how it can benefit your product, call or write the favorite station of Greater New York's independent retail druggists and grocers

RADIO STATION WPAT, 60 EAST 56th STREET, NEW YORK 22, MU 8-9300

EVEN SMALL SCALE BUDGETS CARRY A LOT OF WEIGHT



ON SAN ANTONIO'S

Channel 12 KONO tv

ABC Television in San Antonio... the Greatest Unduplicated Live Coverage in South Texas!

Represented by THE KATZ AGENCY

During the course of all this Old Testament-type schmalz, I kn looking across at George Gribbin, president of Young and Rubica who was sitting in the second row.

Many an agency executive grows nervous, embarrassed, upse if he thinks a potent client is publicly bathing himself in bathos.

But Gribbin is a good man. Not a shadow of doubt or embarras ment flickered across his keen and handsome features. During th Kaiser speech, he looked bright, alert, interested, respectful. He gav I thought, the finest performance of the entire day.

"Our statures touch the skies"

The reason for the Kaiser oratory and the parade of sonnies an daddies was what Henry Kaiser called "electrifying news."

ABC, 20th Century Fox, and the Kaiser companies are going, h said, to "wage the biggest, boldest battle of the coming broadcastin season. We're taking on a television giant. We're going all-out wit the new tv adventure series *Hong Kong* to win a tremendous view ing audience for the hitherto unchallenged time of 7:30 to 8:30 Wednesday evening."

In loving and colorful detail, Kaiser described "the unremittin Honolulu conferences" that had lead up this "daring announcement."

He related how Levathes had declared that for *Hong Kong*, "W must and we will use the best writing and producer skills obtainable." He told how Skouras had sent word "This is the biggest undertakin that 20th Century Fox has ever taken on! We must make good."

He repeated Ollie Treyz' statement, "We're committing ourselve to a much bigger job than when we undertook *Maverick*." And h described Leonard Goldenson's enthusiasm, "This is terrific! . . Thi is certainly a challenge to our people. We'd better pull out every stop."

He explained how the Kaiser sales departments and the Kaiser advertising agencies would apply "the old needle" to do a far, fa better job than ever before of "combining salesmanship and the power of television."

And he ended with these stirring words, "Let's together resolve to make no little plans, but bold plans to be given daring execution.

"Let's give the best to those we serve, and the best in achievement will flow back to gladden our hearts and make life truly rewarding.

"Let's see in each new challenge the opportunity to use our indi vidual talents better than before, knowing in our inner selves, as the poet wrote—

> *'We never know how high we are*
> *Till we are called to rise;*
> *And then, if we are true to plan*
> *Our statures touch the skies.'* "

No question about it, Mr. Henry J. Kaiser, in the course of a long and distinguished career, has probably never been more eloquent.

His speech rang with all the evangelical fervor of a Peter the Hermit summoning the Middle Ages to a great crusade.

His vibrant phrases were those that might be used to spark a move ment for world peace, for finding a cancer cure, or for rescuing the Holy Sepulcher from the fell hands of the infidel.

That is why I was a little startled to realize that all this passionate oratory was directed to dethroning *Wagon Train* as the rating king of the 7:30 slot on Wednesday nights.

NOW, FOR THE FIRST TIME, you can choose your brand new network show without taking a chance. All 39 spine-jolting episodes of "The Third Man", starring Michael Rennie, are completed . . . in the can. This means you, personally, can gauge the audience-holding power of any one of these half-hours—or all of them. You'll see proof positive. This is the show to thrill millions. Graham Greene's novel was a best seller. The feature-length movie was a world-wide box office smash . . . and this new TV version is the greatest of them all. You'll see how an extraordinary production expenditure of $2,000,000 has resulted in week-after-week peak quality programming. You'll be sure of your exact costs . . . no unforeseen production delays. You can audition not just a pilot but a whole year's chilling shows. Take advantage of NTA VP Berne Tabakin's unusual offer. Check one . . . check two . . . check several . . . check 'em all. You'll be making your first move in the TV game without a gamble!

9570 WILSHIRE BOULEVARD, BEVERLY HILLS, CALIFORNIA
10 COLUMBUS CIRCLE, NEW YORK, NEW YORK
A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC.

NTA

check any number from 1 to 39



1 CONFESSIONS OF AN HONEST MAN
2 SPARKS FROM A DEAD FIRE
3 DEATH OF AN OVERLORD
4 THE HOLLYWOOD INCIDENT
5 A QUESTION OF PRICE
6 THE TROUBLE AT DRILL HILL
7 THE MAN WHO DIED TWICE
8 ANGRY YOUNG MAN
9 DARK ISLAND
10 THE GIRL WHO DIDN'T KNOW
11 THE THIRD MEDALLION
12 CASTLE IN SPAIN
13 THE INDISPENSABLE MAN
14 LISTEN FOR THE SOUND OF A WITCH
15 A MAN TAKES A TRIP
16 A POCKETFUL OF SIN
17 HOW TO BUY A COUNTRY
18 AS THE TWIG IS BENT
19 BROKEN STRINGS
20 FIVE HOURS TO KILL
21 ONE KIND WORD
22 THREE DANCING TURTLES
23 THE BEST POLICY
24 AN OFFERING OF PEARLS
25 THE IMPORTANCE OF BEING HARRY LIME
26 BARCELONA PASSAGE
27 A COLLECTOR'S ITEM
28 DINNER IN PARIS
29 HIGH FINANCE
30 TOYS OF THE DEAD
31 THE MAN WITH TWO LEFT HANDS
32 THE MAN WHO WOULDN'T TALK
33 A DEAL IN OILS
34 THE TENTH SYMPHONY
35 AN EXPERIMENT WITH MONEY
36 HARRY LIME AND THE KING
37 A BOX OF EYES
38 THE WIDOW WHO WASN'T
39 DEATH IN SMALL INSTALLMENTS

1.

the place to stay



The Park Plaza Hotel situated in the heart of Toronto – the city that is the centre of Canada's rapidly expanding market.

2.



Check in ... modern suites, designed to combine comfort with practicability, ideal for that informal pre-meeting get-together.

5.



For after-business relaxation and informality the Prince Arthur Cocktail Lounge, the Long Bar, the Roof Lounge, the King Cole Room and the Plaza Room.

6.



Rest in the luxurious quiet of large, airy bedrooms, with private balconies overlooking trees and gardens – forget you are in the heart of a great city.

THE HOTEL TELEVISION/RA

4.



Satisfy the inner man with award-
nning cuisine from the world over,
served with quiet dignity amidst
the most pleasant surroundings.



The adaptable Empress Room lends
itself admirably to all your
convention requirements, and for
entertaining in the Grand Manner.

8.

THE PARK PLAZA HOTEL

Bloor Street West and Avenue Road

Toronto

The efficient yet dignified
service of this hotel has, for
he past twenty years, established
the tradition "In Toronto —
the Park Plaza of course".

Phone WAlnut 4-5471 for a
reservation that will bring you
unqualified enjoyment
without reservation.

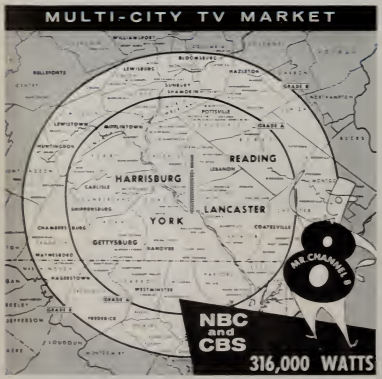
D ADVERTISING PEOPLE USE

WGAL-TV

viewers spend well and wisely



$3,871,587,000 retail sales



There's a story of sales-security for your product in this far-reaching Channel 8 market. Here are prospects with money to spend. But, more potent is the fact that station WGAL-TV delivers an audience which is greater than the combined audience of all other stations in its coverage area. (See ARB or Nielsen surveys.)

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative. The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

23 APRIL 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

What Continental Baking (Bates) has in mind as a new approach for its spot tv domain could turn out to be a significant milestone and opportunity for local live programing.

The bread-cake chain, which uses **80-90 tv markets,** last week asked the reps to find out from their stations **what types of live community programing, in addition to sports, would be available on a continuing basis.**

It's Continental's plan, after compiling this roster, to determine whether the pattern was of **sufficient scope and depth** to make it worthwhile for it to **embark on this type of sponsorship on a grand scale.**

At the rate they were asking and buying last week it should be a record May in national spot tv—at least for the top markets.

The activity in New York included: **Roi Tan** (Gumbinner); **LaPalina** (Compton); **Armstrong Tire** (Lennen & Newell); **Black Flag** insecticide (Y&R); **Popsicle** (Gardner); **Manhattan Shirt** (Daniel & Charles); **General Analine's Ansco Div.** (B&B) **Corn Product's Magnolia Cooking Oil** (Lennen & Newell).

Out of Chicago: **General Mills' Betty Crocker potato products** (Knox Reeves); **Toni,** various products including **Silver Rain** (Tatham-Laird, North, C. E. Frank), sharing the same 60 market buys, 18 weeks; **Schlitz Old Milwaukee** (Gordon Best). **Abbott Lab's Sucaryl** (Tathum-Laird) is testing in a couple markets.

With the exception of Ford and Chevrolet, **the situation is so badly scrambled in Detroit that the automotives may delay making their network tv decisions for another six-eight weeks.**

Take Buick, for instance. **It's got a compact on the way** and before it can set up plans for the big car **it has to decide on the marketing dimensions of the newcomer.**

As has been obvious, the headlong rush to compacts in Detroit has set the industry on a **new kind of competitive spin**—a situation that may produce for network tv, as well as spot, **spasmodic rather than long-range buying.**

To keep their dealers happy the manufacturers have no choice but to go on **spreading their price lines.**

Buick (McCann-Erickson) meanwhile, will unleash its radio blitz of four-second announcements in the top 50 markets.

In New York the division is concentrating on **Thursday, Friday and Saturday** with **130 spots a week spread over six stations.**

Another big one for radio coming out of Detroit: the **GMAC schedule in 135 markets which starts 28 May and runs for 16 weeks via Campbell-Ewald.** It will be saturation traffic bulletins in **20 markets** and **10 weekend newscasts** in the remaining markets. The schedule's about the same as last year.

The warm weather accounts out of General Foods have started to break for spot radio: the action this week was on **Certo and Sure-Jell (Y&R).**

Two beverages—**Instant Siesta** and **Minute Maid**—got on the what-have-you-got available list via Bates.

LaPalina (Compton) is gearing up for a midwest radio test.

Buyers for Chicago agencies last week aired a couple gripes to SPONSO SCOPE which they hoped stations would take heed of and give them a little coo eration.

GRIPE #1: In smaller markets, particularly, where a station carries shows fro more than one network, **the buyer can't be sure where or when the delayed program will run.** These stations could help a lot by finding out **who the network buyers are the agencies involved** and send them copies of the **weekly log.**

GRIPE #2: During the seasons of volume buys, when agencies and reps are busie **they have to deal a little too much with the rep's secretaries by phone.** But, as cap ble as these girls are in the area of sales service, **the buyers would rather get through t the rep's accountmen to make sure they get all the service they're entitled to.** (Y know, just to have that secure feeling that nothing's gone amiss.)

The CBS Radio o&o's will probably pull out of the RAB after Arthur Hu Hayes has gone through the formalities of resigning from the bureau's board directors.

The seven stations have been telling Hayes that they feel they haven't been getting t value they require for the **$36,000 they've been collectively putting into the RAB coffers annually.**

What these stations have in mind: **Recruiting three other 50KW's—WCCO, WB and WTOP**—allied with them via CBS Spot Sales for a jointly subsidized promotional setu

As had been anticipated, the **transfer of Burnett's Ken Eddy to the New York o fice from Chicago has created a rivalry between rep offices in the two cities.**

Availabilities from both rep ends are matched between Burnett New York and Burne Chicago but **where the New York rep offices have an advantage is this: since th bulk of spot tv buying is in New York, a New York salesman can offer more ca celled spots as they become available without having to advise the station.**

Hence Burnett New York is in a better position to improve schedules continuously.

More and more reps are resorting to this device to keep their radio statio from dealing direct with national agencies which may be entitled to the local rat splitting the station commission in half.

These reps feel that it's better to take half a loaf in connection with business placed local rates than to **lose conrol of their function as agency go-between.**

Under the proposed arrangement, after the station decided that the account is entitled a local rate, **it asks the agency to follow through with the station's rep.**

There's been a big shift just within the past three seasons in the sources nighttime program control, in the area of network tv.

Here's how this control compares in terms of percentages:

YEAR	INDEPENDENT PACKAGERS	NETWORK WHOLLY OWNED	NETWORK PARTNERSHIP	AGENCIES
1957	64%	16%	15%	5%
1960	20%	28%	52%	0%

For those who buy their chainbreaks by the rating book it's going to be qui more perplexing than usual for the early fall months: there's so much starting fr scratch on NBC TV and CBS TV's nighttime program lineups.

On NBC Friday night has been completely made over, while just a smidgeon s vives **Monday and Tuesday** nights. The latter also applies to **CBS Thursday and Frid** and you might even include **Wednesday.**

Ollie Treyz told the AB-PT board of directors last week that ABC TV was over 75% sold out at night for the fall.

The basis of Treyz' calculations: **the network's commercial minute by commercial minute count** as plotted for the fall **totals 155** and of these **120 minutes have been sold firm.**

By the way, ABC's new programing is going for about **$33,000 per commercial minute, time and talent,** to those with a small discount position, while the **holdover hour shows would cost the same contingent $3,000-$3,500 more.**

P.S.: The program price on **Disney** has gone up to **$49,000 net per half-hour.** Hence it'll take about **$2 million to cover time and talent on alternate weeks.**

This might be taken as a demonstration that Chicago-headquartered agencies with savvy New York and Hollywood media-program offices get the best deals.

NL&B (via the New York adjunct) snagged the alternate week of **Jack Benny** for **State Farm Insurance,** which calls itself the world's largest car insurance company and heretofore has been allied with pieces of **network sports programs.**

Inspiring this upgrading: if State Farm's to maintain its lead position **a program with the reputation of Benny and his ratings was imperative.**

CBS TV keeps making more and more daytime minutes available to its affiliates.

The latest gesture in that direction: effective 9 May, **all sustaining programs will be shortened to allow for 70-second station-breaks,** which makes it possible for the stations to sell **both a minute commercial and an ID.**

But as for **nighttime minutes for spot sale by affiliates, there won't be any this fall.** The stations for a while had at least two of them between 7:30-7:50 p.m.

In some quarters the "liberalization" on minutes is seen as admission by the network that **it doesn't expect its daytime business this summer to be up to snuff.**

Incidentally, a competitive network is quite confident that **ABC TV will turn down its affiliates' request for the extension of nighttime breaks to 40 seconds.**

Remember in the heydey of radio when CBS was able to pull 'em out from under NBC's nose because William Paley was quicker with the decision and checkbook?

Well, it's happening all over again in tv—this time the party with the fast I'll-take-it and payoff being **ABC TV's Leonard Goldenson.**

While Lever was negotiating for **Fred MacMurray's My Three Sons with NBC TV's** Wednesday 8:30 as the time, **ABC swept off the property and sold it to Chevrolet.**

The film series came as a saver in this respect: **Chevrolet saw the pilot of the Pat Butram show and changed its mind about sponsoring Butram.**

National Biscuit (McCann-Erickson) is staying with what it's got for **1960-61.**

And that's the **alternate week of Wagon Train,** a third of **Rawhide** and the juvenile perennial, **Sky King.**

Chalk up one that ABC TV, despite a strenuous pitch, wasn't able to wean away from NBC TV's daytime roster: Brillo.

The account has renewed for another **13 weeks (about $250,000),** taking it through **August.**

What with Dodge (BBDO) now agreeing to let it share Lawrence Welk alternate weeks, Pharmaceuticals, Inc. (Parkson) this fall will have the bulk of its billings on ABC TV.

The basic nighttime buy includes a couple segments on ABC's nighttime spot carriers. **Pharmaceuticals will also buy some daytime.**

Ralston (Gardner-GB&B) has wrapped up its 1960-61 tv network comm ments, giving it eight commercial minutes a week on ABC TV.

The weekly minute alignment, **Expedition,** 2½; **Leave It to Beaver,** 2; **Guestw Ho!,** 1½; **Stagecoach West** and **Cheyenne,** one each.

Ralston's total tv expenditure: **$10.5-11 million a year.**

Food products, and not the cigarettes, are the biggest customer at the mom of nighttime tv network spot carriers.

As broken down by SPONSOR-SCOPE, the classifications in terms of the largest num of 20-minute segments (which permits two minute-commercials over two weeks) come ou follows:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Food, beverages, candy	21	2	3	26
Soaps-toiletries	6	1	7	14
Cigarettes	8	3	3	14
Drugs	5	1	2	8
Hard goods, etc.	3	0	2	5
Gasoline	0	2	0	2
Total	**43**	**9**	**17**	**69**

(See Are Net Spot Carriers Fair to Tv?, page 35.)

Credit CBS TV with asking the highest price yet per commercial minute o nighttime series, and, to top it all, the program is a rerun.

It's the Father Knows Best series and the **price per minute, time and talent, el tive in the fall: $42,000.** Share allotted for the program: **$17,000 per 10 minutes.**

And for an advertiser to be entitled to this price he'll have to have a pretty good count going for him.

For a contrast: at ABC TV and NBC TV the commercial minute going rate for es lished shows—not repeats but **first run**—is $34-36,000.

P&G will have eight shows—adding up to five hours a week—going on work tv come the fall, an increase of half an hour over the year before.

The roster and the extent of sponsorship: **Rifleman,** all; **Real McCoys,** all; **Cap of Detectives,** all; **Peter Loves Mary,** all; **The Rebel, Wyatt Earp, Mr. Jones and Law,** alternate weeks; **Cheyenne,** two minutes a week. ABC's got them all but Peter L Mary, which will be on NBC TV.

The big tobacco six collectively spent over $135 million for time and talen all air media in 1959.

An interesting sidelight on where the money went: **network radio got about $ million, whereas spot radio garnered $13.1 million net.**

SPONSOR-SCOPE's estimates of the sextette's '59 participation in tv and radio, base net time billings from various sources plus its calculation of program costs:

ADVERTISER	NETWORK TV	SPOT TV	SPOT-NET RADIO	TOTAL
R. J. Reynolds	$25,500,000	$4,400,000	$5,600,000	$35,500,000
Lorillard	17,500,000	3,300,000	2,700,000	23,500,000
Liggett & Myers	16,000,000	2,400,000	2,800,000	21,200,000
American Tobacco	14,000,000	3,600,000	2,700,000	20,300,000
Brown & Williamson	12,000,000	6,200,000	700,000	18,900,000
Philip Morris	13,500,000	3,400,000	800,000	17,700,000
Total	**$98,500,000**	**$23,300,000**	**$15,300,000**	**$137,100,000**

For other news coverage in this issue, see Newsmaker of the Week, pag Spot Buys, page 50; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPO Hears, page 62; Tv and Radio Newsmakers, page 78; and Film-Scope, page 60.

Take four... from RCA Recorded Program Services

1234

The Automotive Sales Library

New and unique: a powerful radio commercial campaign designed to tap the largest source of local radio revenue —new and used car dealers —plus every other business associated with automobiles. In the package: over 700 lead-ins, spots, and "featurettes," including hints for car-owners, and informative sell-spots on every make of used car from 1954 through 1959.

Thesaurus Musical Library

Now in preparation: a series of 200 L.P.'s containing 2000 selections—all specially programmed for 15-minute broadcasts. These selections are the cream of the Thesaurus music library and new releases added monthly keep you right up-to-date.

The Jackie Robinson Show

An exciting new five-minute radio series starring one of the nation's most dynamic sports personalities, and his big-name guest stars (such as Ed Sullivan, Don Drysdale, and Johnny Mathis) with anecdotes of great sports events. Audition "Jackie Robinson's Sports Shots." It's available for sponsor presentation now.

Thesaurus Commercial Library

A low-cost, high-potential commercial radio service that gives local stations the big-time sound. The Library consists of commercial campaigns, station promotion IDs, singing jingles, etc., and each month new additions are made to keep you on top in the solid-selling Sixties.

RCA RECORDED PROGRAM SERVICES

New York, Chicago, Atlanta, Dallas, Nashville, Hollywood



Jack Brickhouse and Vince Lloyd, ace sportscasters, add colorful word pictures to the exclusive color telecasts of Chicago Cubs and White Sox home games over WGN-TV.



The world's most colorful station!

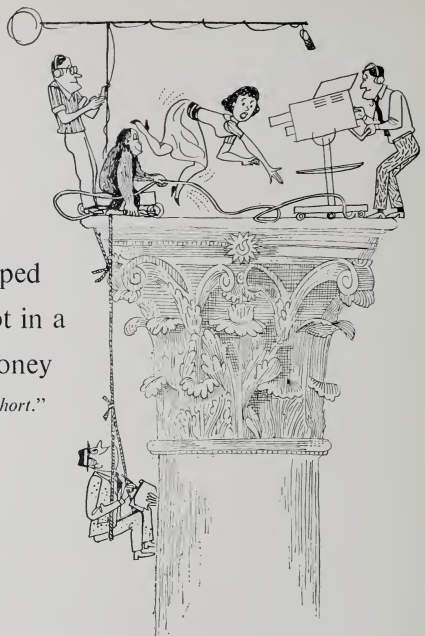
This season marks WGN-TV's 13th year of telecasting baseball in Chicago — and the only television station in the nation covering two home teams.

Beginning with the season's opening home baseball game, WGN-TV is telecasting every daytime home game of both the Chicago Cubs and White Sox (120 in all) in Color . . . becoming the World's Most Colorful Station!

Cubs and Sox home games sponsored by Theo. Hamm's Brewing Co. and Oklahoma Oil Co.

WGN-TV *CHICAGO*

symbol of responsibility in broadcasting



"The cashier slipped and caught her foot in a loose basket of money

. . . now we are $12.60 short."

". . . but it's a small price to pay for the entertainment," concludes the manager of a Fort Wayne company, in a tongue-in-cheek fan letter to Ann Colone.

The Ann Colone Show (WANE-TV, weekdays, 1 to 1:25 p.m.) includes burlesqued as well as conventional physical exercises, interviews with visiting firemen, occasional cooking sprees, and, on one memorable occasion, an unscheduled bout with a chimpanzee that tripped her on a mike cord.

"Ask stout lady giving instructions to please join in . . ." "My tv picture's off but I still hear sound . . . hope you do hair-curling part again when set's fixed . . ." "My specialty is spaghetti . . . I get the real cheese at your brother's grocery. . . ." (From real, live letters; Ann's brother hasn't written, but we understand he also approves.)

The Ann Colone Show is daily confirmation of the vitality of local, live daytime tv. It takes its viewers (85% women) out of the kitchen, provides color, humor, and serious information, draws an audience double that of either of two competing network shows. It typifies the Corinthian approach to programming—that it is not enough to rely on network service, even when it is as good as CBS makes it. Corinthian stations create their own programs to meet specific regional needs and tastes. This builds audience loyalty, wins viewer respect, helps make friendly prospects for our advertisers.

Responsibility in Broadcast

THE CORINTHIA

Reps at work

Roger Hudson, sales manager, McGavren-Tv, Inc., New York. reports that selling techniques for spot television are currently undergoing a period of change. "There's such hot competition for the spot tv dollar, that it's incumbent on all stations to make sure they get their story (results of successful campaigns) told. And equally important — stations have to constantly develop sound, new approaches in selling the medium, not only with the idea of attracting new customers, but of showing those who already use the medium how they may profitably increase their buys. One approach involves demonstrating to the advertiser (through the agency) how he may have to add additional markets in order to adequately cover his own distribution patterns. For instance, should an advertiser buy Cleveland and neglect Akron and Canton, he may be neglecting an area where he has distribution, for the Cleveland station may not adequately penetrate the other markets." A successful campaign, says Hudson, can only better relations between reps and buyers. "This kind of successful collaboration works for the client, based as it is on constructive service to the advertiser."



Lionel Colton, v.p., Walker-Rawalt Company, Inc., Chicago, would like to see a little less hurried buying. "Sure, there probably isn't as much of it as is sometimes supposed, but it still gets hectic enough around here as we scramble to come up with a solid, last-minute schedule of avails. In the final analysis, the timebuyer and the rep are the ones who carry out the client's aims. Why, then, are there so many instances of buyers requesting availabilities that are needed immediately, and requesting at the same time that, due to the pressure of time, the availabilities be given to a third party designated to collect them? This situation makes it impossible for the rep to see the buyer until after the buy has been completed, or until it's too late to take advantage of the added information that can be gained in a personal interview." Colton believes that the buyer is sometimes short-changed by other agency departments. "Would it not be in the best interests of the client if other people in the agency considered the buyer and gave him more time in his important job of meeting with station representatives in order to secure the best possible results for his clients?"



KOTV
TULSA *(H-R)*

KHOU-TV
HOUSTON *(CBS-TV Spot Sales)*

KXTV
SACRAMENTO *(H-R)*

WANE-TV
FORT WAYNE *(H-R)*

WISH-TV
INDIANAPOLIS *(H-R)*

WANE-AM
FORT WAYNE *(H-R)*

WISH-AM
INDIANAPOLIS *(H-R)*





...an' over to first!

ABC TAKES THE LEAD IN NETWORK SPORTS.

ABC Television will be sporting 189 hours of sports this year: major league baseball, NCAA football, pro boxing and pro golf.

This major development of the New Look of ABC breaks down like this: 13 afternoons of NCAA football (12 Saturdays and Thanksgiving); 25 Saturday afternoons featuring the baseball game of the week; 52 nights of professional boxing (switching to Saturday in the Fall); 26 afternoons of All-Star Golf; a number, as yet undetermined, of other eyefuls in the sports spectrum.

It pleases us, of course, to have the nation's press hail this program rounding-out as a major coup. Nonetheless, it represents not so much a coup as a "completing" of a continuing programming philosophy aimed at attracting the maximum of the younger audience. For it is the younger audience, with its growing families, that does the most viewing and the most buying.

These 189 sports hours can only widen this ultra-receptive audience reached by ABC Television.

WATCH ABC-TV IN '60
(more people will)

Make Every Spot Count

If you want every spot to count, put it in KCRA's balanced programming that reaches a receptive, upper-income audience. Six long-established local personalities . . . news gathered, edited, and broadcast by *12 full-time newsmen*, supplemented by NBC news coverage . . . leading sports coverage from Little League to the Worlds Series . . . *plus* the services of a *full-time* merchandising department that produces tangible results. And your commercial on KCRA is in a good "climate", too. *Spots are restricted to three minutes per quarter hour* (and we count promos and public service spots, too!), so your client's sales message can really be effective. Availabilities? Right now!



49th and Madison

Coup for radio

I was much interested in "Radio: New King of the Newsbeat" in the 12 March SPONSOR because it appeared at the very same time we were sending out direct mail on a WCAU radio "scoop."

On February 25th, WCAU radio broadcasted a taped interview between one of our reporters and Philadelphia district attorney Victor H. Blanc concerning the city vote fraud story (one of the biggest local news stories to break here in some time). It was aired on our 6:00 p.m. news.

The next day (2/26), the *Philadelphia Evening Bulletin* carried the complete transcript. Our news operation is a 24-hour a day, 7-day a week operation.

The city vote fraud interview (carried by a major newspaper the next day) is not an isolated instance, I assure you. Our news department, headed by George Lord, is continually on the prowl to capitalize on the immediacy of radio when something happens of importance on the local scene, while CBS news, of course, provides us with its superb, national and international coverage.

Fred Birnbaum
WCAU
Philadelphia

Well said!

I have just read your tribute to Hal Fellows in the convention issue (2 April) of your magazine. It is a moving and deserved tribute. No one has said it so well.

Charles H. Tower
mgr., broadcast personnel & economics
NAB
Washington, D. C.

Rising to mass taste

Quite by chance, last Friday, I was a witness to a thrilling experience. I just could not get over it and I had to write and tell SPONSOR about it.

I was working at radio stat WCCC in Hartford, Connecti doing my regular monthly audit happened to overhear the broadc of a program entitled *What's on Y Mind*, in which the listeners teleph in and express their opinions on subject at all. They were receivin call at least every 20 seconds, an overwhelming number com mented the station on the excelle of its musical programs (the stat features *Music and News* all long). Even after the program completed calls kept coming in quite a long time.

The thing that impressed me the public's desire for "good mus as I was always under the impres that the general public's mus tastes were on a low level.

I want to compliment radio tion WCCC for its attempts to c up to the level of what the pu really wants in the way of mu programs instead of going dow meet that level.

Sidney C. Roller
certified public accoun
Hartford, Conn.

Well taken point

I can't resist the temptation to gratulate you on the "Comme Commentary" column in you March issue. McMillin's point well taken! As he so aptly sum his position in his last parag progress would be made if the ing and shrieking were to cease if, in their stead, there could be responsible critical standards Scotty Reston, a Red Smith, Brooks Atkinson."

Congratulations to you for a fine issue.

Lee B. Wailes
exec. v.p., planning & fi
Storer Broadcasting Co.
Miami Beach



Mary Jane®

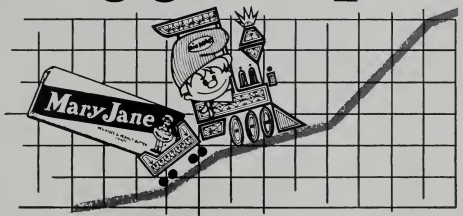
LOVES

BIG MAC



BECAUSE HE INCREASED HER SALES

90% OVER THE PREVIOUS YEAR IN JUST 1 MONTH!



The only advertising of Mary Jane candies in March was one half-hour weekly on the BIG MAC SHOW, over WHDH-TV, Boston, through Ingalls Associates. After just one month on the air, sales jumped 90% over the previous year, the biggest March in history, according to Richard Gates, Sales Manager of the Charles N. Miller Company, makers of Mary Jane candies. *You'll* love the results Big Mac will get for you. Get aboard the Big Mac sales train today.

CALL OR WIRE

U.A.A.

NEW YORK	247 Park Avenue, MUrray Hill 7-7800
CHICAGO	75 E. Wacker Dr., DEarborn 2-2030
DALLAS	1511 Bryan St., Riverside 7-8553
LOS ANGELES	400 S. Beverly Drive, CRestview 6-5886



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WBZ-TV BOSTON

MOST NATIONA

of any Boston TV stati

— 193 compared to 148 for the second-place stat



ADVERTISERS

nd look at these other facts about WBZ-TV! ■ Most local air personalities — more an any other Boston TV station. ■ Most newscasts of any Boston TV station. Public service programming — 234 hours and 12,667 spot announcements contributed st year to 203 charitable projects. ■ Largest TV share of audience.* ■ Most awards all Boston TV stations. *ARB

hat's why in Boston, no TV spot campaign is complete without the WBC station —

presented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.

SEAL OF GOOD PRACTICE TELEVISION CODE

WBZ-TV
BOSTON

It's a habit...

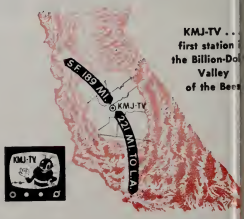


watching KMJ-TV in FRESNO (California)

TV viewers in Fresno see top shows in every category on KMJ-TV. For example:*

Top syndicated show	Highway Patrol
Top late-night show	Jack Paar
Top network show	Wagon Train
Top network news show . . .	Huntley-Brinkley Report
Top local news show	Shell News

*ARB - Nov. '59



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

WEB TV PARTICIPATIONS RISE SHARPLY



ARE SPOT CARRIERS FAIR TO SPOT TV?

Fall will find about a score of prime time network shows sold via minutes as trend abruptly advances

Question: will it adversely affect spot tv selling or might it actually lose the nets some advantages?

As fall network tv schedules continue to drop into place this week, an increasing drift to spot-carrier shows becomes more and more apparent. There are many—especially those involved in selling spot tv—who view the trend with something akin to the misgivings the late Wolcott Gibbs expressed in his parody of *Time Magazine:* "Where it all will end, knows God."

Consensus is it won't end unless:

(1) The pendulum swings back from hour-or-longer network nighttime shows to halfhours again, or

(2) Network becomes a paperwork jungle, with all the complications of spot, or

(3) Sponsors cry out again for program/star identification.

At the moment, none of these things seems likely to happen in the near future; indeed, even the severest critics of the trend admitted to SPONSOR that they only see it growing stronger.

Next fall, about a score of nighttime shows (mostly hours, of course) are slated to be spot carriers. The majority of these show up on the advance slates of ABC TV. Anticipated is a strong surge in the same direction by NBC TV which will show up in 1960-61 line-up, with CBS TV forced to follow.

"We're watching this thing develop, if not with alarm, at least with apprehension," a station representative told SPONSOR. "It's not quite new enough to excite alarm (the trend has been showing for about two years), but it's sure as hell in clear enough focus now to point up a need in spot tv for three things: (1) awareness, (2) apprehension, and (3) girdling up the loins."

The fact that has tempered feelings among reps and stations has been the fact that spot business has been roaring along, that last year spot tv came close to edging out net tv as

CURRENT NET SPOT CARRIERS — AND MORE TO COME

PROGRAM	SPONSORS
ABC	
ALASKANS	***L&M***
	Armour
	Seven-Up
CHEYENNE	*Amer. Chicle*
	Armour
	Johnson & Johnson
	P&G
	H. F. Ritchie
	Ralston
BOURBON STREET BEAT	*Van Heusen*
	P&G
	Reynolds
	Libby-Owens-Ford
	Brown & Williamson
	Helene Curtis
BRONCO/SUGARFOOT	*Simoniz*
	Helene Curtis
	Quaker
	Hagger
	Carnation
	Brown & Williamson
RIFLEMAN	***Miles Labs***
	Ralston
	P&G
HAWAIIAN EYE	***Carter***
	Amer. Chicle
	Whitehall
	H. F. Ritchie
UNTOUCHABLES	***L&M***
	Seven-Up
	Ritchie
	Colgate
	Armour
	Carnation
WALT DISNEY	*Hills Brothers*
	Ward Baking
	Mars, Inc.
	Canada Dry
	Derby Foods
77 SUNSET STRIP	*Amer. Chicle*
	Reynolds
	Whitehall
	Ritchie
CBS	
RAWHIDE	*Gulf*
	Parliament
	Nabisco
	Pream
	Colgate
	Wrigley
PERRY MASON	*Parliament*
	Sterling Drug
	Gulf
NBC	
LAW OF THE PLAINSMAN	***American Tobacco***
	Midas Muffler
	Sterling Drug
	P&G
OVERLAND TRAIL	***Lorillard***
	P&G
	Warner Lambert
RIVERBOAT	*Noxzema*
	P&G
	Dow Chemical
LARAMIE	***Miles Labs***
	Liggett and Myers
	Sunshine Biscuits
	Colgate
	Simonize (one time)
BONANZA	***RCA***
	P&G

Sponsors in boldface type: In the top 50 national advertisers of 1959

No. 1 national advertising medium, that there are some hopes among spot sellers that it may do it in 1960.

But there are those who are becoming a little more than apprehensive about networks muscling in on their territory. Among these is the Station Representatives Association which has been asking that if nets won't "lay-off," that at least they compensate their stations in some other way.

There have been moves by the nets to try to assuage feelings of affiliates. CBS TV, for example, has been gi ing their affils minutes to sell in da time; NBC TV has been offering fo nighttime minutes to their statio ABC TV has been giving back 4 second chain breaks. But none these has quite eased the soreness

ıe much to solve the problem. C's four minutes isn't always re- ded as a fair trade; CBS daytime ıtuities aren't regarded quite as hly as prime nighttime, and the second breaks on ABC TV are ıally sold off as a pair of 20-second nmercials that lead to triple spot- g and often to a break-down of the 'e highly-esteemed "product pro- tion." Probably never before have works gone to such lengths to pla- e affiliates, but in this case appre- tion on the part of the recipients considerably less than overwhelm- ;. There are stations who say that h the networks competition as it they can't worry anymore about h things as product conflict or otection.

"It's sad but true," a broadcaster d, "but the economics of tv rules roost. Networking as it devel- ed during the heyday of net radio d the earlier days of tv (up to as ently as two years ago) has been own out the window.

"In former years, the strength of tv lay in two big pitch points:) program identification for the show sponsor, (2) the opportu- y to merchandise this identification ht up to the supermarket check- t aisle.

"During this time," he went on, ıe strong selling point for spot tv is that it was the most efficient, eco- mical way to use the medium."

To capsule the differences between t and spot: spot was set up market- -market; network was a chain ok-up. Network advertisers re- ived the prestige of the shows they ntified with. Spot tv offered the nefits of programing (through ad- encies) without the costs of pro- aming. Today, the difference is rdly visible.

"They say imitation is the sincerest rm of flattery," this broadcaster ncluded, "but I'm not sure it's help- g anyone."

On the client/agency side of the nce there also is some speculation out the far-reaching effects of the nd. But any large concern is off- t by the realization that there's thing much to do about it, and that might as well be accepted since, if twork were not possible to buy on lis new "spot carrier" basis, all of television would have a different image. In addition, some advertisers have gone into network tv on a spot basis without even realizing it.

Among the advertisers' speculations over the increase of spot carriers is whether network buys are not going to get complicated out of all proportion. "Network stands to lose one of its greatest advantages," an agencyman told SPONSOR. "That is the ease of buying. The old claim that a network buy could be handled with a single bill falls apart when buying in on spot carrier shows. It's possible to come in for only a few times in a handful of markets, move in and out with all the flexibility of a spot flight. But the paperwork becomes pretty monumental. That 'single bill' becomes a whole bookful of bills and affidavits. Compound that with discounts and what-not, and you long for an electronic brain to figure out the net."

Just the same some of the biggest, blue-chip accounts are going in for net spot carriers (See chart). The reason is simple: They want full one-minute commercials in prime time, and this is the only way they can get them except on independent stations.

"If they'd take the trouble to condense their sales messages into 20-second commercials," an adman told SPONSOR, "I think they'd come close to doubling efficiency. On a spot carrier, their cost-per-1,000 runs around $4.00. In spot tv, with shorter commercials and the right adjacencies, they might arrive at a cost-per-1,000 of about $2.00."

On the network side, it is not hard to see why the trend has developed. Increasing costs plus the growing popularity of longer shows (an hour or more) make it necessary to sell in segments; it is the next step in the evolution that began with co-sponsorships. Another factor is the network knowledge that it must attract as wide a field of sponsors as possible. The economics of this is as simple as basic English: If an hour show is divided between only two sponsors and one drops out, it is only half sold; but if six sponsors share a show

(*Please turn to page 54*)

AMONG HOUR SHOWS, MANY ARE CARRIERS







Typical threesome: *A trio of good-rated shows that nets sell like spot. (Above) NBC TV's* Laramie; *(Upper right)* Rawhide *on CBS TV; (Right) ABC TV's* Adventures in Paradise *series*

BRISTOL-MYERS: DRUG CLIENT

Many drug executives have modern-day problems with government's concern about product, copy claims

But B-M's ad chief Alfred Whittaker has old-hat migraines about tv costs, show control, competition

The noise level of complaints about the drug industry went up several decibels in Washington last week as the Senate heard new testimony charging lack of ethics in ethical drugs. And drug men in the ethical and proprietary fields alike suffered worsening headaches which show little sign of lessening.

But in New York last week a leading drug advertising executive was carrying on business as usual with the old-fashioned varieties of headaches. He's Alfred A. Whittaker, vice president of Bristol-Myers' Products Division and advertising director of some $45 to $55 million in ad money every year. He, unlike his drug industry colleagues over the past few months, is less perturbed about Washington events and more concerned with the infinitely numerous problems of new product development, marketing, advertising and costs.

Alfred Whittaker's problems are fairly old hat, in contrast with the new obstacles which seem to have bestrewn paths of many drug companies. They're concerned about Federal Trade Commission intervention in copy and product claims. Mr. Whittaker, on the other hand, is more involved in the matter of program control. (He thinks the advertiser should have a large say-so in selection.)

Where other drug companies are knocking themselves out trying to find solutions to problems of visual treatment in tv commercials and possible deception—inadvertent or otherwise—he's disturbed about the costs of the medium itself.

Alfred Whittaker thinks "the FTC has made its position very clear FTC's stepped-up activity in copy matters has brought no wholesale changes in approach, procedure o philosophy at Bristol-Myers." In hi opinion, "virtually every advertiser makes a concerted effort to be honest And where misunderstandings arise I feel they were nine times out of 1 unintentional and done in good faith. Although the drug business is com petitive, it's not the dog-eat-dog situa tion of some industries, which "fin their people riding close to the line," he contends.

These two dilemmas—who should control network programing and ho can tv costs be lowered — absor much of his thinking time. They' both subjects of constant discussio by his tightly knit ad team an among executives at the ad agencie serving the various products— DCS&S, BBDO, Ogilvy, Benson Mather and Young & Rubicam.

Many of the current marketin problems are centered in the a counts serviced by Y&R. These a the drug items, all across-the-counte products circulating in a tightenin



AD DIRECTOR Alfred Whittaker, who supervises $20 million for tv

B-M's SALES AND TV BUDGETS GROW TOGETHER

	Product sales*	Total tv*	Spot tv*	Net tv*
1959	$131,544,253	$20,361,357	$7,744,650	$12,616,707
1958	113,870,317	18,918,692	2,845,890	16,072,802
1957	106,847,430	14,620,964	2,131,010	12,489,954
1956	89,403,544	9,996,495	864,040	9,132,455

**Product sales are for parent firm, North American subsidiaries; tv expenditures, for Products Division only. Source for tv figures: TvB-Rorabaugh; network, LNA-BAR, released by TvB.*

WITH OLD-STYLE HEADACHES





COMPANY SHUFFLES 15 BRANDS AND FOUR AGENCIES

DCSS		Young & Rubicam	BBDO	Ogilvy, Benson & Mather
IPANA	VITALIS HAIR CREAM*	SAL HEPATICA	TRIG	BAN
IPANA PLUS	MUM	BUFFERIN	TRUSHAY	
IPANA TOUCH-'N-BRUSH	MUM MIST*	EXCEDRIN**		
VITALIS	THERADERM	FORTISUN**		

*Not currently advertised. **In test marketing.

istribution and sales circle. These resent great growth potential in ie Bristol-Myers product line (for ll products, see adjacent chart).

Why? "Because all of our adver-ised products, except for Trig, al-eady are among the top sellers in the roduct line," explains Mr. Whittaker. Mum Mist, Vitalis hair cream and 'heraderm dandruff remedy are not urrently being advertised.) Thus he biggest potential area of expan-ion is in the field of new products. Two of the most promising in the Bristol-Myers lines are the new Exce-drin, a headache remedy similar to Bufferin but with additional compo-nents which alleviate more severe ypes of pain, and Fortisun, a cold emedy with therapeutic ingredients mixed as an orange flavored powder which mixes with and dissolves into a beverage.

Both items are being test marketed, Excedrin in the Michigan-Wisconsin and Denver areas, and Fortisun in a large market mass centered on San Francisco. Television spot is the primary advertising medium, supple-mented with print, and the company does not use any cut-ins on its four network shows during the testing.

Television is allotted more than half of the Products Division's advertising appropriation, SPONSOR-estimated at some $40- $50-million in all, with $20.3 million for tv last year (see chart, page 38). Sal Hepatica's en-tire ad budget goes to spot tv; Buf-ferin's, more than 75% of the allo-cation to spot and net tv.

The shows sponsored by Bristol-Myers are *Alfred Hitchcock* (Sun-day, CBS TV); *Producer's Choice* (Thursday, NBC TV, replacing *Johnny Staccato*); *Peter Gunn* (Mon-day, NBC TV), and *I've Got a Se-cret* (Wednesday, CBS TV). The first is sponsored entirely by the company; the other three are co-sponsored with the R. J. Reynolds Tobacco Co.

Because of the importance of spot and network tv to product sales and to across-the-counter drug items par-ticularly, Mr. Whittaker is perturbed by the show control and cost facets of the medium.

"For about the first time since tele-vision has been a major medium, de-

livery is not being given us in the same proportion as the increase in costs. The cost per commercial minute is going up, for time as well as talent, but the results we get aren't matching these cost rises," he charges.

Why? "Because the network pie is being divided into three parts rather than two. This means delivery is less and the impact hasn't changed so that we've come out with quite a loss." He contends "some advertisers are staying in television only by the skin of their teeth." Others, he thinks, will ultimately move to print or to radio unless the seller's market in tv either level or becomes a buyer's market. He thinks spot suffers from this pie-splitting and as a result the announcement time slots themselves are increasingly difficult to find and to buy.

As a 52-week network program client, he's involved daily in the hassle as to whether the network or the advertiser or both assume ultimate program responsibility. "I don't like the extent to which I see networks taking control of programing. Advertisers and networks should work together in contracting for and supervising shows." He recommends that "every advertiser individually do his level best in opposing this trend.

"A network cannot hope to know the individual requirements of its advertisers to the extent that the advertiser himself does. Further, the stimulation and demand for better and varied programing on the part of agencies and advertisers, in addition to networks, will make for greater viewer pleasure and acceptance."

He and his company have turned down programs—approved by networks—because of their questionable content. "Nobody is infallible, and nobody's taste is so good that they know all the answers. That's why clients and networks should cooperate. It isn't healthy for broadcasting if the advertisers renounce responsibility or the networks usurp it."

Taste and discrimination, as well as public responsibility, have been guide lines to Bristol-Myers manu-

(*Please turn to page* 54)



SUBWAY CARD campaign for Art Ford, WRCA, New York, d.j., features shot of year-
lioness named Candy. Photos at right show Ford posing with beast for a future promoti

'I KNOW SHE WON'T BITE—BUT DOES SHE KNOW IT?'

Give a promotional-minded station a lion and there's no telling where it'll stop—the station, that is.

Case in point: WRCA, New York, the NBC Radio flagship, has been touting its new, soothing sound since it made its debut under the title of "wall-to-wall music" last July.

Some of this new sound—which emphasizes fully-orchestrated music a la Percy Faith, Montavani, etc.—is aired under the aegis of Art Ford, whose two-hour segments in the late morning and late afternoon have been dubbed *Million Dollar Music.* Ford is a well-known name in New York and the station decided to take advantage of the fact.

What could be more natural than a music-hath-charms-to-soothe-the-savage-beast approach And, after all, what is more savage than a lion?

Result: the station rented a 170-lb., year-old lioness named Candy fr the All-Tame (it says here) Anim Agency. Accompanying the anim to make sure that none of the Ma son Ave. types would turn pale w trainer Robert Deitch.

The subway card, prepared Grey under the direction of art rector Richard Loew and shot photographer Ramon Rosario (s picture above), was not the end of Rosario also shot a series of pu licity stills with Ford and the lion for a yet-to-be announced promoti

The pictures at right give so idea of what went on during the p ture-taking session. Not havi brought his 10-foot pole, Ford w at first, rather wary about strik up a conversation with the anim Later, a warm friendship develop The parting, it was reported, was bearably tearful.



n't know why I ever agreed to do this. I guess it
because they told me it was a female."



"Okay, so snap already. Look, I'm holding a radio and she's eyeing me with love. Can I go now?"



"To paraphrase some famous last words, Robert, 'I know she won't bite—but does she know it?'"



onest, I didn't mean it. This chick I got a
e with doesn't mean a thing to me. Now, how about
ing the camera? And puhlease, don't smile!"



"Atagirl. I should have thought about turning
n the radio before. I didn't know you were so hot on
Montavani. Say, is that purring—or your stomach?"

JUST ONE PRESIDENT? —DOES THE NAB NEED MORE?

Problem of choosing successor to Hal Fellows raises doubts on NAB's structure

11-year-old SPONSOR proposal for a Federated NAB gains broadcast support

Still unsettled at SPONSOR presstime this week is the troubling question—who will succeed Harold E. Fellows as president of the NAB?

But conversations with responsible broadcasters, both at the Chicago convention and since, reveal a growing conviction that the industry's dilemma goes far deeper than the naming of a man to fill this top post.

Thoughtful radio and tv leaders are asking, "Is the NAB structure adequate for the industry's needs? Or has it evolved into a loose, formless operation which is diffused, confused, and overly expensive?"

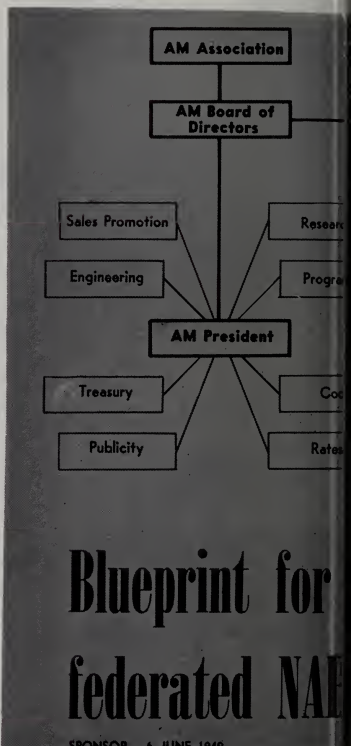
Most important, many station men are asking, "Should a new NAB organization plan be drawn, even before a new Association leader is chosen?"

Doubts about NAB's basic structure are not new. In its issue of 6 June 1949 SPONSOR crusaded for a "Federated NAB" (see chart at right.) TheSPONSOR proposal attracted much industry attention but no action was taken on it.

Now, with radio and television facing the most serious challenges in their history, the idea of reforming the NAB as a fully functional, tightly integrated federation of broadcast associations is again gaining favor.

Evidence of the problems which the present NAB structure imposes on smooth functioning operation is seen in the current industry discussions on possible NAB presidential timber.

HERE'S THE WAY SPONS

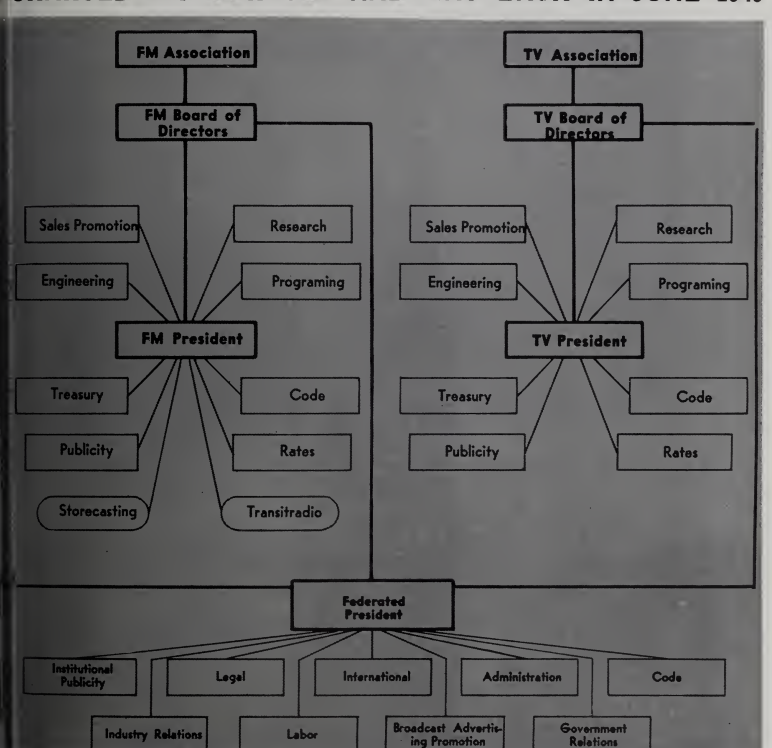


Some broadcasters are advancing the idea of a sub tial "public figure" to head up NAB activities. A those mentioned: Adlai E. Stevenson, General Alfre Gruenther, ex-Senator and Ambassador Chester B Neil H. McElroy, even Dwight D. Eisenhower. It i liably reported that at least two of the networks fav "public figure" approach.

On the other hand, strong radio and tv factions are ing out for the naming of an industry-trained leade has the capacity to grow into the "public figure" cla

Prominently mentioned are such broadcast statesm Clair R. McCollough, NAB's Broadcaster of the Year;

CHARTED A FEDERATED NAB WAY BACK IN JUNE 1949



ild H. McGannon, pres. Westinghouse Broadcasting; Ward Quaal, gen. manager of the WGN stations. Robert D. Swezey, formerly gen. manager of the WDSU stations.

Behind the public figure vs. industry figure argument ies much genuine confusion about the ideal functioning f the Association itself.

It is generally agreed that in the future no one man hould be asked to assume the backbreaking dual roles of NAB president and Chairman of the Board, held by Hal ellows at the time of his death.

"Hal had to wear too many hats," was a general comient among broadcasters at the Chicago convention. "Nobody can do all those jobs. The industry has grown so huge that no one man can possibly look out for tv, am, and fm on every front."

SPONSOR's 1949 plan for a Federated NAB proposed an entirely different organization structure and one which, many experienced industry leaders now believe, would have eliminated the diffusion of effort and costly splinter group movements which have plagued NAB during the past decade.

Though a number of developments in broadcasting have made obsolete some features of the 11-year-old plan, and although several important industry bodies have come into

being since it was introduced—notably RAB, TvB, TIO—the basic features of the proposal are still timely and practical.

Essentially, SPONSOR's plan has these parts.

1. The establishment within the NAB of three separate broadcast associations—a TV Association, an AM Association, and an FM Association.

2. The establishment for each of these broadcast associations of its own nine-man board of directors, it own full-time president, and its own staff.

3. The establishment of an over-all Federation Board of Directors and a Federation President's office with staff.

4. The delegation to the individual broadcast associations of all problems of engineering, promotion, programing, research, publicity, codes, rates, etc., which are peculiar to its own particular form of broadcasting.

5. The delegation to the Federation Board, president, and staff, of all over-all industry problems, such as government relations, labor, industry relation, broadcast management, and legal matters involving the entire industry.

6. The choice of presidents of the individual broadcas associations to be made on the basic of industry training business experience, administrative ability, and specifi knowledge of the problems affecting his own branch o broadcasting.

7. Choice of the Federation President to be made o the basis of his ability to represent the industry on all hig level governmental, public relations, international, lega and institutional matters.

The logic of the SPONSOR proposal to divide the NA into three separate broadcast associations for Tv, AM, an FM, can be readily understood by any station owner wh has tried running Tv and AM operations under a singl management.

During the early 1950's, station men discovered that i evitably one or the other phase of their business was ne lected, and that the conflicting pressures could not b resolved until separate management units were set u Today, most tv and radio operations have their own i

(*Please turn to page* 54)

SEVEN STEPS IN SPONSOR PLAN FOR FEDERATED NAB

1 **SEPARATE ASSOCIATIONS** *to be set up for each major branch of the broadcasting business—NATB for tv, NARB for am radio, NAFB for fm radio — all joined in an over-all NAB Federation.*

2 **EACH INDIVIDUAL ASSOCIATION** *to have its own nine-man board of directors, its own full-time president, and its own staff to handle problems and activities pertaining to its form of broadcasting.*

3 **AN OVER-ALL FEDERATION OFFICE** *to be established under a Federation Board of Directors, chosen from the individual associations, with full-time Federation President, a special president's staff.*

4 **DELEGATION TO INDIVIDUAL ASSOCIATIONS** *of all problems of engineering, programing, research, publicity, codes, rates, etc., which are peculiar to that particular type of broadcasting.*

5 **DELEGATION TO THE FEDERATION OFFICE,** *president, and staff, all over-all industry matters such as governmental, industry and public relations, legal and labor problems, international affairs.*

6 **CHOICE OF ASSOCIATION PRESIDENTS** *to be made on the basis of industry training, business experience, administrative ability, leadership, and knowledge of a particular phase of broadcasting.*

7 **CHOICE OF FEDERATION PRESIDENT** *to be made on the basis of ability to represent the industry on all high-level governmental, public relations, international, institutional broadcasting matters.*



ON LOCATION at Lake Placid, N. Y., Kudner crew puts Dauphine through winter performance paces for television commercials. Dealers' praise for car's "go-in-snow" quality gave birth to winter-oriented campaign

Renault snow romp ups sales 20%

Tv commercials depicting the Dauphine's winter rformance spearhead French car firm's promotion

"Winter Wonder Car" commercials reach some 4 million viewers via CBS-TV's Olympics coverage

urope-bound on the *Liberté* last tober, Renault account strategists n Kudner got a liberal education he Dauphine's winter advantages. s snowballed into a mommoth ter promotion spearheaded by quarter sponsorship of CBS-TV's mpics coverage—and a 20% sales ease.

ealers from the northern U.S. in group (awarded a trip abroad sales performance) extolled the s ability to go in snow, start in cold weather, and keep passengers warm. Once back in the States, the newly-enlightened Kudner team set to work on tv commercials playing up the winter theme. The plan was to run them on CBS-TV's *Markham*, sponsored on alternate weeks by Renault, and lend them to dealers.

It was rough sledding in November with virtually no snow at the larger U.S. ski resorts. In early December the Kudner crew found adequate snow at Butte, Mont., but warm winds cut them short with meagre footage in the cans. By the week before Christmas they finally were able to resume operations, this time at Lake Placid, N. Y.

Renault was so pleased with sample footage it immediately called for a dealer-level promotion built around the not-yet-completed film commercials. Kudner responded with "Winter Sales Olympics," a promotion to tie in with the upcoming world-renowned sports event. No sooner was this idea developed when CBS-TV announced that partial sponsorship of its Olympics coverage was available.

Kudner saw it as a made-to-order vehicle for the winter promotion. Renault wholeheartedly agreed to the $440,000 outlay, and the deal was on.

And what a deal it was! Nielsen



MADE-TO-ORDER shot of Dauphine 'at home' on Lake Placid ski slopes was a natural for later-arranged one-quarter sponsorship of CBS TV's coverage of the 1960 Winter Olympics

cumulative figures show 78.6% of all tv homes watched the 10-day series six minutes or more. Based on three viewers per set, this comes to 114,513,000 people. Nielsen's daily total audience rating ranged from 17.1% to 43.3% of tv homes, the latter equivalent to 19,000,000 households. The average minute audience was 21.7%, representing over 8,000,000 homes — a network audience share amounting to 51.5%. Cost per thousand per commercial minute is computed at $1.59, compared to an average of $7.20 for this year's specials and $4.98 for the highest rated special of the season. In the words of Kudner v.p.-account supervisor Jim Cochran, "This looks like the greatest advertising buy in television history."

As for the four one-minute commercials themselves, though shot before anyone had an inkling of Olympics sponsorship they couldn't have been better suited for the assignment. The Dauphine is shown racing up and down ski resort hills, kicking up snow at the camera in its wake. It passes a snowplough on a hairpin curve or zooms by a horse-drawn sleigh, causing the animals to run at the sound of its horn. And, while the car is at rest at the foot of a steep hill, skiers whizz past from different directions.

Dauphine was named official car of the 1960 Winter Olympics, and the Squaw Valley site was replete with 75 of them transporting participants to and fro. Kudner made mention of this Olympics status in the tv commercials' audio, lending an extra boost to the "winter wonder car" theme.

Dauphine's Olympics tie-in was focal point of the dealer-level promotion which ran from 21 January to 29 February. Kudner supplied the dealers with voluminous kits of Olympics-oriented materials just two weeks after the promotion-sponsorship decision.

Dealers were provided with a large red-white-and-blue "Olympics scoreboard" divided into four winter sports "events," each covering about 10 days. Each was a separate sales incentive contest, with daily scores kept for the salesmen. After selling one car to qualify, the salesmen received extra cash for every car sold thereafter, beginning with $3 for the first and jumping $5 for each additional sale, leveling off at $25 per car. Top salesman for each 10-day contest had his name inscribed on the scoreboard as "Le Gold Medal Winner" and received $50. Low man was listed in the "Le Bum" slot on the scoreboard.

To dealers went large red-white-and-blue window posters with the Olympics daily telecast schedule and word that they'd be sponsored by Renault, "The Winter Wonder Car." There were tri-colored window streamers citing Renault as official automobile of the 1960 Winter Olympics.

Included in the kit were suggested radio scripts and print ads plugging the Dauphine's winter features and Olympics official car status. There were "conversation starter" salesmen's badges with the words Renault and Winter Olympics. Detailed instructions, including diagram, for setting up winter motif showroom displays were sent, along with suggestions on obtaining skis, ski racks, manikins in ski clothes, winter resort travel posters, etc., for the exhibit from local business people in return for a display card giving credit to contributors.

Among the other sales-aids shipped to dealers:

- Different-color showroom window "balloons," each listing a Renault winter feature, such as "Go in Snow When Other Cars Won't," "Heater, No Extra Cost;" "Automatic Choke for Quick Cold Weather Starts."
- Suggestions on how Renault dealers outside the snow-belt could tie in with winter promotion by playing up Dauphine's performance on wet pavement, in slippery mud or deep sand, and on rough dirt roads.
- Renault Winter Olympics official car windshield stickers.
- "Come in for Demonstration" window posters.
- Special "Winter Sales Olympics" stationery.
- List of publicity suggestions such as contests, tie-ins with local winter athletics, etc.

GHOST AUDIENCE STUFFS BALLOT BOX

WZIP, Cincinnati, takes case to the people when hit h zero rating; favorable responses exceed 16,000

Station publishes results in booklet designed to set ord straight for ratings-conscious national agencies

hard enough for a small radio on to land national business, but ng socked with a zero rating is too much.

et, that's what happened to WIP, Cincinnati. a while ago—some ng outfit came up with a big goose for the "good popular music" sta-. Dismay blanketed the station the recent blizzard. How recon- this denial of audience existence the steady stream of compli- tary phone calls and letters WZIP received from area listeners since ndoning rock and roll over a year ? And, more pressing: How set record straight for the national ncies which might well withhold iness on the basis of this mislead- report?

et the listeners disprove the re- t was the decision. WZIP pro- ed "ballots" via local newspaper that explained the situation, end- with "tear-offs" its supporters e urged to fill out and mail to the ion. At the latest count some 000 pro-WZIP ballots were in, ng with 3,000 letters and over 00 phone calls which also endorsed station's better music approach to graming.

Clearly this was the antidote for deadly zero rating poison, but job was only partially done. The ngs-oriented industry now had to informed of the size, quality and husiasm of WZIP's "non-existent" lience or the election victory would for nought.

To do the job, station staffers pre- ed a 16-page booklet, for mailing national agencies, complete with ballot story plus a wealth of addi- al facts about the station. It also luded a list of about 200 local ad- tisers represented on the station over the past six months—more local accounts than any other Cincinnati radio station, according to WZIP's calculations.

While awaiting agency reaction, WZIP has been keeping things stirred up locally, "so they won't take us for granted," as sales v.p. Don Balsamo puts it. He and the others on the sales force have lugged piles of listener mail—in borrowed U. S. Government white mail bags—to 23 agencies and several of the larger advertisers in and around Cincinnati. "We carried our listeners on our backs, and it was hard work," says Balsamo. "We wanted both agencies and advertisers to see and feel the evidence of our sizeable, enthusiastic group of listeners."

In the work, too, is a mass mailing of "Thank You" letters for ballot casters, with WZIP automobile bumper stickers enclosed. To get a more thorough breakdown on penetration by neighborhood, and therefore by audience economic position, the station plans to sort the mail received according to postal zone.

SUBSTANTIAL BOOST for WZIP as thousands endorse under-rated station's programing. Sales v.p. Don Balsamo is all smiles, but secretary Marilyn Ayers needs a rest after opening all mail



HIGBEE'S NIGHT RADIO JACKPOT

Cleveland department store showcases recordings on twice weekly nighttime radio musical spectaculars

30 shows thus far account for over $58,000 in music department sales, schedule to continue thru '60

Higbee's department store probably has the largest record listening booth in the world. It extends over a 50-mile radius of Cleveland, Ohio, and it keeps open after the store has closed.

Who populates this listening booth? Members of the radio audience for Higbee's nighttime music spectaculars.

The Higbee music spectaculars, aired Monday and Thursday evenings, from 8-11 p.m., have thus far accounted for more than $58,000 in store music department sales. They were started almost by chance from a one-time-only musical tribute to the late Mario Lanza, and have since mushroomed into a powerful selling tool for Higbee's, and manifest the faith in nighttime radio of Marc Jonas, Higbee's ad manager, and of Guy Harris, program director and Richard Klaus, v.p. of WERE.

The Lanza special was aired by WERE on the evening of 8 October 1959. Higbee's, a long-term advertiser on WERE, was offered sponsorship. The department store reason it would be a good buy in terms a public service vehicle, and wo enhance its institutional image. Ho ever, when d.j. Bill Randle, hosti the show, suggested that listene wanting to obtain the Lanza rec ings featured on the tribute either the station or the store, l switchboards were jammed with ca for orders that finally totaled $2,7

Higbee's, hardly anticipating sa results even remotely approachi this figure, had but three Lanza bums in stock at the start of broadcast. However, the store quick to realize the potential a ser of like music spectaculars held increasing record sales, and quic huddled with station men and cussed the idea of sponsoring programs on a regular weekly ba

Inasmuch as nearly 100 new

CHOOSING ALBUMS, working out program details for a music spectacular, including background information on music and artists, is a j project, undertaken here by Dick Klaus, WERE v.p. and general manager (l), and Guy Harris, program director (c) with show host, Carl Ra



is are received a week by Higs music department. they cannot e displayed advantageously. The e felt that showcasing a series of ted disks on nighttime radio ld be an excellent way of proing many of these albums that e not enjoying the popularity they ht if the public were more aware hem.

arris and Klaus, spurred on by tremendous success of the first tacular, were already busy deping a second one when they met Higbee's. Store representatives e the green light to the venture. one week after the first broad-, the second music spectacular aired.

he album chosen for "spectacu- treatment was the RCA-Victor ase *60 Years of Music America es Best*. Out for two months, disk had been described by reding company officials as "mildly essful." How well did Higbee's sic department do with the rec- ? Officially, $4,899.38 were rung in cash register sales that resulted ctly from the WERE broadcast.

he series was thus launched in d style. The sponsor was so ased with the week-by-week results eafter that the spectacular schedwas upped to two-a-week after first of the year. Random results e then: On the 25th of February s were $1,188.10; the 3rd of rch, $8,474.70; 31 March, 187.20, and on 11 April, $1,165.

Higbee's has signed to sponsor spectaculars through December, 0.

he spectaculars themselves are by means haphazard affairs that ramon for three hours, but tightly planned-in-detail programs with cific aims. Harris, music librarian lt Masky, and Carl Reese, who hosts the shows, meet every day afternoon to discuss selections upcoming programs. Each show made up from three albums that together thematically and/or artisally. Reese is supplied by Masky background information on both music and artists. Harris, who pts the shows, believes the more wledge the M.C. has of his mate- , the more sincere his on-the-air

(*Please turn to page* 76)



BARGAIN promotion by WAST (TV), Albany, for "This Man Dawson: hotdog bag insert

$70 IN MERCHANDISING REACHES 100,000 HOMES

A meat packer's hot dogs are at work publicizing a television show.

It all started when Armour & Co. took on sponsorship of *This Man Dawson* (Ziv-UA) over WAST (TV), Albany, N. Y. The show was new to this market and needed exposure. Station and client were agreed that point-of-sale should be employed. Large signs in every supermarket and grocery store would do it, but so Herculean a task seemed out of the question.

The WAST promotion department decided to investigate the publicity potentialities of Armour's fast-moving, one-pound frankfurter packages. From Armour local people it was learned that some 100,000 packages would be sold during the spring. Here was an effective, if unique, outlet to publicize the show and thus expose Armour's many other products to viewers.

WAST offered to pay for printing 50,000 inserts in the packages if the advertiser would pay for the remainder. Armour agreed and also took on the expense of additional packaging involved. The station contributed the original and finished art work.

Right into the packages went the *Dawson* message, printed on high gloss paper, easily readable through the clear wrapper. It was placed behind cardboard so as not to touch the frankfurters, since paper that touches food must undergo special treatment —and that costs money.

Cash outlay by WAST for this widespread show promotion: $70. The cost fits in neatly with the WAST philosophy that requests by advertisers for promotion/merchandising "extras" when they buy air time are getting out of hand. WAST promotion manager Michael Artist does not feel stations should get very far into merchandising of the product itself. In his words, "The primary purpose of a promotion manager is to promote the show so that the client's message *on the air* will get the largest exposure possible."

As for promotion methods, WAST has its doubts about direct mail. Says Artist, "There is something to be said for direct mail of jumbo sized postcards or merchandising letters; if and when they are read, they do inform. But how many times are they read?" WAST looks on its *Dawson* promotion as an example of how a little money spent selectively can achieve "far more than several hundred mailings would have done."

KYW is way up in Cleveland!

KYW influences more sales than any other radio station in the nation's sixth market in Total Retail Sales. Size it up--KYW is your No. 1 radio buy in Ohio's No. 1 market.

Represented by AM Radio Sales Co. Westinghouse Broadcasting Co., Inc.

WBC



National and regional b
in work now or recently compl

SPOT BUYS

TV BUYS

Pharma-Craft Corp., sub. of Jos. Seagram & Co., Cranbury, N. Going into the top markets with schedules for Fresh deodorant. and late night minutes and 20's are being used starting the last w in April for 26 weeks, including hiatus. Frequencies range fron to 25 spots per week per market. Buyer: Diane Neugarten. Age Daniel & Charles, Inc., New York.

Colgate-Palmolive Co., New York: Campaign begins late month for Aerosol air deodorant. Schedules are for four weeks. time and nighttime I.D.'s. Buyer: Elenore Scanlon. Agency: S & Finney, Inc., New York.

Norwich Pharmacal Co., Norwich, N. Y.: Buying nighttime utes and chainbreaks in the top markets for Pepto-Bismol. Sche start 9 May for six wks. Buyer: Jack Scanlon. Agency: Bent Bowles, New York.

E. I. Du Pont DeNemours & Co., Inc., Wilmington: Sche for its paint products beign late April and May, depending on ket, weather conditions. Fringe weekday minutes and 20's, and w end runs are being placed for four to six weeks. Buyer: Jack Co Smith. Agency: N. W. Ayer & Son, Philadelphia.

DCA Food Industries, Inc., New York: About 80 markets schedules for its Gold Mine icicle and Gold Mine stick confe novelties. Kid show participations are being used primarily, May through the end of June. Other activity is on its Minute Orange Bar, where similar schedules are being bought on a ma by-market basis as DCA expands distribution. Buyer: Stew Hi Agency: Ted Bates & Co., New York.

Colgate-Palmolive Co., New York: Schedules for Lustre-C Shampoo start this month for four weeks. Prime minutes an are being placed in about eight markets, light frequencies. B Harry Durando. Agency: Lennen & Newell, New York.

RADIO BUYS

Diamond National Co., New York: Lining up summer sche to start 22 May for one week and 26 June for four and five wee Neet Heet Charcoal Briquettes. Traffic minutes, and news and show adjacencies are being set in an estimated 40 markets. B Virginia Burke. Agency: Gardner Adv., New York.

Rolley Co., San Francisco: Campaign for Tanfastic sun tan starts in a number of top markets 16 May for eight weeks. Da I.D.'s and minutes in d.j. shows with strong teen-age appeal are bought. Agency: Foote, Cone & Belding, San Francisco.

Standard Brands Inc., New York: Short-term schedules start week in April for Royal desserts. Traffic and daytime minute chainbreaks will run for three weeks in the top markets. Buyer Decker. Agency: Ted Bates & Co., New York.

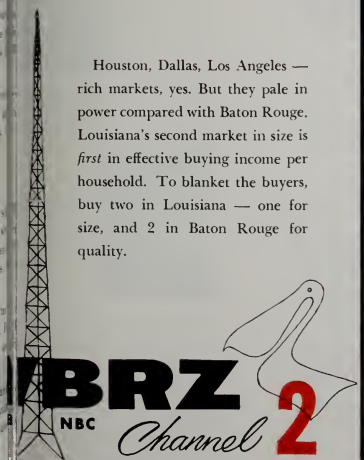
o Get to
MONEYED
IOUSEHOLDS

BUY 2 in LOUISIANA

Buffalo, N.Y.	*$6510
BATON ROUGE	**$6455**
Albany-Troy, Schenectady	$6420
Houston, Texas	$6310
Los Angeles, Long Beach	$6306
Dallas, Texas	$6229
Utica-Rome, N.Y.	$5930
SHREVEPORT	$5796
NEW ORLEANS	$5676

* Source of all figures for these Metropolitan areas: SM Survey, 1959 Effective Buying Income per household.

Houston, Dallas, Los Angeles — rich markets, yes. But they pale in power compared with Baton Rouge. Louisiana's second market in size is *first* in effective buying income per household. To blanket the buyers, buy two in Louisiana — one for size, and 2 in Baton Rouge for quality.



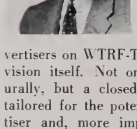
As media become more competitive, SPONSOR ASKS:

What has been your most successfu sales-producing plan?

Three tv station people give views as to the kind of promotions most likely to win new advertisers for the video medium

H. Needham Smith, *national sales manager, WTRF-TV, Wheeling, W. Va.*

By far the most successful tv selling tool we have used for new ad-



Closed circuit tv tailored for the potential advertiser

vertisers on WTRF-TV has been television itself. Not on-the-air tv, naturally, but a closed circuit version tailored for the potential new advertiser and, more important, for his product.

Closed circuit tv has been used for many purposes and we have found that the presentations we made on closed circuit tv had an exceptionally high sales completion value. So much so, that during one period WTRF-TV, in a total of 15 closed circuit presentations to prospective advertisers, signed contracts with 13 of the 15, and received tentative approval from the other two for future use.

The idea for using closed circuit tv for these presentations started with our executive vice president and general manager, Robert W. Ferguson, who had been impressed with the use of closed circuit by the networks and many industrial organizations, particularly those to sales groups. He felt that the interest it developed for huge outfits might work equally well with smaller companies—particularly local advertisers who had never tried tv advertising before.

Consequently, we developed the WTRF-TV closed circuit presentation. Basically it is a combination educational and selling presentation. Many local businessmen are unfamiliar with the terminology of tv so our educational phase of the closed circuit presentation is designed to inform the prospect as to the rudimentary uses of tv for advertising purposes.

We discuss tv terminology, explain and describe the various spots, I.D., slides, film, etc. When we feel the businessman understands the general idea of tv advertising we make our sales pitch, why tv should be used, how effective it can be for his product, what it has done for similar advertisers in other markets, promotional and merchandising advantages, and other sales data.

The prospect is first invited to the station for the closed circuit presentation by an account salesman. He sits in the viewing room while the presentation, which has been specially tailored for his benefit, is telecast live from the WTRF-TV studio.

The presentation is a four-part operation: analysis of the market from the client's viewpoint, comparative analysis showing advantages of using television over other media, sample commercials, spot and program availabilities. All of these parts utilize original material created for this one presentation by the WTRF-TV staff.

Any questions the prospect has concerning what he is watching are taken up by either the station manager or myself, and he is made to feel that all of the facilities of the station are at his disposal. The various types of commercials—filmed, cartoon, live, voice over, etc., are discussed with the client so that he may select the most suitable ones, and his preferences are recorded for future use.

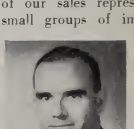
The "personalized" approach given each prospective advertiser has been extremely effective. Many of the advertisers were unfamiliar with the routine of television advertising and, more important, were unaware of the advertising potential of that medium. With the closed circuit presentation, much of their lack of knowledge has been dispelled, and they have gained a new insight into the medium and its potential.

William Scruggs, *promotion direc WSOC-TV, Charlotte, N. C.*

A 21-minute color slide presen tion, which we produced for the s purpose of telling the story ab "The Big New Picture in Charlo WSOC-TV," has been our most s cessful sales-producing plan. Ut ing a coordinated tape recording narration, this presentation told complete story of our station's to the Cox Enterprises, presented new building and facilities, descri the many new film properties rece purchased, introduced our on-the personalities, and afforded each v er a pictorial tour of the impor Charlotte market.

Another important role of slide presentation was to present describe the multi-phase promo and merchandising program w WSOC-TV proudly affords its ad tisers. Presented visually, with propriate commentary, this po of our presentation brought sharp focus a big "plus" of our all operation which might easily gone unnoticed in, say, a printed motion piece.

Through the splendid cooper of our sales representatives, small groups of important ag



A color sli presentatio tells our story

personnel were invited to se hear our story in New York, their questions answered, and join us for lunch afterwards. reminder of the occasion, imp ball point pens were given to person in attendance. Variatio this procedure were also used

story to key agencies in Chicago Cincinnati.

ur sales representatives tell us in their follow-up calls at the icies, they noticed the effects of presentation on those who had nded—instant recall of our sta- and the complete services avail- here, the sales potential of the rlotte market, and an actual de- to learn more.

uite obviously, then, an effective s-producing plan for the station f necessity, the first step toward ing and later satisfying both lo- and national clients. Once they on the air, other custom-tailored s-producing plans are put into ac- to secure maximum results for client.

e are satisfied that our slide pres- tion played an important role in recent sales surge at our station, e many new advertisers are using facilities for the first time and March sales have topped every ious month on WSOC-TV.

h Schlanger, *promotion manager, WKTV, Utica-Rome, N. Y.*

recent WKTV sales-producing which (aside from its primary



Sales-producing gimmicks need not be costly

tion of increasing sponsor sales) ht two valuable lessons: that ef- ve sales-producing gimmicks need be costly—nor terribly involved; that "selling" to youngsters ld not be under-rated.

he sponsor in this instance was world, a local toy shop which purchased a weekly half hour lie show on WKTV. The pro- n, shown from noon to 12:30 on urdays, consisted of a variety of ed cartoons interspersed with live mercials.

he kiddie show itself was not que. Nor were the toys displayed mercially: they were items gen- ly stocked in retail toy shops ywhere in the locale. The sur- ing sales-producing implement , was an unimpressive appearing

(*Please turn to page* 76)

47th TV MARKET IN THE NATION

$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost $3 billion in effective buying income; over $1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.

WOC TV channel 6

PRESIDENT Col B J Palmer
VICE-PRES & TREASURER D D Palmer
EXEC VICE-PRESIDENT Ralph Evans
SECRETARY Wm D Wagner
RESIDENT MANAGER Ernest C Sanders
SALES MANAGER Pat Shaffer

THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL.

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

New, exciting KVIL music

1150 DALLAS



SPOT CARRIERS

(*Continued from page 37*)

and one drops out, it is still five-sixths sold.

Beyond the economics is still another reason for spot carriers: it is proving a good way to achieve network show control (See "Which Road for Tv Show Control," SPONSOR 2 April), and this is a legacy that networks are now inheriting—with the blessings of FCC.

For some idea of how the spot-carrier concept has taken hold, here is a look-in on ABC TV's line-up for next season. (Among the networks, no one values program control more highly than does ABC TV).

Adventures in Paradise, next season, becomes a spot carrier; it will include the following list of sponsors: L & M, Armour, Ludens, Johnson & Johnson, Bulova, Seven-Up, Reynolds Metals, Anahist, Polaroid Cameras, Du Pont, and Isodine.

Another new spot carrier coming up on this network is *Jubilee USA*. Its clients include: Massey Ferguson, Williamson Dickie, Polk Miller, and National Carbon Co., a division of Union Carbide & Carbon. Shows on the same network, which this year are spot carriers, pick up additional sponsors, and the list is like a tear sheet from *Wall Street Journal*.

The Alaskans, for example, will serve as an hour-long vehicle for: L & M, Johnson & Johnson, Seven-Up, Armour, National Carbon, Anahist, Ludens, Corning Glass, Bulova, Du Pont, and P&G.

Cheyenne takes on a distinguished list of clients: Ralston-Purina, P&G, American Chicle, National Carbon, Armour, Johnson & Johnson, Corning Glass, Anahist, and Mattel Toy Co. *Bourbon Street Beat* will be underwritten by buys from Van Heusen Shirts, P. Lorillard Tobacco, Libby-Owens-Ford, Reynolds, Anahist, and Isodine.

It is interesting to note in the ABC TV schedule how frequently the same names of top advertisers keep turning up on spot carrier shows. Joining them are others such as Canada Dry, Carnation and Whitehall. Apparently these like the "conditions as prevail."

As long as these conditions prevail, practically no one in the industry looks forward to an abatement of the net spot carrier practice.

BRISTOL-MYERS

(*Continued from page 40*)

facturing and advertising for many years. This may explain partially why many other drug-makers and their Madison Avenue ad representatives are in a frenzied state in the wake of governmental investigations . . . and why Bristol-Myers isn't.

One company executive tells this anecdote as illustrative of the company's attempts at stringent self regulation and ethical operations.

William Bristol, co-founder of the company in 1887, was offered a money-making idea by a staff chemist in the early years of the company. The offer: a quinine pill double the standard size but containing only a third of the standard dosage of the drug. Profits, obviously, would have been tripled. Within 10 minutes after the idea had been presented, the chemist was given his final paycheck and sent on his way.

The company started as an ethical house and switched into over-the-counter items when it realized some eight brands out of 4,000 were carrying most of the sales load. Since that time, Bristol Laboratories Division has responsibility for the ethical products and the Products Division for the consumer items. Still other divisions are International, Luzier (a door-to-door cosmetics operation), Clairol (purchased from the owners a year ago) and Grove Labs. (taken over by the corporation two years ago).

The company keys its success and its growth to three factors: faith in advertising, product planning and people, says Mr. Whittaker. Its faith in advertising has been long evident. It was one of the nation's first three network radio sponsors in 1925, buying the *Ipana Troubadours* and then becoming identified with such classics as Fred Allen and his *Town Hall Tonight, Eddie Cantor, Duffy's Tavern* and *Mr. District Attorney*.

FEDERATED NAB

(*Continued from page 44*)

dividual managing groups.

Similar conflicts of interest will always exist within the NAB until there are clear-cut organizations dedicated to the welfare of each of the several branches of the business.

As to the financing of a Federated

■ SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT KPIX, SAN FRANCISCO



MOST NEWSCASTS OF ALL SAN FRANCISCO TV STATIONS



And that's not all! ■ Only over all rating gain scored by a San Francisco TV station in 1959 ■ Most total advertisers of all San Francisco TV stations ■ Most national advertisers of all San Francisco TV stations ■ Most local live shows of all San Francisco TV stations ■ That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, KPIX 5 SAN FRANCISCO

Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.

NAB, details of dues and membership fees would have to be worked out in close consultations between member groups.

As a principle, however, the SPONSOR plan proposes that each broadcast association allocate a fixed percentage of its income (perhaps 20%) to financing the Federation office, president and staff, and that the balance be devoted to its own tv, am, or fm work.

The clear-cut division of activities between the Federation and individual associations would, many broadcasters believe, sharpen up the whole range of NAB work.

Send us your views

Do you agree with SPONSOR's proposal for a Federated NAB? Please write us your reactions to this plan, as well as any other suggestions you may have for the reorganization of the NAB.

For years, the NAB departments which have attracted most favorable comments from member stations have been labor and governmental relations.

Other NAB activities have been frequently under fire, and in fairness to the NAB staff, it must be admitted that the diffusion of responsibilities and objectives, inherent in the current association structure, have made effective operations difficult if not impossible.

The creation of separate, but federated associations (called possibly NATB, NARB, and NAFB) would focus and channel activities pertaining to tv, am, and fm and should improve them.

On the other hand the removal of day-to-day operating problems from the province of the Federation's president would free him to represent the industry, as it should be represented, on high-echelon levels.

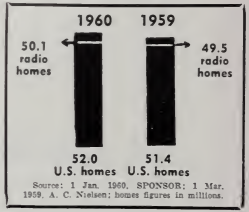
As to the composition of the over-all Federation Board, the SPONSOR plan proposes that nine directors be chosen from the three broadcast associations, with representation allocated roughly according to dollar

(*Please turn to page 76*)

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

	Stations on air	CPs not on air	New station requests	New station bids in hearing*
End of March 1960				
Am	3,465	81	609	231
Fm	706	161	77	34
End of March 1959				
Am	3,344	123	496	130
Fm	594	141	49	24

Source: FCC monthly reports, commercial stations. *February, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

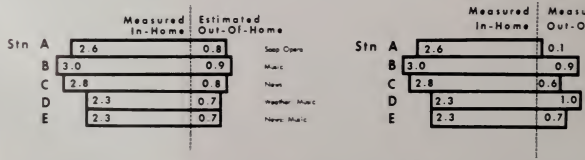
Radio set sales index

Type	Feb. 1960	Feb. 1959	2 months 1960	2 months 1959
Home	611,579	474,888	1,414,867	1,175,378
Auto	596,872	420,052	1,229,333	852,603
Total	1,208,351	894,940	2,644,200	2,027,981

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

2. CURRENT LISTENING PATTERNS

How out-of-home listening differs by stations



Pulse figures above show that out-of-home levels don't bear any necessary relationship to in-home levels. Chart at left indicates how stations would fare if the general level of out-of-home was apportioned according to the in-home level. Chart at right shows the actual out-of-home listening level. Data are based on December 1959 New York Metro Pulse, 1-1:15 p.m., Monday through Friday



Twenty-five central Nebraska International Harvester salesmen hear Farm Director Arnold Peterson and Sales Manager Bill Wiseman tell The Big Radio WOW story at Grand Island, Nebraska, 150 miles west of Omaha.

TOGETHERNESS . . . Big WOW Radio Variety

The GENTLEMEN who sell radio advertised products to (or buy them for) retail outlets are V.I.P. in BIG Radio WOW's daily operation. Big Radio WOW *knows* the

Chain-store buyers . . . Manufacturer's Agents . . . . "Rack" Jobbers . . . . District Managers . . Brokers . . . . . Company Salesmen . . . . Wholesalers . . . . . Distributors . . . .

Can "make or break" any advertising campaign.

So, *BIG RADIO WOW* keeps these *GENTLEMEN* on *BIG RADIO WOW's* side. *WOW* keeps them FULLY INFORMED on every campaign detail. Each of them knows the entire BIG RADIO WOW story.

To cement this "togetherness" BIG RADIO WOW meets with groups of these *GENTLEMEN* almost every week. They listen eagerly to campaign details.

They sell your product better because BIG RADIO WOW keeps their interest at a high peak. BIG Radio WOW knows that selling these *GENTLEMEN* hypos company loyalty and increases your sales.

REGIONAL RADIO
A MEREDITH STATION

WOW

OMAHA, NEBRASKA



ABOVE: Actual drug buyers for Safeway (120 stores), Hinky-Dinky (40 stores), Nuway (2,000 racks) and United AG Stores (250) heard a pitch for Mennen and WOW by Big WOW Radio Sales Manager Bill Wiseman.



BELOW: Thirty-five food brokers and salesmen who sell to 1,200 Nebraska-Iowa stores every week hear the BIG Radio WOW story at a WOW merchandising luncheon.

KIM HUNTER AND DANE CLARK IN *THE CLOSING DOOR* ON "THE PLAY OF THE WEEK"—AN NTA RELEASE



It's "SCOTCH" BRAND Video Tape "Live" Action for

"THE PLAY OF THE WEEK"

☐ Television is proving its potential again this season to viewers across the nation. Each week "The Play of the Week", a highly-acclaimed dramatic series, presents a theater classic with a cast of top Broadway talents. Integral to the show is "SCOTCH" BRAND Video Tape, used by the show's producers, National Telefilm Associates, Inc., to capture the "live" perfection of the original performance. Tapes are then used for rebroadcast by television stations from coast to coast. ☐ And so it goes throughout the television industry.



Memorable moments as well as "hard-sell" com mercials are being captured on tape in increasi numbers. The wonder of tape pares productio costs substantially, creates "fluff-free" perfor ances, permits flexibility in rehearsals and shoo ing. Is it any wonder that tape has revolutioniz the television industry? ☐ "SCOTCH" BRA Video Tape, like audible range and instrumen tion tapes, was pioneered by 3M research—t kind of research that keeps 3M magnetic produc first in proved quality for professional us

MINNESOTA MINING AND MANUFACTURING COMPANY
...WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

SCOTCH" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M

WASHINGTON WEEK

23 APRIL 1960
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For salty examples of how Congress fails to support its homilies, take the action of the House Appropriations Independent Offices subcommittee on funds for the FTC and FCC.

After all the haranguing for the press about ad policing in tv and radio, this contingent of congressmen **slashed the FTC's requested appropriation by $185,000.**

The money **asked by the FCC was clipped by $385,000,** thus cutting out half the new people the FCC wants.

The subcommittee, however, did allow $2 million—$2.5 million had been asked—for the construction of uhf facilities in New York to find out whether they can work there.

Congress plays it both ways. There is always a receptive press when somebody attacks the work of a regulatory agency. But if the agency seems **to be getting too energetic, there is little public notice of the fact that Congress is tightening the pursestrings.**

Although the FTC has been kept from "crusading" in this manner in the past, there is some doubt that the trick will work this time.

Present FTC chairman Earl W. Kintner, backed by the other commissioners, doesn't intend to pull in his ad-probing horns for anti-monopoly, anti-merger, or anything else.

While he appears to wobble in his speeches from a self-regulation-is-grand attitude to a government-big-stick position, he has charted a clear course. **Radio/tv commercials will be scanned as never before,** but the bigger share of commission attention will be devoted to printed ads. There is no doubt that **Kintner thinks the print media have been playing up the broadcasting scandals for their own benefit.**

Given Kintner's attitude, Congress can dissuade him from paying too much attention to advertising only through affirmative direction, rather than the backdoor withholding of funds, and Congress will not be that forthright.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee and of its Legislative Oversight subcommittee, also weighed pulling a sneaker.

With no time left in the current Congressional session to push the controversial proposals to tighten up payola, plugola, rigged quizzers, to provide fines and temporary suspensions of station licenses for rules violations, to hold hearings in the areas to be served on all license applications, Harris mulled a **bypass method.**

He planned to tack at least some of these proposals to a bill already passed by the Senate so that it would go directly to conference and need not be the subject of hearings in the other chamber. However, **firm NAB and CBS opposition to most of the Harris recommendations makes it unlikely that this course can be successful.** The Senate Commerce Committee would probably not want to rubberstamp without hearings anything which has violent opposition.

Harris was quite unhappy with NAB and CBS opposition, told NAB it would do better to help secure needed changes in the groundrules rather than standing firmly on the status quo. His irritation may have been caused by a feeling that opposition would block him for this year.

Meanwhile, Harris and the FCC Commissioners did appear to agree that **record company gifts of single records to broadcasters, with no assurance they would be used, is not payola but is a bona fide business procedure.**

So it appears that, even if Congress doesn't act, the FCC will correct its 16 March payola directive, at least in this respect.

FILM-SCOPE

23 APRIL 1960
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One of the last places in broadcasting where such a thing as a time franch still exists is in regional syndication where established buyers have obtained co trol of local half-hours in many markets.

Regional and national spot advertisers who control local time through long standing s dication franchises include these: **Falstaff, Borax, Ballantine, Standard Oil (Calif Carnation, Kellogg, Standard Oil (Indiana), Kroger, and DX Sunray.**

ITC has made a very unusual re-run deal with NBC TV for Fury.

NBC TV gets 52 episodes of the series for two years in weekend telecast, but ITC tains syndication rights for the show on weekday nights under the title Brave Stallion.

In syndication, Brave Stallion is already in 114 markets.

Incidentally, some other sales tallies of recent re-runs in syndication are: CBS Fil Phil Silvers, **126 markets,** and Trackdown, **62 markets,** and Ziv's Highway Patrol, **1 markets.**

In two important top personnel changes this week Robert Seidelman was el ed v.p. in charge of syndication at Screen Gems and Ira Gottlieb became the pr dent of Flamingo.

Seidelman has been Screen Gems syndication director since last fall; his new post is a one formerly occupied by Jerry Hyams, Screen Gems v.p. and general manager.

Gottlieb's elevation to the presidency of Flamingo followed the resignation of Herm Rush, who has left to take on production assignments.

ITC's Sweet Success, now sold in 40 markets, has a high percentage of ba and financial institutions among its local advertisers.

Here are six: Detroit Bank and Trust (WWJ-TV), Anchor Securities (KXLY-TV, S kane), Santa Barbara Trust Deed & Mortgage (KEY-T), San Diego Trust & Mortg (XETV), and Denver Trust Deed & Mortgage (KLZ-TV, Denver).

The ratings strength of some syndicated shows continue to grow as the sh stays on the air for subsequent seasons in its markets.

Screen Gems' **Rescue 8,** for example, has scored higher ARB ratings this year, the sh second season, than it did during the same months in 1959.

Here are six markets where the ratings increase was pronounced:

CITY	MARCH 1960 ARB	MARCH 1959 ARB
Philadelphia	24.0	22.6
Milwaukee	37.1	25.6
Portland	24.2	18.0
Chicago	13.2	10.0
Seattle-Tacoma	26.9	17.7
Indianapolis	20.9	13.1

Canadian and Australian broadcasters will capitalize on the fact that they'll telecast CBS Films' Robert Herridge Theater before the show is seen in the U. S.

A Canadian or Australian premiere of a U. S. show is unusual and becomes a broadcaster's point of prestige.

COMMERCIALS

An analysis of the first 600 commercials received as entries in the American Tv Commercials Festival and Forum gives a cross-section of the type of products and entrants that are participating.

By product, the count is: cars, 66; consumer service, 60; beer, 58; gas & oil, 34; cigarettes, 34; institutionals, 24; cosmetics, 22; meat, 22; apparel, 20; hair preparations, 18; prepared food, 16; paper goods, 16, and coffees, 14.

Here's who's entering: **agencies, 54; producers, 36, and advertisers, 6.**

These are other details: **40 entries were in color,** 160 were regional and 68 local, and **24 were Canadian;** also, 194 entries included requested information on advertising purposes.

Robert Lawrence Productions will install two RCA tv tape recorders and three Marconi cameras in its Toronto studios.

However, Lawrence won't install any tape equipment in its U. S. studios, since it **will be able to use Ampex equipment** at the stations of its affiliate, RKO: WOR-TV, New York; KHJ-TV, Los Angeles; CKLW-TV, Detroit; WNAC-TV, Boston, and WHBQ-TV, Memphis.

Burgomeister Beer recently discovered that video tape could solve its problem of creating, producing and trafficking a set of spots in a period of only six days.

Not until **12 February** did it purchase a part of the Winter Olympics to be telecast on **18 February.** A set of **four commercials was produced** through BBDO, San Francisco, **on 14 February** at CBS Television City in Hollywood.

Tape copies—and film transfers for stations requiring them—were dropped in the mail on 16 February, two days before the air date.

NTA Telestudio's new Television Audience Research (TAR) service will introduce a new measurement system, the EQ, or effectiveness quotient, for relative rating of brand commercials.

For the first time, via TAR, advertisers will be able to test commercials in homes under normal viewing conditions.

TAR will measure the rates of "walkaway," interest, memorability, credibility, and responsiveness (likelihood of buying)—this last factor getting very heavy weight in the analysis of scores.

Here are some features of the new commercials testing method:

- Random sampling of names from telephone directories.
- Special questions can be posed to answer unusual or particular advertising problems.
- Selective sampling can be done if the advertiser is specially interested in particular types of audiences.

Cost to test a one-minute spot will be approximately $1,200, including time and program material provided on WNTA-TV, New York.



A round-up of trade
trends and tips for a

SPONSOR HEARS

23 APRIL 1960
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PUBLICATIONS INC.

Firestone is apparently over its peeve against the networks for what happe to its institutional pride a few seasons back.

The tire maker this week was shopping among the tv networks for a **nighttime sho**

Colgate's about ready to unveil its first two proprietary products for sumers.

One, a **stomach remedy,** will be acceptable to tv, but the other hasn't a chance i medium. In fact, **Bates,** after a feeler here and there, **has dropped it as a tv item.**

You can count on P&G never to buy into a network show on the basis of first rating, regardless of how impressive that rating may be.

Its tendency is to be suspicious about that initial rating and to wait for another r or two before exercising its "judgment."

William Paley is reported to have assigned to himself the finding of a solu for that 10-11 a.m. stretch on CBS TV which hasn't been faring so well.

One possibility: using the hour for an elaborate educational-information series.

A leading spot agency this week took a key midwest station to task for c pelling it to take—at the same price—a low-rated spot on a local show in orde get three Jack Paar spots over four weeks.

The agency's argument: since the rating of the local participation was a tenth the v of the Paar spots the client was getting an **inequitable cost-per-thousand on Paar** it would be preferable for the station to **raise the Paar rate.**

Don't be surprised when you hear that one of the soap colossals is negoti for an old-line cosmetic house.

What could stymie the deal: uncertainty about unfavorable FTC reaction.

General Foods is said to have appropriated $12 million for the initial pus its Yuban instant coffee.

After the **New York tv blitz** and sampling it's headed for similar treatment in P delphia, **Atlanta and St. Louis.**

(For New York Yuban bust-out see 16 April SPONSOR-SCOPE.)

P&G and General Motors are the towering giants in their respective fields the twain won't meet during the coming season.

GM was offered an alternate sponsorship in the Law and Mr. Jones and the answer everything we sponsor in tv is on an exclusive basis.

The GM spokesman apparently forgot that **Chevrolet and United Motors are bu minutes on ABC TV.**

5 TIMES MORE POWER

ay, KXOA, The number 1
lon in Sacramento, Cali-
a's Capital, booms out with
times more power than ever
re! Now the dynamic KXOA
ophone brings the right
olination of programming and
onalities to more people in
prosperous Sacramento
y than any other station.
d first in both Hooper (Dec.
eb. '60) and Pulse (Sept.-
'59), KXOA reaches the
n's 20th ranking market
ail Sales per Household,
S) with 5,000 watts... five
s the power it took to be
er one. And enough power
ll more goods and serv-
for you and your clients.

NAL REPRESENTATIVES: DAREN
GAVREN COMPANY, SOUTHERN
S: CLARKE BROWN COMPANY.
ted with KAGO Klamath Falls,
..... Rep. Paul H. Raymer Co.



NEWS & IDEA WRAP-UP

SPEED DEMONS — Not just emergency crew (above), but KOLN-TV's newsmen, who rushed to the scene in Army 'copters, trucks, motorboats and cars, thereby covering within a 100-mile radius, recent Lincoln, Neb., floods



X-RAY DAY in Harlem, N. Y., launched by WLIB with N. Y. Tuberculosis & Health Society, Dept. of Health, drew scores to buses, including station staffers (l-r) Billy Taylor, Hal Jackson, Norma Greenstein, Betty Frank



CLOWNING TOUCH, by pantomimist Emmett Kelly, consists of pause for Coca-Cola on parched desert. Occasion: minute commercial filmed by Robt. Lawrence Pdctns., bowing in May



ADVERTISERS

P. Lorillard (L&N) seems to l favoring NBC TV more tha ABC TV in allocating its networ largess for the fall.

So far Lorillard has committed self on NBC for alternate weeks of t *Tab Hunter Show* and *The Western* (Sunday, 8:30 and Tuesday 9:30, r spectively), and is considering third show. **Westclox** will spons the Hunter show on alternate week

Rexall (BBDO) has lined itself for the fall with an alternate week *National Velvet*, which will prece Hunter.

Bayuk cigars (Wermen & Schor will sponsor two-thirds of a bowli series with Milton Berle as m.c. NBC this fall. The time: Mond 10:30-11 p.m.

The appointment of Fritz O linger as ad manager of Hu Foods and Industries may ha favorable implications for tv.

Ohlinger was formerly with B nett, NL&B, and Fitzgerald, all

EXPERT AT WORK: the little man, ap named Little Mr. WIBW (Topeka), che gear for '60 baseball broadcasting sea An avid fan he'll be tuned to Kansas C Athletics, CBS TV's "Game of the We



ich have a strong kinship with tv. On the other hand, the medium n't got much else but lipservice so out of Hunt, which, incidentally, a controls the McCall Corp. and Clio Match. Wesson Oil is also in Hunt empire.

e Sweets Co. of America is ering the ice cream field via national distribution of its w Tootsie Roll Ice Cream Bar. Plans call for a heavy advertising edule with emphasis placed on st-to-coast tv. Local campaigns will ture promotions at the point-of-s.

t is expected that the Tootsie Roll Cream Bar will be on sale in ny areas about 15 May.

mpaigns:

Von's and Shopping Bag rkets, food chain in Southern Califnia, has a new promotion keyed to ate a strong corporate image. It's eries of "non-price" commercials phasizing the company's extra care attention given to its various departments and services. The campaign calls for increased radio spots on KMPC, KPOL, and KBIG, incorporating a jingle built around this theme. Agency: Honig-Cooper & Harrington, Los Angeles.

• **Nalleys, Inc.,** Tacoma, Wash. kicks-off new tv schedules this month, to run through June, for its chip dips and specialty dressings. The campaign covers the market areas of Northern California, Utah, Idaho, Montana, Oregon and Washington. Agency: Pacific National Advertising, Seattle.

Special promotion: Texaco (C& W) this week launches a consumer contest. The idea: motorists are being invited, via Texaco's *Huntley-Brinkley Report* (NBC TV) as well as spot tv announcements, to write their own tv commercials for Fire Chief and Sky Chief Su-preme Gasolines. More than 1,200 prizes will be awarded.

Winners of the Ohio Stations' first annual award program competition:

Sun Finance & Loan Co. (Wyse Advertising); International Old Dutch (Marcus Advertising); Nickles Baking Co. (Griswold-Eshleman); Standard Oil—Ohio (McCann-Marschalk); Eckert Packing Co. (Central Advertising); Ohio Bell Telephone Co. (McCann-Marschalk); and The Ohio Farm Bureau (Byer & Bowman Advertising).

Judges: John E. McMillin, executive editor of SPONSOR; **Robert Edens,** v.p., Warwick & Legler; and **Clifford Field,** v.p., Ogilvy, Benson & Mather.

Thisa 'n' data: Schlitz Old Milwaukee Bear (Gordon Best) is lining up a few tv markets . . . Abbott Lab's **Sucaryl** (Tatham-Laird) is now testing in a couple of markets . . . General Foods **Instant Yuban** is supporting its tv introductory campaign with what it terms "the most extensive sampling campaign ever undertaken to launch a new coffee" in Philadelphia, Atlanta, and St. Louis . . . The **Campbell Soup Co.** has a new marketing effort: a premium



Y, IT'S WARM OUTSIDE . . . on this side of the street, that is, ie WIP (Phila.) models brave the still-nippy weather to help prostation's Color Radio campaign to downtown passersby shoppers

CRYPTIC TRIPTYCH? Maybe, but from locale (ABC TV affiliates meeting, (Chic.), and people (l-r, George Gribbin, pres., Y&R; Henry Kaiser, Oliver Treyz, pres., ABC TV), gab could be about radio/tv



WHETTING WESTERN APPETITES, femcee Julie Benell swaps Texas-style recipes, on WFAA-TV, Dallas, with caterer Walter Jetton against specially created art backdrop of famous and infamous Westerners



offer for silver soup labels in exchange for $1 and a label from one of its five newest soups. The offer will be promoted via Campbell's tv commercials throughout May.

Strictly personnel: Theodore Rosenak, promoted to executive v.p. of Pabst Brewing Co. . . . **John Taylor,** to manager of marketing administration, broadcast and tv equipment division, RCA . . . **James Whalen,** to retail sales manager of the Jacob Ruppert Brewery.

AGENCIES

Compton president Bart Cummings urged the advertising industry to "take off our sackcloth and take the offensive" in a talk last week before Chicago's Agate Club.

Cummings' stand: "Let's stop looking at our business with a microscope and, instead, use field glasses in scanning the American horizon."

Advertising men, he noted, should stop applauding critics of advertising and start to call attention to the fact that it occupies an intregal part of this American economy, and that it makes mass production possible because it gets people to agree on a product, thus bringing down prices for the consumer.

Agency appointments: Columbia Phonographs, CBS Electronics, a division of CBS, billing $500,000, from McCann-Erickson, to **Donahue & Coe** . . . Citation, a new line of men's toiletries to be introduced this Fall by Mennen, to **Warwick & Legler** . . . The Oil Heat Council of greater Chicago, to **D'Arcy** . . . The Greater Miami Rambler Dealers Association, to **Geyer, Morey, Madden & Ballard** . . . Helene Curtis Industries' beauty salon division, to **Altman-Stoller,** New York . . . Brooks Foods, Inc., Collinsville, Ill., to **S. E. Zubrow Co.,** Philadelphia . . . WLS, Chicago, to **Reach, McClinton & Co.**

New quarters: The Hollywood office of N. W. Ayer & Son, to the Taft Building, Hollywood & Vine. Edmund Rogers, Jr., v.p., is in charge.

New officers of Campbell-Mithun, Minneapolis: Ray Mithun, to chairman of the board of directors; **Albert R. Whitman,** elected president; and **Norman Best,** to executive v.p.

They were elected v.p.'s: Langdon Wesley, at Geyer, Morey, Madden & Ballard . . . **Kerry Sheeran** and **C. James Fleming, Jr.,** at Ted Bates . . . **Giancarlo Rossini,** at Gardner . . . **John Anderson,** **Henry Muller,** and **John Soul**
ard, Jr., at B&B . . . **Henry Hern**
stead, at D-F-S, Chicago . . . **Nev**
Mitzman, at Ogilvy, Benson & Mat
er . . . **Clifford McCall, Jr.,** at
bert Frank-Guenther Law . . . **Bo**
Reichenbach, at Bernard B. Schw
zer, San Francisco . . . **Philip Dor**
at Brown & Rowland, New York . .
Carolyn Churchman, at Ruben A
vertising, Indianapolis . . . **Hersche**
Goodman, at Stern, Walters & Sir
mons, Chicago.

Other admen on the move: Fran
Morr, elected executive v.p. of G
don Best Co., Chicago . . . **Faris-**
Jenkins, Neal Gilliatt, and **Georg**
Park, promoted to senior v.p.'s
McCann-Erickson Advertising (U
A.) . . . **Richard Stevens,** to seni
v.p. in charge of administration
Fletcher Richards, Calkins & Holde
. . . **Lawrence Williams,** to direct
of radio and tv at Zimmer, Keller
Calvert, Detroit . . . **Ransom Du**
nell, to director of radio and tv
Potts-Woodbury, Kansas City.

ASSOCIATIONS

CBS emerged as the biggest wi
ner in the George Foster Pe
body Radio & Tv Awards pr
sented by the RTES in New Yo
this week.

Here are the award categories, wi
the winners:

Tv News: *Khrushchev Abro*
ABC.

Tv Entertainment (non musical)
The Play of The Week, WNTA-T
Newark, N. J., and David Susskin
for *The Moon and Sixpence,* NB
and *Great Music from Chicago,* WG
TV, Chicago.

Tv Education: *The Population E*
plosion, CBS, and *Decisions,* WGB
TV, Boston.

Tv Contribution to Internation
Understanding: *The Ed Sullivan*
Show, CBS, and *Small World,* CB

Local Tv Public Service: WDS
TV, New Orleans.

Tv Special Awards: Dr. Fran
Stanton, CBS, and *The Lost Class*
'59, CBS.

Radio news: *The World Tonigh*
CBS.

Radio Public Service: *Family L*
ing, '59, NBC.

Local Radio Public Service: WCC
Minneapolis.

Ray Ellingsen

PHOTOGRAPHY

can give your photographic needs the kind of attention you like . . . backed by experience and artistry!

Simply call DElaware 7-7249 or write to 12 E. Grand Ave. Chicago

In New York City WLIB has MORE Negro programming than ALL other stations combined



E PLURIBUS UNUM SQUARED

Suppose each of the thirteen original colonies sent an equal number of men to fight the Redcoats. Suppose they fought in solid phalanxes of perfect squares (that is, the men from each colony formed a square of n men on a side, so that the total number of men present was $13n^2$). Suppose George Washington, the great unifier, decided to add himself to the total and rearrange the works, himself included, into one big solid, perfect square.

1. What's the smallest number of men each colony would have had to send to make the unification possible? (No fractions permitted. G.W. required whole men.)

2. What has this to do with Washington, D. C. time-buying?

(We'll send you the answer to the first question upon request. Or, if you send us the correct solution, we'll send you a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., N. Y.)

(We never could figure out the answer to the second question.)

wmal-tv
abc

Channel 7 Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

The NAB this week mailed two new jingles to the more than 2,100 radio members for use on the air beginning May—National Radio Month.

The jingles, created by Faillace Productions, Inc., promote radio stations and the medium.

NAB's manager of government relations, Vincent Wasilewski, told the House Communications and Power Subcommittee that the Association is **opposed to giving the FCC power to suspend station licenses.**

Regarding "payola," Wasilewski said this about NAB position: the problem might be best remedied through enactment of commercial bribery legislation rather than through amendment to Section 317.

Mark The Calendar:

4 May: SRA Advertising Awards luncheon, Waldorf-Astoria, New York, and Ambassador East Hotel, Chicago.

5-6 May: Montana Broadcasters Association's annual meeting, Finlen Hotel, Butte.

6 May: Radio & Tv Guild conferences and banquet, San Francisco State College.

5-8 May: AWRT national convention, Pick-Carter Hotel, Cleveland.

10 May: Wisconsin Fm Station Clinic, University of Wisconsin, Madison.

12-15 May: AFA Fourth District convention, Beach Club Hotel, Ft. Lauderdale, Fla.

13-15 May: South Dakota Broadcasters Association meeting, Sheraton-Johnson Hotel, Rapid City.

14-16 May: AFA Second District convention, Skyline Inn, Mt. Pocono, Pa.

18-20 May: Electronic Industries Association convention, Pick Congress Hotel, Chicago.

18-21 May: Pennsylvania Association of Broadcasters, Galen Hall, Reading.

21-22 May: Illinois News Broadcasters Association spring meeting, University of Illinois, Urbana.

26-31 May: National Federation of Advertising Agencies management conference, Northernaire Hotel, Three Lakes, Wis.

27-28 May: University of Kentucky Alumni Association seminar. Subject: Communications, 19... Speakers: **John E. McMillin,** exe... tive editor SPONSOR, Don Whitehea... John Day, Jr., v.p., CBS News; G... bert Kingsbury, v.p. for p.r. at Cn... ley Broadcasting; Burton Milwar... William Small; William Arthur; a... Bill Ladd, Lexington, Ky.

They were elected:

Officers of the **4-A's Chica... Council:** chairmen, Alex Franz, ... the firm bearing his name; vice cha... man, Robert Brinkerhoff, Y&R; ... secretary-treasurer, William Edwa... D'Arcy.

Officers of the **Association ... Maximum Service Telecaste...** president, Jack Harris; 1st v... Charles Crutchfield; 2nd v.p., Don... Davis; and secretary-treasurer, H... old Essex.

FILM

The improved position of a nu... ber of syndicators in terms ... business volume became clear ... quarterly reports which survey... the first three months of 1960

ABC Films, for example, report... these increases in volume:

- Domestic sales, up 176% o... 1959, including Canadian sales.
- Foreign sales, up 238% o... 1960, counting all other areas.

Sales: *High Adventure* sold in G... many, Japan and Australia thro... N. R. B. Associates . . . **Econom... Division of Ziv-UA** reports ... *Science Fiction Theater* and *Mr. D... trict Attorney* are now in 152 and... markets, respectively . . . **Offic... Films'** *Almanac* sold to WGN-... Chicago; WOW-TV, Omaha; KT... TV, El Paso; KOB-TV, Albuquer... and WAFB-TV, Baton Rouge ... **Banner Films'** *Speedway Int...tional* to WGN-TV, Chicago; KX... Sacramento; KSHO-TV, Las Ve... Skyway Advertisers, Denver; WI... TV, Indianapolis; KBAK-TV, Ba... field; WNEW-TV, New York; WX... TV, Milwaukee; WTVH, Peo... WTTG, Washington; WAVY-... Portsmouth; KELP-TV, El Paso, ... WHNY-TV, Springfield.

Trade note: S.O.S. Cinema S... ply announces a new Lectronotch ... lay timer.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

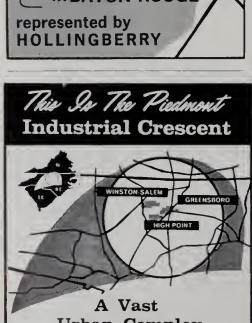
KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Grambling College, Grambling, Louisiana; one of nine 4 year colleges in our coverage area. This college has an enrollment of nearly 3,000 and a staff of 236 persons.


King Henry V made things happen at Agincourt ...and
WPEN
RADIO
MAKES
THINGS
HAPPEN
IN
PHILADELPHIA
WPEN awards four college scholarships each year to students throughout the Philadelphia area, selected in cooperation with WPEN, by the Mayor and Superintendents of the Public and Parochial School Systems. Education is our responsibility — and it is also good business. In Public Service . . In Sales . . And In Exciting Listening, WPEN Makes Things Happen In Philadelphia.
WPEN
Represented nationally by GILL-PERNA
New York • San Francisco • Los Angeles
Chicago • Boston • Detroit • Atlanta
CONSOLIDATED SUN RAY STATIONS





Commercials: *Music Makers* to occupy expanded quarters at 6/8 West 57th Street, New York, on 1 July. The new facilities will include an advanced sound studio. The building will be renamed as "The Music Makers Building." . . . **Cleo Hovel** has joined Leo Burnett in Chicago as v.p. and assistant to the head of the tv commercial department . . . **Stephen Muffatti** to commercials director of Terrytoons and **Eli Bauer** named Terrytoons story and layout chief . . . **Rex Benson** appointed account executive and **Jack T. Vinis** to sales and production staff of United Film and Recording Studios, Chicago . . . **Lionel F. Grower** named v.p. in charge of the Hollywood division of Fred Niles Productions . . . **John T. Westerlund** and **Arnold Wilkes** become executive producers of Milner-Fenwick of Baltimore and Washington.

NETWORKS

Those General Mills' Rev. Bob Richards five-minute transcriptions which Knox-Reeves has been talking to station about has found a home at CBS Radio.

They'll be aired at the rate of two a week for 13 weeks, starting 2 May.

Another CBS Radio sale the past week: **7-Up** (JWT Chicago), 15 five-minute shows with the Kingston Trio for 13 weeks, beginning mid-June.

Mutual Broadcasting System has been sold again—this time to Minnesota Mining & Manufacturing Co.

Robert F. Hurleigh will continue as president of the radio network.

Terms of the purchase were not disclosed.

Network tv sales and renewals: Chevrolet (Campbell-Ewald) has renewed for the Dinah Shore *Chevy Show* on NBC TV next season. The series will continue its current Sunday, 9-10 p.m. period . . . The **California Packing Corp.** (McCann-Erickson), for thirds of *Laramie* and *Riverboat* on NBC TV, to start in May and run through the Summer . . . **Positan Corp.** (KHCC&A), for participations on Dick Clark's *American Bandstand*, ABC TV . . . **The Bell System** (Ayer) for alternate weeks with the *Bell Telephone Hour* on NBC TV next season on alternate Fridays from 9-10 p.m. . . . The L**gines-Wittnauer Watch Co.** sp**soring three full hour *World Wide*** programs, this month and next NBC TV.

Network personnel notes: Rob R. Pauley, eastern sales manag has been appointed v.p. in charge the ABC Radio network (See Ne maker of the Week, page 6) . **Arthur Fox,** to the CBS TV Netw affiliate relations department.

Harold B. Day, ABC TV v.p charge of daytime, veteran in both media and one of the most respec and liked salesman on Madison A nue, died of a heart attack in office last week at the age of 52.

RADIO STATIONS

A survey to evaluate and det mine the impact of radio on t independent food and drug tailers of Greater New Yo sponsored by WPAT, Paters during the summer of '59 ca up with these findings:

- 77% of all druggists and 7 of all grocers have radios in th stores.
- 82% of all druggists and 6 of all grocers have car radios.
- 99% of all druggists and 9 of all grocers have radios in th homes.
- 43% of all druggists and 3 of all grocers own and use porta radios.
- **Three out of four druggi and grocers use in-store rad for their own listening pleas and are exposed to radio adv tising.**
- 85% of all druggists and 7 of all grocers rate music as their f preference in radio programing in-store, in-home, in-car and leis listening.

Another key station switches t good music policy: Storer's WJ Cleveland, after several years of f turing a news and music personal format, changes its programing May. Station will continue to ca the NBC news on the hour and ot regular NBC network features.

Ideas at work:

- **Win a 'dream house': KTF**

THE 17TH ANNUAL
EWS PICTURES OF THE YEAR COMPETITION
IN RECOGNITION OF
UTSTANDING CONTRIBUTION TO THE FIELD OF PHOTOJOURNALISM
ACCLAIMS

KFMB-TV, SAN DIEGO
NEWSFILM STATION OF THE YEAR
1959

THE NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION
SCHOOL OF JOURNALISM, UNIVERSITY OF MISSOURI
ENCYCLOPAEDIA BRITANNICA

FROM
1949
RIGHT TO
THIS MOMENT,
KFMB-TV
NEWS IS
STILL FIRST
IN RATINGS
AND
IMPORTANCE

KFMB 8 TV
SAN DIEGO

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

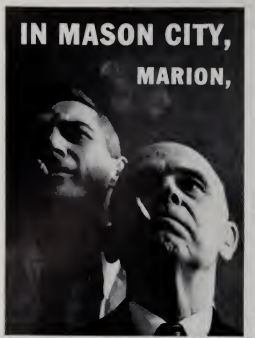
SEAL OF GOOD PRACTICE

A TRANSCONTINENT STATION

CHANNEL 8

CBS





THE **PLACE** TO BE IS

KGLO-TV

- **FIRST** IN COVERAGE!*
- **TOPS** IN PROGRAMMING, AND RATINGS!** CBS (Of course)
- **LOWEST COST** PER THOUSAND! *NCS #3 **Pulse

FORWARD WITH GOOD GOLD STAR GROUP BASIC

KGLO-TV
MASON CITY, IOWA
See Branham Co. National Reps.

A Part of *Every Community Project* *

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA
Represented Nationally by Bolling Co.

Austin, next week wraps-up its two-months long "Dream House" contest. The idea: Listeners, via a heavy schedule of on-the-air promotions, are asked to write a 10-word slogan promoting Civil Defense and to identify a "mystery scene" from photographs displayed at the site of the dream house. Winner receives this fully-equipped home.

• **Promoting good landscape:** Last week culminated a civic project initiated and supported by **KCBS,** San Francisco, dubbed "Plant A Tree Week." During this week some 6,000 trees were planted in 28 different cities throughout the Bay Area. Awarded for the best landscaping was Sunnyvale.

• **Spring snowmen:** Heavy snowfall in Cincinnati during late March prompted **WCKY** to come up with this quickie promotion: station offered awards for photographs of snowmen bearing the WCKY call letters.

Thisa 'n' data: Quality Radio Group member stations will hold a June programing, promotion and public relations clinic . . . **WLIB, New York,** has aired more than 200 special radio newscasts and features on aspects of the Civil Rights bill since 24 February . . . **KDKA, Pittsburgh,** last week staged, in cooperation with the Easter Seal Society, a "Big K Easter Egg Scramble" for children from six to 12 years of age.

Station staffers: Mark Evans, named v.p. of public affairs for Metropolitan Broadcasting Corp. . . . **Al Boyd,** to national sales manager, and **Armand Belli,** sales manager, WLS, Chicago . . . **Inez Aimee,** to research and sales promotion director for WINS, New York . . . **Randell Clay,** to sales manager for WOAI, San Antonio . . . Five new v.p.'s elected at Storer: **Terry Lee,** WAGA-TV, Atlanta; **Reginald Martin,** WSPD, Toledo; **Ben Wickham,** WJW-TV, Cleveland; **Bernard Neary,** WGBS, Miami; and **Maurice McMurray,** national sales director headquartered in New York.

REPRESENTATIVES

FTC chairman Earl Kintner will be keynote speaker at the SRA 1960 Advertising Awards luncheon a week from Wednesday May).

The honors: the "Silver Nail" ti buyer of the year award, the "G Key" award, and, for the first ti the "Chicago" timebuyer of the y award.

The presentations will be made New York at the Waldorf-Astoria a simultaneously in Chicago at the A bassador East Hotel.

NBC Spot Sales this week issu the results of its Timebuy Opinion Panel on "State Pu lic Service Programing."

The highlights:

• Seventy-two percent of the pa would recommend the purchase o public service show if they were s plied **more qualitative inform tion.**

• Sixty-five percent feel that station having a **strong public se ice image provides greater sa effectiveness** for advertisers.

• Ninety-five percent agreed t public service is **effective in mo ing a corporate image.**

• The top three types of pul service programing that panelists lieve have the greatest audience peal during evening time are **ne significance, documentary. l local problems.**

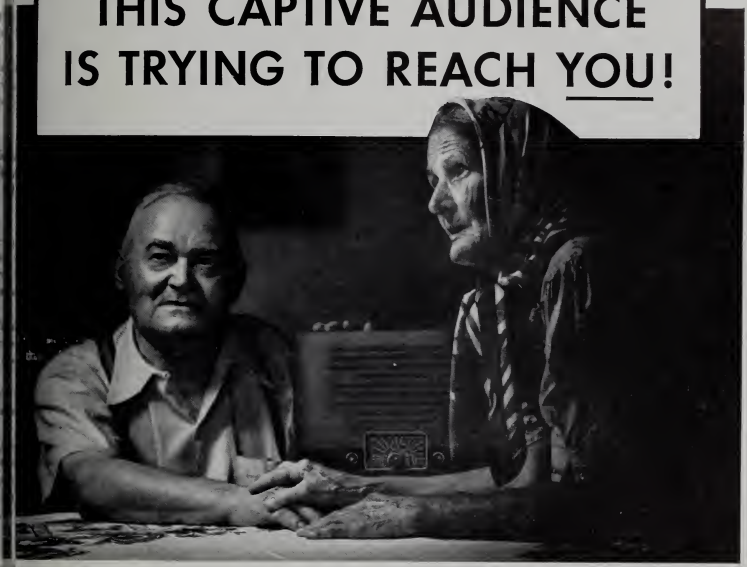
Seventeen sales representativ from national radio and tv firms a local stations **participated in t D'Arcy "Media Relations Sem nar" in St. Louis last week.**

The program was the 11th in a c tinuing series of meetings betw agency personnel and media per instituted two years ago to introd D'Arcy to the reps on a perso basis.

Among the participators: A. Knippenberg and Tom Taylor, PG Fred Edwards, Weed & Co.; Simpson, Adam Young; Fred N man, Paul H. Raymer; Tom He ington, Katz; Arthur Kelley, H and Eugene Gray, Bolling Co.

Rep appointments: KWKY, Moines, to **Broadcast Time Sa** . . . KXII-TV, Ardmore, Okla.-S man-Denison, Tex., to **Venard, R toul & McConnell** . . . WABY, bany; WRIP, Chattanooga; WDMV, Pocomoke City, Md., to **Walton Associates** . . . WK

THIS CAPTIVE AUDIENCE IS TRYING TO REACH YOU!



Help forge the only link with freedom that 76 million satellite captives have—support Radio Free Europe

Leaders of the broadcasting industry—men like Goldenson, McGannon, Sarnoff and Stanton—are today urging you to help tell the truth to the audience that needs it most. Use *your* programs, *your* voice to back up your Radio Free Europe colleagues. Seldom has American broadcasting had such an opportunity to help sustain *free* broadcasting throughout the world. Your RFE kit contains all the radio and television materials you need to do a complete job.

What Radio Free Europe is

RFE is a privately supported network of 28 transmitter and relay stations broadcasting to *76 million* captive peoples in Poland, Hungary, Czechoslovakia, Bulgaria and Romania. It is on the air up to 18 hours a day reaching this vital, truth-hungry audience.

Why RFE is important

Without broadcasts like those of RFE, the captive peoples of satellite countries would never know the truth about the outside world. It gives moral sustenance to those nations which have traditionally loved freedom. During the Special Campaign period, April 24—May 8, please give Radio Free Europe your all-out personal support.

Broadcasters for Radio Free Europe

YOU KCAN'T KCOVER TEXAS without KCEN-TV



5 & 10!

our plans for top rated spots in class B, C and D time deliver viewers at lowest cost per thousand.

NBC CHANNEL KCEN-TV TEMPLE · WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

Keene, N. H., and WKNY, Kingston, N. Y., to **Walker-Rawalt Co.** as their New England rep.

New offices: Hal Walton Associates, New York, opened a Midwest sales office at 333 North Michigan Avenue, Chicago.

Rep appointments — personnel: Richard Levy, to tv account executive in the New York office of Edward Petry & Co. . . . **Gideon Gilliam,** to the Atlanta radio sales staff, and **John Sherwin,** to the New York tv sales staff of the Katz Agency . . . **John Rohrbach, Jr.,** to account executive in the NBC TV Spot Sales, Central Division . . . **Roger Choquet,** to sales and sales promotion at Foster & Creed, New England regional rep.

TV STATIONS

The tobacco industry in 1959 had record gross time billings on national and regional spot and network tv of $106,659,190, compared with $93,443,822 spent in 1958 reports TvB-BAR-LNA.

Cigaret advertising spot and network tv gross time billings totalled $96,356,529, compared with $89,243,461 in 1958. Cigars and pipe tobacco gross time billings on spot and network tv in '59 were $9,635,647 as against $3,413,776 in 1958.

Here are the gross time billings of the **top 10 cigaret brands on tv during 1959,** according to TvB:

BRAND	SPOT	NETWORK
1. Kent	$2,859,230	$7,331,735
2. Viceroy	3,125,610	5,236,084
3. Winston	1,096,860	6,195,042
4. Salem	2,266,130	4,633,990
5. L&M	1,474,890	5,093,975
6. Camel	309,000	5,275,128
7. Pall Mall	1,020,600	4,098,601
8. Parliament	2,285,540	2,705,102
9. Chesterfield	392,380	3,968,516
10. Tareyton	1,676,670	2,091,869

More industry expenditures on tv during 1959, as reported by TvB:

• The nation's **brewers** used tv at a record pace as their number one advertising medium last year. National spot tv advertising gross time billings were **$42,945,000,** against $40,299,000 in '58. Network gross time billings for beer and ale advertising in '59 were $6,021,026 compared with $5,873,656 in 1958. The 10 leading brewery tv spenders in '59 in order: **Anheuser-Busch,** Falstaff, Schlitz, Carling, Pabst, Hamm, Rupert, National, Piel Bros., and Blatlantine.

• The **toy industry** also turned to tv at a record pace. Network and spot tv gross time billings last year were **$6,206,764** — an increase of 77% over 1958's $3,497,873. The 10 leading toy and game spenders in tv: **Mattel,** Remco, Louis Marx, Colforms, Ideal, Emenee Industries, American Character Doll, Hassenfeld Bros., Selchow & Righter, and Hasbro old Hahn.

TIO chairman Louis Hausman at the NAB convention, **introduced a monthly bulletin listing outstanding contributions in information, education and the arts presented over Chicago's four commercial tv stations.**

The stations cooperating in the bulletin's publication: WBKB, WBBM-TV, WNBQ, and WGN-TV.

A similar service is being undertaken by Los Angeles' seven tv stations.

On the personnel front: Edward Pfeiffer, to sales manager of WGR-TV, Buffalo . . . **Clay Forker,** to national sales manager of WFGA-TV, Jacksonville . . . **Gideon Klein,** sales manager of KWWL-TV, Waterloo, Iowa . . . **George Andrick,** local sales manager of WSAZ-TV, Huntington, W. Va. . . . **Lew Carpenter,** to the advertising department of WLUK-TV, Green Bay . . . **Don Pierce,** to account executive at WSPA-TV, Spartanburg . . . **James Gustafson,** to local sales manager and **George Oliviere,** to account executive at WTTG-TV, Washington, D. C. . . . **Eugene McCurdy,** to director of local sales for WBAL-TV, Baltimore . . . **Hugh Wallace,** national sales account executive for WNAC-TV, Boston . . . **Carl Burland,** to general manager of TIO . . . **Mary Herrick,** to sales promotion director of WTOP-TV, Washington, D. C. . . . **Ted Rosenberg,** to director of sales for The Leonard F. Fe man Co. . . . **Earl Hickerson,** operations director of KOCO-TV, Oklahoma City.



A ertisers who know the value of a big "viewers per h ne" figure can make book on this—nowhere in the C plinas will you find family fare to equal that of C rlotte's WSOC-TV. The pick of NBC and ABC, plus h h-rated syndicates and top film libraries, is rapidly c nging the viewing habits of America's 25th largest th narket. Buy WSOC-TV, the big area station.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

$100 WEEKLY BUDGET?

On *WJAR*, you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,190 on a 4 to 7 p.m. schedule, with a higher proportion of *adult* buyers, and the *lowest* cost per thousand impressions on *any* Providence station.*

$200 WEEKLY BUDGET?

On *WJAR*, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. WANT *RESULTS*? BUY *ADULTS* at the lowest cost per thousand in the market.*

"QUALITY IS WELCOME EVERYWHERE"

*Pulse Oct. '59 and NCS



Sister station of WJAR - TV

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

FEDERATED NAB

(*Continued from page 55*)

volume of the associations themselves.

Some questions have been raised as to where (if anywhere) such organizations as TvB, TIO, RAB, AMST, and others fit into the Federation plan.

Nothing in the SPONSOR proposal envisions any change in the current structure, and relationships, of these groups. The establishment of separate associations, however, would provide a spearhead for all activities concerning a particular type of broadcasting, and should work for greater co-ordination of this work.

11 years ago, SPONSOR said, "The NAB has outlived its usefulness as a giant grab bag. Broadcasting needs an overall spokesman. It also needs aggressive groups that will fight for television, for AM radio, for FM radio, and for every other form of electronic entertainment the future may uncover. Only a Federated NAB can do this job."

SPONSOR urges industry consideration of these principles today.

HIGBEE'S

(*Continued from page 49*)

performance will turn out to be.

The music and comment is worked into a standard format developed by Harris, comprising 10 minutes of music, followed immediately by a minute and a half commercial. The pitch stresses the store and station phone numbers, where orders may be placed. The tone is intense, with a "buy now" theme. The pitch gives way to the comment, which in turn leads into the music and so the cycle runs for three hours.

Client reaction was summed up by a Higbee's music department spokesman, saying, "We're delighted! In addition to those who call in and order the evening of the show, we always receive an added 10% more business in the next few days. And amazingly enough, there are very few cancellations of any of these orders."

At the moment, the spectacular schedule has been set back to one-a-week because of the baseball season and problems in clearing time. However, they'll be back up at two in September, as night radio continues to hit the jackpot for Higbee's.

SPONSOR ASKS

(*Continued from page 53*)

toy retailing for less than a dollar.

The toy, "Slap-Stik" (a revolvin hoop-like gadget attached to a stick was secured by the WKTV promotio department from the Keen-Eye Con pany of Butler, Wis. This marked th toy's debut in this area. Youngste in the Playworld kiddie show view ing audience were given a brief (le than 60 seconds) demonstration o the mobile toy. They were then i vited to enter their name in a draw ing during which a dozen youngste would each win a coveted toy.

The gimmick here, of course w that to compete in the drawing, chi dren had to deposit their names in receptacle in the sponsor store. Na urally, the sponsor anticipated (wit tongue in cheek) a certain amount o increased traffic as a result. He w totally unprepared, however, for th surge of traffic. Youngsters of a ages experienced a mass attraction f the little toy!

They came, all sizes, all shape and from miles around, everywher in the Mohawk Valley! They can to drop their childishly scrawl names into the "Slap-Stik" drawin box—and with their reluctant paren in tow. Parents who had been ac tomed to shopping elsewhere, fou themselves, all of a sudden, exami ing, and purchasing, the Playwor wares.

Hundreds of new customers we acquired by Playworld during M "Slap-Stik" drawing promotio staged over a four-week highly co petitive shopping season. Perso who admittedly had never set fo inside Playworld were forceful guided into the store by their you ones.

The end result was a sizable sa increase of toys available at compa able prices in many retail top sho in the area. The Playworld manag ment, whose elevated eyebrows ha not yet returned to their normal po tion, is convinced that tv advertisi is, after all, the most potent.

To us, here at WKTV, it point out that all it takes to direct an u usual amount of traffic into a st devoid of unique items, is lookin about for a little gadget small in co but large in attraction. Then yo potential is only limited by yo imagination to set sales soaring a win new friends for tv.

fatter $ pot You rake in much more audience when you put your sales message on KELO-tv SIOUX FALLS and its booster hookups.



KELO-LAND tv gives you . . .

48.6% MORE VIEWERS	than the highest rated Omaha station
49.2% MORE VIEWERS	than the highest rated Des Moines station
46.8% MORE VIEWERS	than the highest rated Duluth station
84.3% MORE VIEWERS	than the highest rated Sioux City station
96.0% MORE VIEWERS	than the highest rated Fargo station

ated from Nov. ARB 6 n.m. 7 days a week. Sur- how that KELO-LAND the same general rate riority all hours.

And KELO-LAND'S husky audience outdelivers TWO of the four Minneapolis-St. Paul stations, by 204.5% and 10.5% respectively. YOUR BET, MR. ADVERTISER!



va poker pl er, who me? KELO-LAND up that gives winning hand."

KELO tv LAND



BS • ABC

General Offices: Sioux Falls, S.D.
JOE FLOYD, President • Evans Nord, General Manager • Larry Bentson, Vice-Pres.
Represented Nationally by H-R In Minneapolis: Wayne Evans & Associates



Miss April

Miss April is so sure
it is going to rain,
she has prepared for it . . .
and we are so sure
that you'll want to buy
Oklahoma's largest coverage,
we have reserved some
time for you on . . . .

THE STATION WITH AN IMAGINATION . . .

KOCO-TV
abc CHANNEL 5
OKLAHOMA CITY
BEN WEST, GEN. MGR.
BLAIR TELEVISION ASSOCIATES.

Tv and radio NEWSMAKERS



Carl Lindemann, Jr., has been named v.p of program sales, NBC TV. Previously v.p of daytime programs, he joined the netwo in April, 1948, rose to associate produc of *The Kate Smith Hour* in 1953, and year later, was named senior unit manag of the *Home* show. He has also held th post of business manager of the NBC T program department. A native of Ne Jersey, Lindemann and his family currently live in Old Greenwic Conn. He is a graduate of Massachusetts Institute of Technolog



Larry Saunders, account executive at WTAR, Norfolk, has been presented with the 1960 Distinguished Salesman Award by the Norfolk-Portsmouth Sales Executive Club. Saunders began his radio career at age 15 as announcer at various Tidewater stations. He joined WTAR in the same capacity in 1955, became news editor in 1957, and joined the sales staff in '59. Saunders was graduated from the University of North Carolina in 1957, an received the Va. Associated Press Award for special events in 195



Felix Jackson has been appointed v.p. NBC TV programs, West Coast. Befo joining the network last month, he was Y&R and CBS TV where he produc *Schlitz Playhouse of Stars, Four Star Pl house* and *Studio One.* At Y&R, he sup vised all dramatic tv programs sponsor by the agency's clients. As a writer, Jac son was associated with *Robert Montgo ery Presents, Pulitzer Prize Playhouse,* and other programs. Born a educated in Europe, he now lives with his family in Sherman Oak



Clay E. Forker has been appointed national sales manager of WFGA-TV, Jacksonville, Fla. Before joining Channel 12, he was v.p. and office manager of Paul H. Raymer Co., Chicago representatives. Previously, Forker was account executive for the Dupont Divisions at BBDO and account executive for Chevrolet at Campbell-Ewald. Also promoted: William Walker, to assistant national sales manager. He joined WFGA-TV three years ag and has served as promotion manager and regional sales manag

A BRIEF

HISTOIRE D'AIR FRANCE

(that is also a history of French aviation)

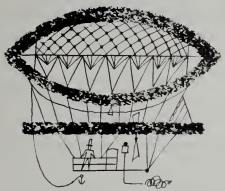
L'HISTOIRE ANCIENNE



FIRST MEN TO FLY. Joseph and Etienne Montgolfier successfully take to the skies, June 5, 1783. Man's ancient dream of air-borne travel suddenly becomes a practical reality.

L'HISTOIRE "PIONEER"

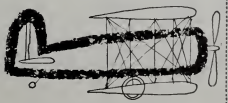
FIRST ENGINE-POWERED DIRIGIBLE. Remarkable speed of 6½ MPH was clocked by Henri Gifford on a Paris-Trappe flight, September 24, 1852. An early demonstration of the French genius for technical achievement that is a tradition with Air France today.



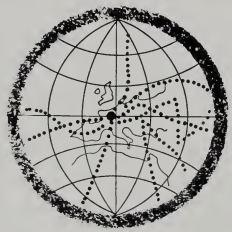


FIRST INTERNATIONAL FLIGHT. French aviation gained new stature when Louis Blériot flew 25 miles across the English Channel, July 25, 1909. This memorable journey focused world attention on the immense possibilities of commercial flight.

FIRST INTERNATIONAL PASSENGER FLIGHT. Air France's flight from Paris to London, February 8, 1919. Eleven passengers made the trip. Flew 187 miles in 2½ hours. Today, Air France passengers fly 1500 miles in the same 2½ hours.



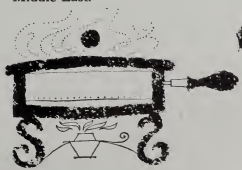
L'HISTOIRE MODERNE



LES PLUS GRANDES ROUTES. Today, Air France the world's largest airline. Routes cover more than 202,000 unduplicated miles...connect 210 cities in 76 countries. Air France is the largest *French* airline, too. Though it cooperates closely with all other French airlines, none are part of Air France. As the official French national airline, Air France maintains its unique identity...the oldest, the largest, the most experienced of all.

LES PLUS GRANDS JETS. All Air France jets are superb! The 707 Intercontinentals are the largest, fastest, longest-range jets in the world. Air France Caravelle Jets have an outstanding performance record. Air France uses both to provide the world's only jet-to-jet service between the U.S.A., Europe, Africa and the Middle East.





LE PLUS GRAND SERVICE. Air France service is incredibly lavish, incomparably French. On every flight, passengers enjoy superb French cuisine, exquisite French service at no extra cost. Experienced Air France pilots are experts at providing smooth, restful flights. They have flown more than 5,000,000 pure jet passenger miles.

SPONSOR SPEAKS

Needed: a better NAB market place

Broadcasters come to an NAB Convention to (1) attend meetings, (2) visit with friends and exchange points of view, (3) check up on new developments and products with an eye to doing some buying, and (4) have some fun.

The 1960 Convention wasn't much fun. Nor was the agenda anything to shout about. But what caused special distress and frustration was the fact that anyone trying to visit the scores of commercial firms quartered in the Conrad Hilton was in for a hard time. The broadcasters didn't like it. The services were unhappy.

Aside from the heavy equipment, like RCA, Ampex, Gates, Collins, and GE, the marketplace was missing. And, in our opinion, an easy-to-find and easy-to-look-through market place is an essential at an NAB Convention.

Several years ago the Convention market place was discontinued and for a good reason. It had gotten out of hand. It was honky-tonk. The NAB was forced to take action.

After two years, SPONSOR concludes the cure is worse than the disease. We believe that the marketplace should be restored, that it can be restored in a sensible, orderly fashion.

Here is the SPONSOR plan.

We recommend that, effective with the 1961 convention, the many services now scattered throughout the convention hotel be invited to rent space in a specified and easily accessible area. Ground rules, including visiting hours and exhibiting standards, should be carefully spelled out and adhered to. Exhibitors should be grouped on the floor according to service categories. Everyone would cooperate.

A useful marketplace will add immeasurably to the value of the Annual Convention. It must be restored. We urge that the NAB reconsider this urgent matter so that the 1961 Convention will provide a better exchange of information on ideas, services, and products.



THIS WE FIGHT FOR: *Continuing improvement in radio/tv commercials. (Incidentally, have you registered for* SPONSOR's *1st American Tv Commercials Festival*—18-20 *May?)*

10-SECOND SPOTS

Capsuled: Columnist Kupcinet in t' *Chicago Sun-Times* reported this sur ming up by Ben Klitzner of the NA Convention—"From hookups to hi cups."

Brrrr: RCA's John P. Taylor pass on this overheard snatch of conve sation between two visitors at t RCA automation exhibit in Chica during the NAB Convention—
1ST VISITOR: (*Looking at the aut mation equipment*) Just think what that stuff will cost.
2ND VISITOR: Just think of what it save!

Quote: 77 *Sunset Strip* star, 41-ye old Efrem Zimbalist, Jr., in *Tv Gu* —"A tv series is a fine idea for actor who is 25 or younger. He st has plenty of time left to live down."

Information, please: An adman w spent some years in the Pacific wi the Marines tells us that in Canton "Ma Ti Ni" means "Kick of a hors

Ahoy, Hathaway: CBS TV's R Skelton on *At Random* over WBB Chicago—"I'm marketing eye patch for people who love Lucy but ca stand Desi."

Partisan: A SPONSOR staffer calle N.Y.C. fm radio station to ask some information. She said she w from SPONSOR. Replied the swit board gal at the fm outlet: "But t would be like helping the enem

Right, Mrs. Post? Hardwick, d.j. KVI, Seattle, gives this etiquette h —"It is improper to walk out o party of any kind . . . Be a g sport and wait until you are carr out."

Definition: Tv/radio coverage upcoming national political conv tions — Soft-soap operas. — Fr Hughes.

Recall: On *New York Story* prog over WCBS Radio, N. Y., a g from the U.S.S.R.'s Georgian F Dancers kept insisting, "No spik E liss," until came the commercial Dannon Yogurt. Then she told great detail—and in pretty good E lish—how yogurt was invented in homeland. *Not another fix?*

ORDER YOUR OWN PERSONAL COPY OF SPONSOR SENT TO YOUR HOME

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we'll take it from there, and bill you later.

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New York 17, New York

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Our Readers' Service Department is ready and eager to assist you. This is one of the many services available to you with your subscription to SPONSOR.

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35 YEARS
OF
RADIO WITH A REASON
WTIC

50,000 WATTS HARTFORD CONNECTICUT

SERVING SOUTHERN NEW ENGLAND



How about that!

MADISON
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. . . . . it's two with one!

The smart buyer knows that you can buy Channel 3 f
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WISC-TV

CHANNEL

MADISON, WISC.

3

Represented Nationally by
Peters, Griffin, Woodward, Inc.

CBS TELEVISION NETWORK

30 APRIL 1960
40¢ a copy • $8 a year

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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

YORK, N. YORK

Show-buying made easy

...y to pick a net that's 1st or 2nd—never 3rd—every night*)

	1st or 2nd	3rd
Monday	ABC	Net Z
Tuesday	ABC	Net Z
Wednesday	ABC	Net Y
Thursday	ABC	Net Y
Friday	ABC	Net Y
Saturday	ABC	Net Z
Sunday	ABC	Net Z

...ce: Nielsen 24 Market TV Report, week ending April 17th, 1960, all nights, 8-10:30 P.M.

...s final Nielsen* (before daylight saving) nails down ABC's supremacy ...a double bang!! Not only did ABC average out 1st or 2nd every ...t of the week . . . ABC also did itself proud in the half-hour prime-...e division! (Like taking 28 out of the possible 35, as against Net Y's ...nd Net Z's 17.) In fact, Net Z had more 3rd's than 1st's or 2nd's.

ABC TELEVISION abc

WHY FM IS PICKING UP SPEED
Buyers, researchers who turned deaf ears to the medium are now beginning to buy it
Page 31

New FCC focus on violence in television
Page 35

The fabulous tv story of Pick-a-Pop
Page 40

Truth behind the post-'48 movie packages
Page 42

DIGEST ON PAGE 4

KSTP-TV  is the Station watched more Than any other* by People in this vital market!

*Net Weekly Circulation, ARB Total Area Report, January-February, 1960

KSTP television
MINNEAPOLIS · ST. PAUL
100,000 WATTS · NBC
A GOLD SEAL STATION
CHANNEL 5

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

Spokane, Washington	WBAP	Fort Worth, Texas	WJXT	Jacksonville, Florida	WNHC	New Haven, Connecticut	WTVW	Evansville, Indiana
Seattle, Washington	KPRC	Houston, Texas	WCIA	Champaign, Illinois	WSM	Nashville, Tennessee	WRGP	Chattanooga, Tennessee
Yakima, Washington	WOAI	San Antonio, Texas	WMAZ	Macon, Georgia	WTAR	Norfolk, Virginia	KLRJ	Las Vegas, Nevada
Portland, Oregon	WHDH	Boston, Massachusetts	WFMJ	Youngstown, Ohio	WREC	Memphis, Tennessee	KOOL	Phoenix, Arizona
Eugene, Oregon	WJW	Cleveland, Ohio	WISN	Milwaukee, Wisconsin	KAKE	Wichita, Kansas	WOW	Omaha, Nebraska
Sacramento, California	WTAE	Pittsburgh, Penna.	KOTV	Tulsa, Oklahoma	KMBC	Kansas City, Missouri	KTSM	El Paso, Texas
San Francisco, Calif.	WTOP	Washington, D. C.	WTVN	Columbus, Ohio	WXYZ	Detroit, Michigan	KOB	Albuquerque, N. Mexico
Fresno, California	WCCO	Minneapolis, Minnesota	WHIO	Dayton, Ohio	KFSA	Fort Smith, Arkansas	WLOF	Orlando, Florida
Bakersfield, California	WMAR	Baltimore, Maryland	WUSN	Charleston, S. Carolina	WISH	Indianapolis, Indiana	WAFB	Baton Rouge, Louisiana
Los Angeles, California	WBEN	Buffalo, New York	WXEX	Richmond, Virginia	KRNT	Des Moines, Iowa	KTVO	Ottumwa, Iowa
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Salt Lake City, Utah	WHYN	Springfield, Mass.						

ALMANAC
fastest
SOLD
5 MINUTES
in television!



Never before has a show **sold** so fast . . . straight across the call letters of the country! In less than 10 weeks ALMANAC has been snapped up by more than 50 stations . . . with more orders coming in every day. The reason for this spectacular success? Powerful inherent human interest in contemporary events that insures audiences. And for stations . . . unique flexibility in programming to offer sponsors. ALMANAC makes it possible to program 6 different times, around the clock . . . for the price of a single half hour! Take advantage of this new concept in television programming that combines an exciting commercial program with public service.

Act now! Phone or write today!

FFICIAL FILMS, Inc.
25 West 45th St., New York 36, N. Y.
PLaza 7-0100

Produced by Richard B. Morros
in association with
Hearst Metrotone News Inc.



A SALE OF TWO CITIES

WSPA-TV sells the Spartanburg-Greenville SUPERMARKET! From its central tower location on Paris Mt. near Greenville, WSPA-TV blankets the rich industrial areas in and around these twin cities. Over a quarter of a million TV homes in this area are directly influenced by WSPA-TV . . . it is an important part of their daily lives.

This section of the thickly populated Southern Piedmont is nationally recognized as the Big Market of today, and the Giant Market of tomorrow . . . WSPA-TV programming is tailored to serve and sell the Progressive Piedmont.

WSPA-TV

SPARTANBURG, S. C.

CBS in the Piedmont

Channel 7

The only CBS-VHF Station Serving the Spartanburg-Greenville SUPERMARKET

National Representatives: GEORGE P. HOLLINGBERY CO.

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Why fm is picking up speed

31 Agency buyers, media researchers who turned deaf ears to fm two years ago now begin to listen and buy. Here are the facts behind the change

There's new focus on tv violence

35 Even though the number of action shows on the networks is lessening there is still much pro and con debate about violence in programing

Louisville looks different to N.Y. media gals

38 Agency researchers, under auspices of Broadcast Time Sales, visited the market, found an ounce of touring is worth a lb. of statistics

Pick-a-Pop prospers on a spot tv diet

40 Introduced last summer, this children's confection was pushed in spot tv with 100% ad budget; this season expenditure in medium is up [illegible]

The truth behind the post-'48 features

42 The television repayment issue is over, but there is a new film standstill which has been created by a soft market and an anti-trust suit

Spot radio spreads Eagle's wings

44 How British airline won public acceptance, travel agency support for new Miami-Nassau run with six-station, 1,000-spot launching campaign

SPONSOR's 20 agency winners

45 SPONSOR's Wheel of Fortune at the NAB convention selected 20 agency winners for variety of prizes—from radios to electric trays, percolators

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plenty of SPACE for selling!

WBEN-TV covers 17 counties in New York and Pennsylvania, and beams a quality picture into the Toronto-Hamilton area of Canada. That's 20,000 square miles—4,000,000 people. Plenty of space to sell in—plenty of people to sell.

WBEN-TV has added more "space" in another dimension—with its spacious modern studios. Advanced electronic equipment and perfect lighting are added reasons for using the station that already leads in programming and in audience. Let us give you facts on how your TV dollars count for more on Channel Four.

National Representatives:
Harrington, Righter and Parsons

WBEN-TV
The Buffalo Evening News Station

CH. 4
CBS in Buffalo



TOM ATKINS REPORTING
FORT WAYNE'S No. 1 NEWS SHOW
NOV. ARB RATING

wpta abc
FORT WAYNE, INDIANA

NEWSMAKER of the week

At Benton & Bowles, this week, there is a brand new po that puts programing squarely into the media battalion– and a media man will head it. It paces a trend that is i evitable with media gaining stature while agency show co trol wanes. Question: Where will it hit next, and when

The newsmaker: Lee Rich, vice president in charge media at B&B and a member of its board of directors, now becom vice president in charge of *media and programing* as the agency cr ates a new post that merges the two activities under a single banne

Explains B&B president Robert E. Lusk, "More and more, tv d mands centralization of authority to negotiate, to decide and to co mit the agency for both programs and time periods with packa producers and network principals. With this requirement very muc in mind, we have appointed Lee Rich to this newly-created post." (Oliver Barbour continues as vice president in charge of tv and radio programing; Grant Tinker remains vice president and director of programing.)



Lee Rich

The move is another significant step in a trend which SPONSOR spotted more than a year-and-a-half ago. "Jockeying for authority is an old tribal custom on Madison Avenue," SPONSOR-SCOPE carried in the 2 August 1958 issue, "but there's one domain on the receiving end of a lot of it nowadays: t tv/radio department. Other areas of the agency are trying to ann the tv/radio department as a satrapy of their own already extensi holdings. . . . The reaching for additional authority comes from eith one of two sectors, depending on the particular agency: media creative . . ."

Few admen show much surprise at the turn things are taking. today's agency, media has been rising like cream in a milk ca heavy tv investments, competitive pressures, more complex mar pictures make it of first importance. On the other hand, show trol by agencies has all but slipped away. Last week's SPONSOR-SC showed it to have dropped from 5% control of net tv shows in 19 to a goose-egg percentage this season.

Rich, who started his ad career at Lord & Thomas, came to B in 1952 as an associate media director, was elected vice president 1955, appointed media director in 1957. Between L&T and B&B, ca a four-year hitch in the Navy, the 4A's, media directorship at Allo Frank-Guenther Law, and the same at Weintraub Agency. With wife and daughter, Rich lives in Chappaqua, N. Y.

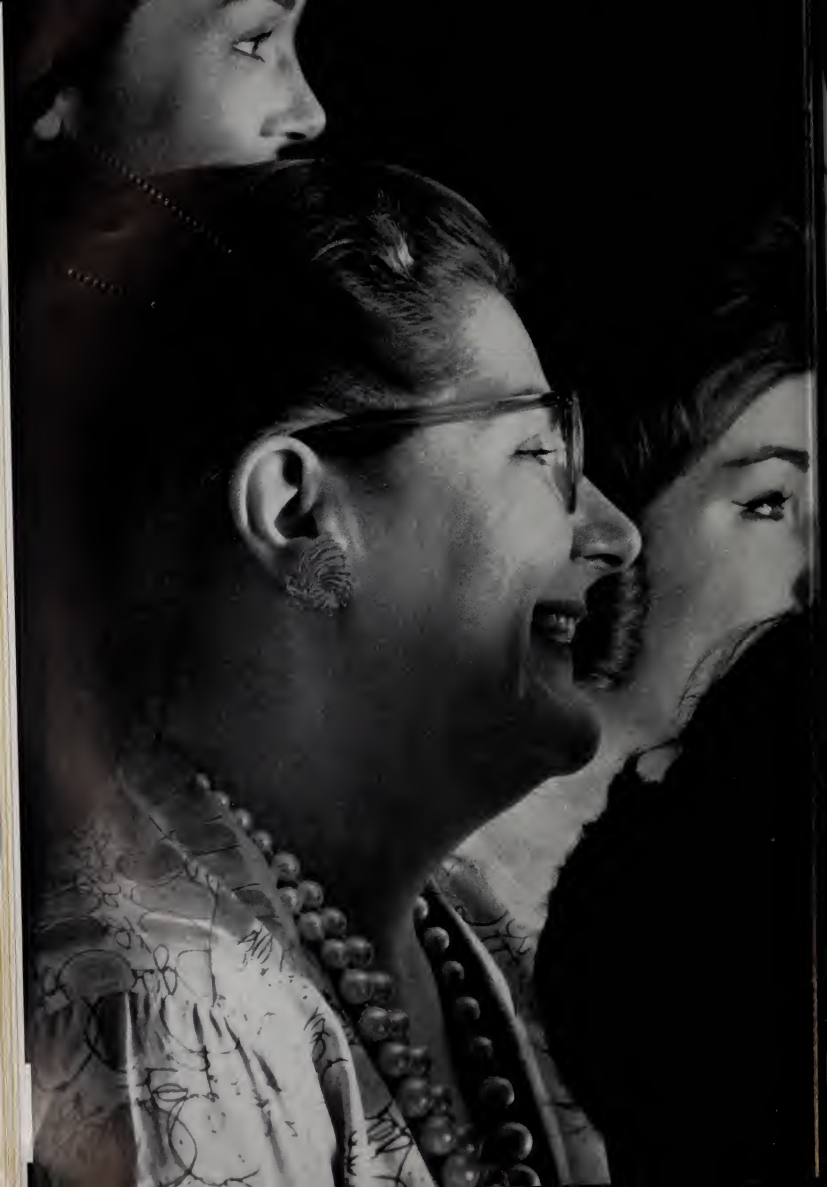
IMPRESSIONS

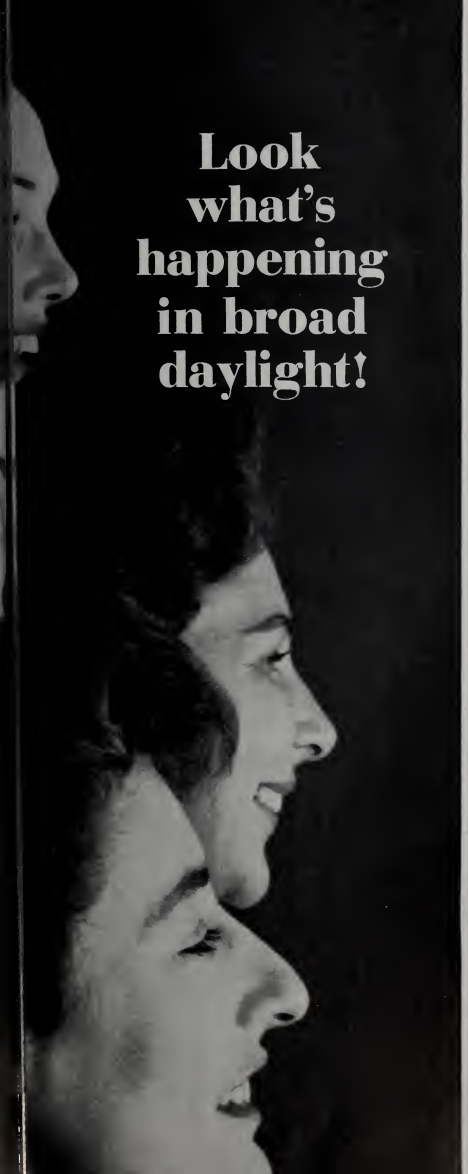


IMPRESSIONS: An exclusive news concept has attracted a large and devoted audience for WJW-TV in Cleveland. CITY CAMERA and CITY REPORT (highest rated – A.R.B. & Nielsen) provide fast-paced picture stories of late local and area news twice each week night. Cleveland's biggest camera team and a persistent, inquisitive news staff virtually blanket Northern Ohio. • Yes, viewers are impressed with that extra sparkle on Channel 8. You are in good company and . . . .

YOU KNOW WHERE YOU'RE GOING WITH WJW TV CBS CLEVELAND

A **STORER** STATION • REPRESENTED BY THE KATZ AGENCY





Look what's happening in broad daylight!

In the afternoon, for example...

The big trend to NBC gets bigger. Look at the swing in viewing habits since NBC Television reprogrammed its afternoon lineup on February 8. The facts, according to Nielsen:*

Fact...Total afternoon lineup: NBC Television up 36% in share, up 38% in rating. Network #2 down 8% in share, down 6% in rating. Network #3 down 17% in share, down 15% in rating.

Fact...Since February, all six NBC afternoon time periods are up in share; up in ratings; up in homes per minute. Specific share increases include: Queen for a Day up 10%; Loretta Young up 67% over previous program; Young Dr. Malone up 36%; From These Roots up 23%; Comedy Playhouse up 43% and Adventure Time up 47% over previous programming.

Fact...Total NBC afternoon lineup now averages: 33.9 share; 8.4 rating; 3,579,000 homes per minute. In two months, NBC has gained more than a million additional homes per afternoon minute.

Fact...The new total daytime picture:

	NBC	Net. #2	Net. #3
Average Share	38.1	36.4	21.5
Average Rating	8.8	8.8	5.6
Half-Hour Wins	6	6	0

Fact...Brown & Williamson, Colgate-Palmolive, Coty, General Mills, Mennen and Purex have all made recent major buys in NBC's new daytime lineup.

THE NBC TELEVISION NETWORK

There are more things in heaven and earth, Horatio, than are dreampt of in your philosophies. Also, there are more things to a radio station than its rate card, its audience surveys, its frequency and power. In all these respects, WAPE is a standout, but it is more. There is, in particular, WAPE's programming philosophy embodied in what we call the Blue Chip Broadcast Policy.

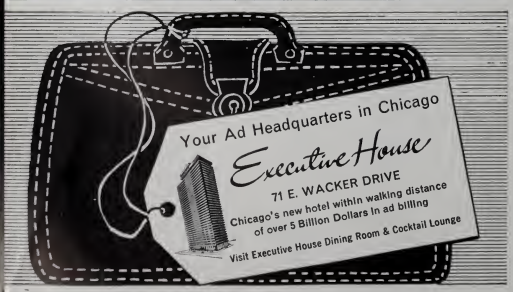
The Blue Chip Concept is simply a conscious and deliberate effort to present to the public, through every detail of WAPE's broadcast day every day, the best and most pleasing image that it is possible for a radio station to convey.

You hear the concept at work when WAPE announcers are praised (as they often are) for sounding friendly, courteous and sincere. It is at work when, as happened recently, all listeners' requests for songs were accompanied by donations to the March of Dimes.

The Blue Chip Concept dictates that the highest standards of good taste and sophistication prevail in music at WAPE, that great and continuous attention be given to transmitting the very highest fidelity signal permissible in the standard broadcast spectrum. It dictates also a keen sense of journalistic responsibility in handling news fast, thoroughly and accurately.

If you think the Blue Chip Concept fits well with the presentation of your clients' products to the public, WAPE belongs on your schedule.

WAPE **25000 Watts at 690 KC**
JACKSONVILLE, FLORIDA
Represented nationally by Radio-TV Representatives, Inc.



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A toast . . .

to another twenty-five years on

WING in DAYTON

May marks the TWENTY-FIFTH ANNIVERSARY of Coca-Cola's sponsorship of the popular "Man On The Street" program heard daily over WING, emceed by veteran radio man Jack Wymer, above left. Howard Durst, ad manager, looks over Jack Reeder's shoulder as the president of the Dayton Coca-Cola Bottling Company renews the contract. George Lenning, WING account man, smiles approval.

robert e. eastman & co., inc.

national representative

stations WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations

more than doubles your Indianapolis potential

only basic NBC coverage of America's
13th TV Market—*760,000 TV homes.*

INDIANAPOLIS—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!

11 SATELLITES—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

For every 10 "gas dollars" in the Indianapolis Trading Area . . . there are $12 spent in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.

CHANNEL 6 WFBM TV INDIANAPOLIS

Represented Nationally by the KATZ Agency

OUR 11TH ANNIVERSARY

by Joe Csida

Sponsor backstage

Not so gloomy on the grass roots side

Every so often I like to look away from the titanic struggles of the three television webs for programing and business supremacy, gaze right past the broader problems of the video and radio business at large, and get right down to the very grass roots of the broadcasting business. A periodic check of those roots in some of the smallest towns and the larger ones, almost unfailingly reveals some exceptionally interesting activity which is likely to be overlooked in the general excitement.

Take the little town of Iron River, Mich., for example. Iron River is "Anatomy of Murder" country. It is a lumbering and mining community, right in the center of the rich Menominee Iron Range and the Ottowa National forest. In Iron River there is a radio station call-lettered WIKB. WIKB is run by a very enterprising gentleman named Edwin Phelps, Jr. And whether you choose to believe this or not, Iron River has a sort of symphony orchestra, purely local in personnel, which came into being as a result of a fine piece of collaboration between a local high school teacher. an optometrist and station WIKB.

Amateurs provide pro approach

It happened like this: Some time ago Phelps began a series of classical and light concert programs from 8 to 10 p.m. each evening on the station. These caught on to such a degree that the station manager decided it might be a good idea to broadcast a similar type music live. But how? Via the nearby Stambaugh High School Band of course. So Phelps began to work with band instructor Clair Hounsell to present the annual spring concert of the band.

In the weeks of rehearsals and negotiations between the station manager and band instructor that followed, Mr. Hounsell indicated to Mr. Phelps that it had always been his ambition to organize and conduct a symphony orchestra. At this point a local optometrist who enjoyed playing violin got into the picture. He was Dr. A. N. Wickstrom, and presently WIKB manager Phelps was telling the good doctor and the band instructor that the station would be happy to foot the costs of organizing a community symphony orchestra.

Between them, the men put together a list of musicians and music lovers in the area and got these folks together. A short time later rehearsals began on the second Sunday of every month at the Stambaugh Elementary School. Twenty-three music makers participated originally, and soon the group grew to 33. Enthusiasm soon reached such a peak that rehearsals were set up on an every week rather than an every other week basis. A typical example of this enthusiasm was the fact that one Jerome Mascotti, a youngster studying at Northe

(*Please turn to page* 14)

AN HISTORIC FIRST

or the first time in the 16-year history of the American Public Relations Association's Silver Anvil wards, a broadcaster has been honored for accomplishments in the "Civic Enterprises" category. he Award was made to the WFBG Stations for their "Jobs for Joes" campaign which raised a illion-dollar fund for further industrial expansion of Blair County. This successful campaign is but ne of many community services spearheaded by the WFBG Stations. Just one of many reasons hy residents of the Altoona-Johnstown area accept the WFBG Stations as good neighbors and so adily welcome them into their homes.



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TRIANGLE STATIONS

WFBG-AM • TV

ALTOONA—JOHNSTOWN, PA.

ABC-CBS • DAREN F. McGAVREN CO. • BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
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OF COMMUNICATIONS ROW!

One of New York's most desirable locations

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AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

Just steps from anywhere... now with 500 individually decorated rooms and suites — and completely air conditioned.



The magnificent new

BARBERRY
17 E. 52 St.

Your rendezvous for dining deliberately and well... open every day of the week for luncheon, cocktails, dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138

STATLER HOTELS

Sponsor backstage (*Continued from page 12*)

Michigan College in Marquette, almost a hundred miles away, and lacking his own transportation, managed to hitchhike his way back and forth to the rehearsals each week.

In due time, on 14 February (St. Valentine's Day, need I add) the first performance of the North Woods Symphony Orchestra was given at the Iron River School Windsor Auditorium, with 650 paying customers in attendance. More than a thousand hours of rehearsal time had gone into the readying of the community symphony orchestra's first showing, which presented the "Overture to Il Guarache" by Antonio Gomez, the Schubert "Unfinished Symphony," selections from Tchaikowsky's "Sleeping Beauty," a special medley of Italian, Scandinavian, and Slovakian folk tunes arranged by Clare Hounsell himself, "Sibelious's "Finlandia," Carl Boehm's "Perpetual," and selections from "My Fair Lady."

It goes without this additional plug that the performance was good enough to win picture and story coverage on rival radio and tv stations as far distant as Green Bay, Wisconsin, and a front page spread in the Sunday edition of the *Milwaukee Journal.* Obviously, too, this kind of activity redounds to the benefit of little WIKB's advertisers.

Lest we forget . . .

In St. Louis, KMOX, just a couple of weeks later, embarked on a community program in a non-musical area. From 3:05 to 5 p.m. the station dumped most of its music shows (and as an old music man myself, I must insert that I think this a mistake) and presented an excellent local public service show of the highest caliber, which has won the station good ratings and excellent publicity. The show is called *At Your Service,* and features local officials, businessmen and other prominent citizens. The first show presented the mayor, Raymond Tucker, who after an interview with host Jack Buck, invited telephone inquiries from the listeners. The KMOX board was rushed with calls, and listeners asked such pertinent community questions as these:

How about free parking for downtown shoppers?

Since the workshop is to be razed because it is over 100 years old, why isn't the Chronic Hospital being razed?

What are the plans for increasing the salaries of city employees in 1960?

The mayor handled these questions and others adroitly and with candor, and got the show off to a fine start.

As I said before, it is a pleasure—with all the sound and fury constantly exploding on payola and rock 'n roll, and quiz shows and programing responsibility in television, and other magnitudinous and glamor-loaded propositions—to settle back and take a long look at radio and the grass roots, doing its good, solid, local community public service job. Too often, too many of us, including me, forget how much of this goes on.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.

WHO IS REALLY "NUMBER ONE" IN SAN FRANCISCO?

16.2

Hooper February-March 1960

KEWB presents the programming that pleases the most people.

From #8 position in June 1959, KEWB has seen a definite rating up-curve every month.

Now, in the San Francisco/Oakland area... Hooper for February-March 1960 shows KEWB as clear-cut NUMBER ONE. Pulse shows KEWB with a 15.0 share and the most listeners per average quarter-hour.

Make your radio buy based on current figures. Buy right in the Big Bay Area. BUY KEWB ... first in San Francisco/Oakland.

"Mark of the Top"



A "Sound Citizen" of San Francisco

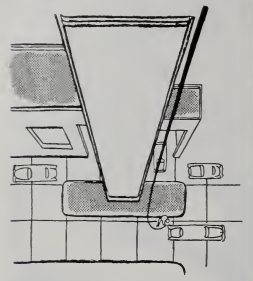
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National Reps: The Katz Agency, Inc.

KFWB / LOS ANGELES
KEWB / SAN FRANCISCO-OAKLAND
KDWB / MINNEAPOLIS-ST. PAUL

CROWELL-COLLIER BROADCAST DIVISION
ROBERT M. PURCELL, DIRECTOR

YOU'LL NEED A BIG PUMP IN

North Carolina



FILLING STATION sales in the WPTF market exceed those of the nation's 6th Metropolitan Market:

WPTF Market $233,368,000
6th Met. Market $196,008,000

AUTOMOTIVE sales in the WPTF market are greater than the nation's 8th Metropolitan Market:

WPTF Market $516,471,000
8th Met. Market $506,382,000

AD COVERAGE WPTF is the only single medium that reaches all of this "on the go" market where 50% of the homes listen regularly to WPTF.



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngstedt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Hope Martinez, BBDO, New York, points out that as the days grow longer and daylight savings time is adopted in many areas across the country, it becomes increasingly more important for the buyer to watch for the coincidental changes in market conditions. "The summer complex of tv viewing and program scheduling gives rise to a new set of buying factors. Working hours change, and so do peak viewing hours. There appears to be a general transition during warmer weather towards late evening viewing, though the extent depends on geographical location. Some markets swell, others suffer a corresponding loss in population. Program schedules, of course, bear diligent watching with reruns and "test" shows replacing standard fall fare. Accordingly, the advertiser had best schedule his spots to fit in with the new season's for mat." Hope emphasizes that this checking of station line-ups i pertinent to both seasonal and year-round buyers. Spots that ap pear to be a terrific buy in spring, may have less pulling power tha selected announcements based on current mid-summer conditions.



Dan Rubin, Mohr & Eicoff, New York, thinks that some radio sta tions are their own worst enemies. "There are close to 3,500 radi stations broadcasting these days. Now, that's enough to provide an buyer with a shopping headache. Naturally, the base lessens as yo become more selective and knowledgeable, but to a degree, the prob lem always exists. Suppose I wer out shopping for a new tie and was offered a selection of 3,50 patterns, styles, slims and so o The salesmen would probably fin something to praise in every on of them, find qualities that woul make them all 'best buys.' Fu ther, assume there were no pri tags on these items, but a char like complex of figures from whic you had to estimate the corre price. I tell you, under those ci cumstances, I wouldn't buy a tie. I wouldn't have the time. Ove extended or not, the parallel holds true in part for spot radio." Da feels that stations must take the initiative and make spot radio easi to buy. "If a strict uniformity of rate cards is impossible, it's least worth aiming for. Simplification of rates, discount structure package plans will make radio easier and more inviting to bu



take a look at mel-o-toons!



104 full color animated cartoons based on the 104 most popular children's records

ow your young audience can see, as ell as hear, their very favorite stories nd characters. For each 6 minute ani- ated cartoon uses as its sound track ne actual recording on which it is ased. And each recording has been proved a best-seller by actual across-the-counter sales figures. Mel-O-Toons gives you top animation. Top entertainment. It's the perfect combination for record ratings in the successful tradition of POPEYE and WARNER BROS. CARTOONS. *Write, wire or phone...*

tles include such favorite classics as: TREASURE LAND, PINOCCHIO, PETER AND THE WOLF, NDERELLA, SLEEPING BEAUTY, HANSEL ND GRETEL, TOM SAWYER, DAVID AND OLIATH, SINBAD THE SAILOR, SNOW WHITE, UMPELSTILTSKIN, THE UGLY DUCKLING.

u.a.a. UNITED ARTISTS ASSOCIATED, INC.

New York, 247 Park Ave., MUrray Hill 7-7800
Chicago, 75 E. Wacker Drive, DEarborn 2-2030
Dallas, 1511 Bryan Street, Riverside 7-8553
Los Angeles, 400 S. Beverly Dr., CRestview 6-5886

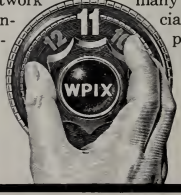
the prestige independent with network advertisers!



THE PROCTER & GAMBLE CO.
GENERAL MOTORS CORP.
BRISTOL-MYERS CO.
GENERAL FOODS CORP.
CHRYSLER CORP.
AMERICAN AIRLINES, INC.
COLGATE-PALMOLIVE CO.
R. J. REYNOLDS TOBACCO C
WARNER-LAMBERT PHARMACEUTICAL CO., INC.
UNITED AIR LINES, INC.
GENERAL MILLS, INC.
NATIONAL BISCUIT CO.
U. S. RUBBER CO.
BROWN & WILLIAMSON TOBACCO CORP.
FORD MOTOR CO.
THE COCA-COLA CO.
GENERAL CIGAR CO.
BORDEN'S
TRANS-WORLD AIRLINES, INC
VICK CHEMICAL COMPANY
P. LORILLARD CO.
BEST FOODS
U. S. TOBACCO CO.
TEXACO CANADA LIMITED
KELLOGG COMPANY
MILES LABORATORIES, INC.
THE AMERICAN TOBACCO CO.
CANNON MILLS, INC.
INTERNATIONAL SHOE CO.
FIRESTONE
GULF OIL CORP.
STERLING DRUG, INC.
LEVER BROTHERS CO.
AND MANY, MANY MORE

WPIX-11 carries more minute advertising from the *top 25* national spot advertisers than *any* other New York television station.* ▪ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or over-long commercials—because WPIX-11 *does n accept* this kind of advertising ▪ Only WPIX-1 of *all seven* New York TV stations, offers you s many opportunities to place *minute* comme cials in such a productive selling atmo phere during the *prime nighttime hour*

Where are your 60-second commercials tonight



WPIX *new york*

*Broadcast Advertisers Reports

© 1960, WPI

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

30 APRIL 1960

Copyright 1960 SPONSOR PUBLICATIONS INC.

Colgate's E. H. Little has switched course again: he's going back this fall, after a season's change, to his old concept of having a nighttime show by his loneself.

Hence Bates is faced with the task—at this late stage of the buying bedlam—of **finding not only two prime half-hour slots but two shows that will pass muster with the networks.** And all this **regardless of the general trend among the giant sponsors.**

The Colgate walkout, so far, involves Perry Mason, Rawhide, Untouchables and Laramie. Even continuance with Ed Sullivan is open to question. The one half-hour that Colgate at the moment can call its own: Wednesday, 9-9:30 CBS TV.

Little's turn-away from the participation arrangement may extend even to daytime. Until only recently he's had his own shows in that sphere.

National spot tv buying the past week showed indications of a seasonal ease-off.

The buys out of New York included General Mills' O-Cello (DFS), Reader's Digest (JWT) and French's Instant Potatoes (JWT).

Activity in Chicago included: Climalene (D'Arcy); P&G's Lava (Burnett); Skinner's Raisin Bran (Bozell & Jacobs).

In Chicago radio: Continental Airlines (JWT, Chicago); Standard Oil burner service (D'Arcy); Schlitz (JWT); Curtis Candy's new Miracle Ade (Frank).

You can always count on a P&G agency to break the norm: **Benton & Bowles would like to embark on a two-minute commercial in spot tv come the fall for a new P&G product.**

The query that went out to stations from B&B the past week: If the two-minute idea is okay, **which would they charge—double the minute rate or the five-minute rate?**

A cross-check by SPONSOR-SCOPE of reps disclosed that the consensus favored double the minute rate, **because the five-minute rate entitles the advertiser to but a minute and a half of commercial.**

Another P&G agency, DFS, had toyed around with a 90-second spot for Dreft, but after a similar inquiry the idea was dropped.

The two-minute spots, naturally, would have to be scheduled in movies.

P.S.: B&B expects some stations to reject the two-minute plug on the ground they're already criticized for over-commercialization.

NBC Radio's concept of **selling News Around the Clock in sizable packages** seems to be catching on with spot advertisers.

Standard Oil of Indiana has the idea going **on both WGN, Chicago, and WHB, Kansas City.** Involved in the latter case are **98 spots a week.** D'Arcy Chicago is the agency.

If you're wondering about the sales prospects for the summer, here's what major reps are telling their stations and here's what the networks are hoping.

The reps: **If your station is running 10-15% ahead** so far this year—and that applies to both tv and radio—**the ratio should continue for the summer.**

The tv network: **the added 30% discount for the summer** should have the effect of (1) keeping current users on the air and (2) attracting seasonal accounts.

Added commentary on national spot radio: Reps say stations are so loaded with cigarette, gasoline, auto and coffee business that—**for the first time in years—they're turning down schedules from these categories.**

Merck's chemical division, which spends about $350,000 on farm radio, is faced with the old dilemma of high power vs. local reach.

The account is weighing this recommendation: **to concentrate its budget on a few midwest 50kw's and upper-powered outlets** instead of spreading the money over many rural-community stations.

Why the Merck people are reluctant to switch: the field salesmen catering to the farm trade have their favorite local outlets and **the personal identification with the stations is too strong for them to give up.**

According to Nielsen's 24-market count, the Academy Awards telecast this year drew several million more homes than it did the year before.

The comparison of averages:

YEAR	RATING	SHARE
1960	48.1	84.5
1959	47.9	81.3

Colgate (see preceding page) wasn't the only one of the soap giants to act up against the tv networks this week.

Partially because it didn't like the treatment it's been getting from CBS TV and NBC TV in laying out the fall nighttime schedule, **Lever Bros. cancelled what amounts to about $500,000 in third-quarter daytime billings on the two networks.**

Veteran Madison Avenue observers see the actions of Lever and last-tycoon Little as the preliminary gestures in a **simmering rebellion against the policies and attitudes of the networks which may lead to severe Washington repercussions after the elections.**

Now the Wander Co., makers of such beverage standbys as Ovaltine and Toddy, **is diversifying:** a confection, called Sports Bar.

Tatham-Laird is test marketing it in tv.

Recently it was reported that Mars was thinking of going into the beverage field.

With the 1959-60 season drawing to a close, here's a comparison of how well leading agencies did in picking their tv network fare—be it exclusive series, alternate sponsorship or participation in spot carriers.

The following comparison is based on programs that have survived the past season as against those that are being dropped:

AGENCY	HELD OVER	DROPPED	BATTING AVERAGE
Bates	4	5	.444
Benton & Bowles	4	3	.571
BBDO	1	1	.500
Burnett	4	2	.666
DFS	2	2	.500
Esty	1	2	.333
JWT	2	4	.333
McCann-Erickson	4	2	.666
Lennen & Newell	3	4	.428
SSCB	1	3	.250
Y&R	4	4	.500

You can't blame the agency for looking that far ahead these days, what with the two-week cancellation and the 30-day-confirmation-before-starting-date.

The Cruttendon agency, Chicago, this week wrote reps **about September availabilities.**

The tv networks have an answer, other than the assertion of program responsibility, **to the mounting outcry from agencymen that they're being arrogantly squeezed** into buying network-controlled shows or else.

According to the networks, they'd be better off financially if they didn't have to program their own schedules, but they have no choice for these reasons:

1) **Advertisers are neither willing to experiment with new types of programing nor are they coming through with quality fare.**

2) **If the networks didn't control the programing, they'd be in a spot come renewal time,** since the advertiser would be in a position to move a successful show to a competitive network.

Make that a total of nine shows and 5½ hours a week P&G will be sponsoring on the tv networks at night this fall.

Latest addition to the roster: alternate sponsorship with Quaker of the Tom Ewell show (CBS), which means (1) **three-network positioning for the Cincinnati giant;** (2) **a record budget for the network side of the medium.**

What with new products on the way, you can be sure there'll also be a lot of new money for tv spot.

ABC TV expects to gross about $6 million from the 17 American Football League games, the rights to which it's just acquired.

Package price per game (time, rights, production): **$360,000.**

CBS TV's anticipated gross from its National Football League games: $7.5 million for the season.

Another car—Plymouth—has settled on its 1960-61 network choice: an alternate hour of the Garry Moore show.

It's for 39 weeks plus a summer filler. Estimated time and talent nut comes to $5.5 million.

NBC TV daytime pulled another one away from CBS TV: Dumas Milner (Perma-starch and Pine Sol) was the account and the swag, three quarter-hours a week.

Another NBC TV daytime sale this week: two quarter-hours weekly through the summer to Jergens. This $170,000 came out of spot.

Olin Mathieson has passed up renewal of Small World and committed itself for 13 CBS Reports net season at an outlay of about $3 million.

The tv network this week also broke the sponsorship ice of the summer Olympics, **hauling in Lorillard for a fourth at $740,000**—the price covering everything.

ARB's latest (March) breakdown of viewers per set for all network programing between 10 a.m. and 5 p.m. weekdays shows (1) **that women account for but half the audience and (2) the women in the middle and higher age groups—as was true in radio—are the dominant lookers.**

First, the breakdown by sex and ages of the sexes:

TOTAL PER SET	WOMEN	MEN	13 TO 17	12 YEARS & UNDER
1.62	.83	.23	.14	.42

Now the breakdown of the women by age groups:

TOTAL PER SET	18-29	30-39	40-49	50 & OVER
.83	.18	.21	.16	.28

SPONSOR-SCOPE *continued*

Behind BBDO's query of tv stations this week as to how they stood on summ plans or discounts is this thought: if enough stations in important markets ad ed the idea, more of the agency's clients would be inclined to summer buying.

Along with sending out the inquiry BBDO invited the reps and trade press to the ex of a study comparing summer ratings, CPMs and billings with the rest of the year.

(For recent summer rates developments see 5 March SPONSOR article, page 32.)

That old wheeze about nothing succeeds like success can be applied to the p ent scramble among tv stations to latch on to Kellogg's spot tv trio, Huckleb Hound, Quick Draw McGraw and Woody Woodpecker for next season.

The threesome has proved so popular in the last several ratings that **stations which season made no effort to get this kid business are now in there submitting el rate presentations to Burnett.**

No small motivation in the quest: the strip would make a powerful lead into their work lineups.

In view of animated cartoon experts **the ratings of two cartoon series on ABC —Bugs Bunny and the Flintstones—will be particularly worth watching next sea**

ABC apparently believes the success of the Disney line can be repeated, and, if this t out to be correct, **the trade,** say these specialists, **can expect the other networks to on this half-hour type bandwagon.**

What especially puzzles the experts: whether there are enough **trained people in k animation techniques and devising story lines to go around.**

A scanning of ABC TV's latest tabulation of network tv usage by parent co nies during 1949-59 reveals these two interesting sidelights:

1) **Only 28 companies have been consistently in the medium during the years** and with one exception, Speidel, these were also the leaders in network radio.

2) Only one account, also Speidel, can be compared to spot tv's wonder child, Le in that the medium can take large credit for the company's phenomenal success.

An interesting thing to note: who picks the crime-mystery shows—whe doesn't have to compete with a bland type of program.

Here's a breakdown for every 100 homes of the selector factors for eight such type s based on the April Trendex:

PROGRAM	MEN SELECTORS	WOMEN SELECTORS	UNDER 18 SELEC
Bourbon Street	53	49	18
Hawaiian Eye	49	48	28
Johnny Staccato	56	50	11
Mr. Lucky	44	46	30
Peter Gunn	56	44	15
77 Sunset Strip	51	56	24
Tightrope	54	46	26
Untouchables	67	54	19

The "bland" opposition: Lucky vs. Lawrence Welk; Gunn vs. Danny Thomas; M cato vs. The Real McCoys; Bourbon Street vs. Father Knows Best.

TvB's current pitch to the nation's top breweries: try daytime tv beame the housewife to counteract the private labels in the chain stores.

Surveys show that 70% of supermarket beer sales are of an impulsive nature, which an edge to the chain's private labels—uniformly priced beneath advertised brands.

For other news coverage in this issue, see Newsmaker of the Week, pag Spot Buys, page 28; News and Idea Wrap-Up, page 60; Washington Week, page 55; spo Hears, page 58; Tv and Radio Newsmakers, page 66; and Film-Scope, page 56.



Not all the rockets in Florida are launched at Cape Canaveral. Many a product —new or otherwise—blasted off on WFLA-TV has rocketed into a high sales orbit in no time flat!

And it's not surprising when you consider that Florida's population is growing by 3,000 new residents each week from the other 49 states.

Add to that, Florida's 8 million annual visitors and you quickly see the profit opportunity—and the sales test opportunity—in this great cross-section of America.

Want more details on the Land of Profitunity? Write us, or call your BLAIR-TV man today.

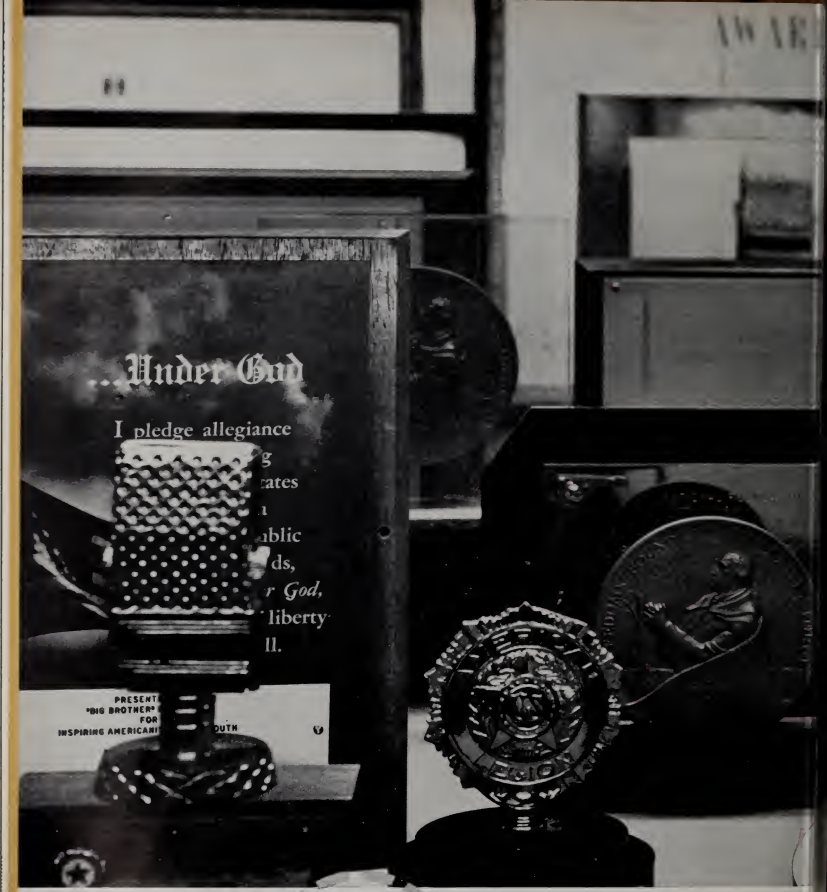
Figures from Sales Management 1959 Survey of Buying Power.

NBC

wfla-tv CHANNEL 8

TAMPA - ST. PETERSBURG

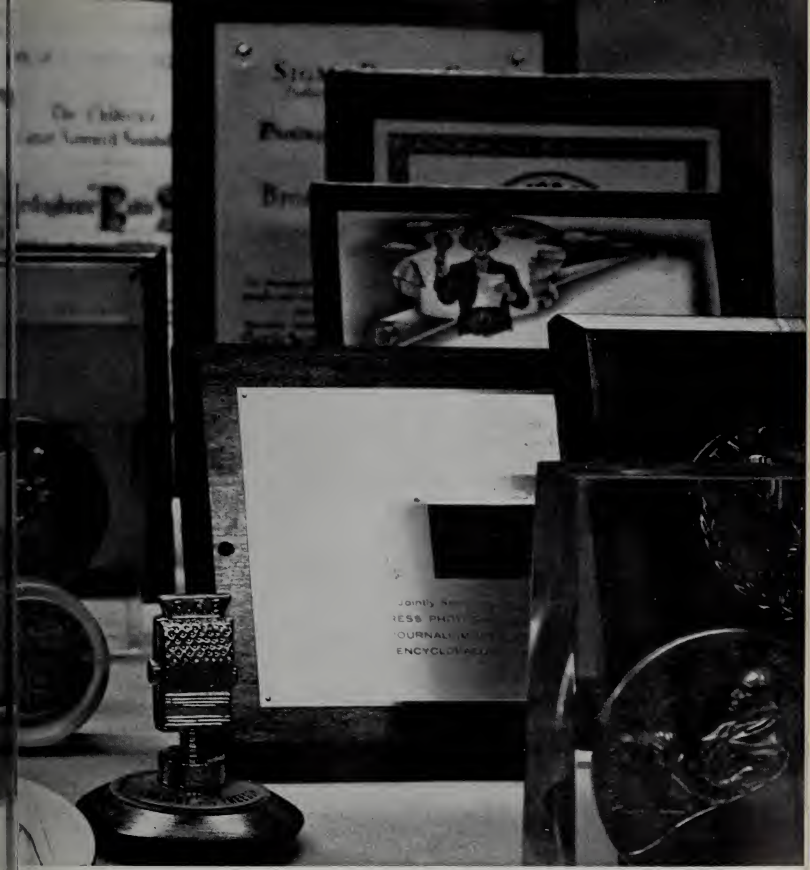
ATIONAL REPRESENTATIVES, BLAIR-TV



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WBZ-TV BOSTON

MOST

of all Boston TV statio



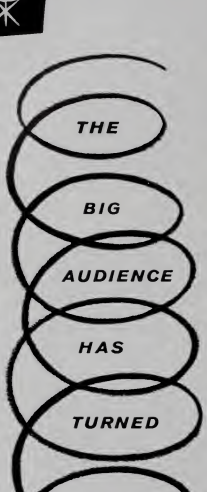
AWARDS

nd look at these other facts about WBZ-TV! ■ Most local air personalities – more an any other Boston TV station. ■ Most national advertisers of any Boston TV station – 193 compared to 148 for the second-place station. ■ Most newscasts of any Boston TV ation. ■ Public service programming – 234 hours and 12,667 spot announcements ntributed last year to 203 charitable projects. ■ Largest TV share of audience.* *That's why in Boston, no TV spot campaign is complete without the WBC station –*

WBZ-TV
BOSTON
Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.





KSDO
RADIO

Your top salesman in San Diego's total market is KSDO*, a Hooper-rated strong second on all time segments . . . and ask the Daren F. McGavren man for our latest pulse . . . it's BIG. KSDO is strongest by far in audience-holding programming that gets sponsors results both morning and night. Careful selection of fine music begins with Limelight, an early morning and mid-afternoon feature. Late evening listening to mellow music on Gaslight Revue, with Evening Concert, from 8-10 pm, presenting the world's great music by outstanding artists. Four 10-minute News In Depth segments are spaced thru the day and evening. Advertising is limited timewise-screened tastewise.

KBUZ Phoenix AM and FM
KSDO San Diego AM

best fine radio buy in the booming-buying southwest

THE GORDON BROADCASTING CO.

*Sold nationally by Daren F. McGavren & Co.

49th and Madison

Correction noted!

For the seven days combined, Monday-Sunday, from the January-February St. Louis Metropolitan Area Study, which, incidentally, is the latest study released, WIL is the leading station from 6 a.m. -12 midnight.

George Sternberg
service director
The Pulse
N. Y. C.

• WIL challenged the advertising statement as published in SPONSOR of another station that claimed to lead in St. Louis ratings. WIL's leadership in The Pulse rating is confirmed above.

Same questions, other places

I would like your suggestion regarding copies of filmed spot commercial ads which were once put on the air in the U. S.

Practically, I have no idea how to collect copies such as I.D. cards, stationbreak spot commercials and other short term spots for television advertisement. Despite their value to be used again, they usually are disposed by the agencies, I imagine. It will be a great help for us to improve the air advertising if we can collect them for some research use, although most of them are useless for direct use in Japan.

For the first, I would like the addresses of top 50 air agencies listed in SPONSOR magazine of December 26, 1959, so that I can write them asking them to offer the copies they keep in their hand. And for the second; If there is any way to collect them at one time (place), please let me know the way to do so.

Makoto Komatsu
manager, Dai-Ichi Kokoku Sha Advertising Agency
Tokyo

• SPONSOR is always happy to furnish its readers with information, either in this column, or as in the case of Mr. Komatsu, under separate cover.

Self-imposed torture

I've read with incredulity and awe Coy Palmer's sad saga (SPONSOR, 16 April) of the life of a co-owner and general manager of a radio station in that grand and glorious second-gest state. I don't doubt his vera only his sanity. What does the o co-owner do while Coy knocks l self out?

CP obviously subscribes to myth of the indispensable man good executive knows how to dele authority. If a co-owner must himself such a monstrous schedu earn a mere living, he'd better out and go to work for a hu being. On the other hand, if quintupling in brass while sa away a great deal more than a li because he doesn't want to pay help, he's paying too much for money. Let him hire an adequate to take the load off his back and be able to spend more time selli and maybe at higher rates.

Dave Nowinson
promotion manager
American Broadcasting
Hollywood, Calif.

Bravo!

By Godfrey, your "Comme Commentary" column of 12 M is terrific!

Somebody, but somebody, oug run off a zillion reprints and s them down the craws of the diar idiots who take curious delight their pusillanimous polemics in cizing television.

Something ought to be don the tv industry to combat this way traffic nuisance of cantank criticism.

It's getting so bad that eve siders like Susskind, Serling others are tempted to snap a hands that feed them. The grape fever is becoming epidem

As the greatest of all med mass communication, television creatively and intelligently ap measure of its own effectiveness only in courageous self-defens also in a positive, competitive torial manner.

Peter A.
Maywood,

FARM LAD MAKES HAY WHILE SUN SHINES
. . . in the Land of Milk and Money!



Our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 TV families enjoying CBS-ch. 2 television.
We'll do a hay-maker of a job for you!



WBAY 2 GREEN BAY

THE TOP
STATION
IN WESTERN
NEW ENGLAND

WWLP
CHANNEL
NBC 22
SPRINGFIELD, MASS.

TOP RATINGS*
TOP COVERAGE*
TOP MERCHANDISING
PLUS
BONUS COVERAGE

WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERY HAS DETAILS

National and regional ... in work now or recently comple...

SPOT BUYS

RADIO BUYS

Noxzema, Baltimore, Md., buying for their sun-tan lotion, H... Noon, in 50 markets. Summer campaign, to begin early June ... slated to last for three months, using all minutes concentrated on ... around weekends. Frequency range will be between 20 and 25 ... per week. Buyer: Bob Anderson. Agency: SSCB, New York.

Standard Brands, New York, buying for its Siesta Coffee, will ... off its spring campaign early in May in about 25 markets. Siesta ... use mainly minutes and 20's with heavy frequency. Buyer: Co... Sawyer. Agency: Ted Bates, New York.

General Foods Corp., White Plains, N. Y., entering 4 Florida ... kets for Postum early in May for 52 weeks. The buy is for late af... noon and evening minutes on personality shows. Frequency ... average about five spot per week. Buyer: Ann Jacknowitz. Agen... Young & Rubicam, New York.

TV BUYS

Ideal Toy, New York, will be starting the largest campaign in ... history in September in the top 50 markets. The campaign will ... for 14 weeks. Ideal will be buying on kiddie shows, aims for a s... ration schedule. Buyer: Betty Nasse. Agency: Grey, New York.

Toni Division, Gillette Company, Chicago, buying for all p... ucts with its three Chicago agencies splitting the market lists betw... them. The campaign will begin 8 May and continue for 18 w... through 10 September, with day and night minutes in 60 mark... Agencies: Tatham-Laird: North, and Clinton E. Frank. Buy... Don Douglas (T-L), John Harper (N), and Ruth Babick (C.E.

Carter's, New York, for its dipilatory, Nair, is buying in... major markets with an early May campaign starting date. The ... is mainly nighttime minutes. Buyer: Dick Weller. Agency: ... Bates, New York.

Kelvinator Division, American Motors, Detroit, will begin a ... phase of its continuing campaign for its washers 2 May in ... than 60 markets. Kelvinator will be using all daytime minutes ... 20's. Buyer: Betty Powell. Agency: GMMB, New York.

Procter & Gamble, Cincinnati, buying in major markets acros... nation mainly nighttime minutes for Tide. Campaign slated to b... in base markets early May; other markets staggered thereafter. ... er: Bernie Shlossman. Agency: Benton & Bowles, New York.

RADIO-TV BUYS

Wiedemann Beer, Newport, Ky., kicking-off a heavy campaig... leading markets in the Ohio Valley in mid-May for 15 weeks. W... mann will be using traffic and weekend minutes on radio and a ... bination of minutes, 20's and I.D.'s on prime tv time, with ... fringe evening buying. Buyer: Dick Olsen. Agency: DCSS, New Y...

fatter pot

You rake in much more audience when you put your sales message on KELO-tv SIOUX FALLS and its booster hookups.



KELO-LAND tv gives you . . .

48.6% MORE VIEWERS	than the highest rated Omaha station
49.2% MORE VIEWERS	than the highest rated Des Moines station
46.8% MORE VIEWERS	than the highest rated Duluth station
84.3% MORE VIEWERS	than the highest rated Sioux City station
96.0% MORE VIEWERS	than the highest rated Fargo station

ed from Nov. ARB 6 m. 7 days a week. Sur- ow that KELO-LAND the same general rate riority all hours.

And KELO-LAND'S husky audience outdelivers TWO of the four Minneapolis-St. Paul stations, by 204.5% and 10.5% respectively. YOUR BET, MR. ADVERTISER!



va poker , who me? O-LAND that gives inning hand."

KELO tv LAND

KELO-TV SIOUX FALLS; *and boosters*

KDLO-TV *aberdeen-huron-watertown*

KPLO-TV *pierre-valentine-chamberlain*

CBS • ABC

General Offices: Sioux Falls, S.D.

JOE FLOYD, President • Evans Nord, General Manager • Larry Bentson, Vice-Pres.

Represented Nationally by **H-R** *In Minneapolis: Wayne Evans & Associates*

(Just a matter of Relativity)

- **WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 595,200 TV**
- **WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"***

**Television Magazine—January 1960*
***NCS #3*



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV

CHANNEL 3 CHARLOTTE

Represented nationally by CBS Television Spot Sales

LET'S COMPARE MARKE

WBTV-CHARLOTTE	595,2
ATLANTA	571,5
MEMPHIS	483,8
LOUISVILLE	459,0
MIAMI	434,3
BIRMINGHAM	425,1
NEW ORLEANS	381,5
NASHVILLE	344,4
NORFOLK-PORTSMOUTH	339,7
RICHMOND	271,0



WHY FM IS PICKING UP SPEED

'FIRST': *Grace Lines is back in radio after 20 years—this time its fm. Eight fm stations in eight ...kets are the line-up; buy was direct (clients often lead agencies into fm). Men behind the buy (l to r): ...e Lines officials Frederic P. Sands, dir. of p.r. and advertising; David D. Townsend, assistant pas...er traffic manager; Godfrey Macdonald, v.p. passenger traffic; and Roy Holmes, Walker-Ewald Co.*

...lia buyers who turned a deaf ear to fm two years ago are beginning to ...ce it. Reasons: a million fm sets sold last year, fm auto radio, more data

...s week saw another breakthrough for fm as ...al major advertisers moved cautiously into the ...tially filling pool. On the East Coast, Esso ...C), after two months of researching the medium, ...a test fm schedule for its Golden Crest premi... gasoline in the Boston market. On the West ..., United Air Lines (Ayer) comes into fm for ...rst time with a 13-week buy in Los Angeles to advertise its jet service. At the same time, United is considering other markets.

Another recent first for fm is Grace Lines' present 13-week schedule running on eight fm stations in eight markets. Of special significance, this buy (it was direct) marks Grace's first time in any radio in 20 years.

Like spring blossoms, fm is busting out all over.

But there are two sides to the fm ledger, and not all entries are in the black. Indeed the whole fm story is one of dogged persistence slowly and painfully winning against considerable odds. On the bright side of the ledger: enthusiastic broadcasters aided by technical developments and the promise of more developments to come. On the darker side: advertising agency timebuyers still cry out for more documentation of the medium in order to justify their recommendations for its use to clients.

Oddly enough, it is the clients themselves who — without all this documentation — are leading their agencies into many of the fm national buys which are now being m

The truth is that the docum tion for fm is not as bad as m admen say, not as good as it c be. It has relied on the qualit the audience rather than the q tity, and this kind of research put the average agency buyer analyst on something of a spot.

SURVEYS ACROSS U. S. TURNED UP THESE FACTS ON FM

MARKET	AVERAGE DAILY LISTENING TIME	MOST POPULAR HOURS	AUDIENCE AGE	AUDIENCE INCOME	AUDIENCE OCCUPATION	AUDIENCE EDUCATION
NEW YORK	3 hours	8-10 p.m.	37.5 years average	49.2% between $7,500 and 14,999	54.7% professional or executive	46.8% college graduate
SAN DIEGO	31.7% listened 3-6 hours		96% adult	75.8% between $4,000 and 13,000	33.5% professional or executive	
SAN FRAN.	6.6 hours	6-9 p.m.	34 years average	$8,800 average		60.1% college graduate
PHILA.	5 hours			$9,000 average	63.7% professional or executive	68.2% college graduate
MINN.-ST. PAUL	3.5 hours		59% in the 21-40 range	$7,800 average	63.5% professional or executive	60% college graduate
DETROIT	5.3 hours	5-11 p.m.	43 years average	46.8% between $7,501 and 15,000	37% professional or executive	
HOUSTON	2.1 hours (median)	6-9 p.m.	37.3% in the 35-49 range	47% between 5,000 and 14,999	31.8% professional or executive	21.7% college graduate
U.S.		6-9 p.m.	37% in the 35-40 range	49.6% between $5,000 and 10,000		

SOURCES: * Pulse 1959-60. ** WFLN. ***WLOL-FM Summer 1959. † Market opinion research July 1959. ‡ Compiled from various data by NATIONAL ASSOCIATION OF FM BROADCASTERS.



ENCY SPONSOR: Unique in fm is The Zakin Co., N.Y. ad agency, which sponsors new ...stage program on WABC-FM, N.Y., uses commercials institutionally for advertising pro... ion. Al Zakin, (fourth from l), agency head, meets with (l to r) Joan Hart, continuity; Jim ...u, producer; Rog Coleman, fm chief; Mike Fabian, coordinator; Ted Eisenberg, assoc. pdcr.

st media bought on mass circula-..., many admen are reluctant to ...ise a buy that doesn't show up the numbers. "It's a funny thing," ...timebuyer told SPONSOR, "but al-...ugh we ourselves listen to fm and ... know a lot of our friends listen ...fm, we're still scared to move with-... numbers."

Actually, there are a lot of num-...'s coming into the fm picture:

• Today, there are an estimated ...5 million fm receivers being used ... the U.S.

• Set sales in 1959 were over one ...llion. (At the NAB Convention ...Chicago, Henry Fogel, president ... Granco Products, predicted an-...al sales of 4 million sets by 1963.)

• The number of operating fm sta-...ns in the country rose from 591 ...1958 to 696 by the end of 1959.

• Fm set penetration continues ...stantial (see chart).

• About 43.5% of all homes in ... have fm sets.

• Of these homes, 51.3% listen ...y.

• 37% of fm listeners are 35 to ... years old, about 25% are 19 to ...

• More than 21% of fm listeners ...e an annual income ranging from ...00 to $10,000.

In a number of markets, fm sta-...s are turning up in Hoopers, fre-...ntly beating out some am stations. ...New York City fm station has ... appearing in Hartford Hoop-...) "Fm may not be hitting No. 1 ...s," says Otis Rawalt, of Walker-...alt Co. which represents Quality ...ic Stations in 31 markets, "but it ...howing signs of reaching posi-tions that will force admen to consider it when making buys."

The fact is that admen are considering it, not in battalions, but rather single spy. In connection with this growing awareness of fm, here are some significant points about how they regard it:

• Once they've bought fm, advertisers generally seem to stick with it, expand into new markets. Examples of the moment: BOAC just renewed its fm campaigns in Boston, Detroit, San Francisco, and Chicago. Arnold Bakeries renewed in five markets, Tuborg Beer just renewed on two fm stations in Texas, has begun in New York, will be starting in Detroit in May, and will soon expand its fm into other areas.

The Tuborg case is interesting. This brewery moved into fm in October 1958 with buys in San Francisco and Los Angeles, by the following spring showed beer sales up an average of 55% between those two markets. In July 1959, Tuborg added Houston to its fm campaign. By September, it had doubled its sales there over the same month in 1958.

• A number of influential agencymen are becoming fm's best spokesmen. One of these, Dave Kimble, senior account executive at Grey, says, "Fm presents two distinct opportunities for advertisers: (1) For the seller of the 'Cadillac' type of product, the luxury, 'class' product. (2) For the seller of any new or renewed product in any field in order to get to the 'highly mobile' trendsetters who are so influential on the tastes of the rest of the populace."

• An interesting sidelight on the growing regard for fm among the advertising agency fraternity is the news that on New York's new fm outlet, WABC-FM, a Manhattan advertising agency, The Zakin Co., is a regular sponsor, using its commercials as a sort of "public service" on behalf of the whole ad industry.

• Popular pattern of fm buying

FM PENETRATION PICTURE BRIGHT IN THESE AREAS

ALBANY, N. Y.	33.1
BAKERSFIELD, CALIF.	32.4
BALTIMORE	27.9
BOSTON	50.1
BUFFALO	34.8
CHICAGO	42.4
CINCINNATI	26.9
CLEVELAND	36.1
COLUMBUS	37.4
DALLAS-FORT WORTH	20.7
HOUSTON	30.6
KANSAS CITY, MO.	29.5
LOS ANGELES	48.9
MIAMI	31.7
MILWAUKEE	21.1
NEW ORLEANS	24.1
NEW YORK	56.7
NORFOLK-TIDEWATER	29.4
PHILADELPHIA	36.3
PITTSBURGH	30.1
PORTLAND, ORE.	46.1
PROVIDENCE	35.1
RICHMOND	28.1
ROCHESTER, N. Y.	41.9
SACRAMENTO	26.1
SAN BERNARDINO-RIVERSIDE	25.7
SAN DIEGO	39.4
SAN FRANCISCO	47.3
SYRACUSE	24.1
TRENTON, N. J.	32.9
WASHINGTON	40.3
WESTCHESTER CO., N. Y.	61.4

FM ADVERTISERS LIST SMACKS OF NAME-DROPPING

PONTIAC
SINCLAIR REFINING
CINZANO VERMOUTH
TUBORG BEER
AIR FRANCE
CAPITAL AIRLINES
JAPAN AIR LINES
UNION PACIFIC RAILROAD
LANVIN PARFUMS
FRIGIDAIRE
GENERAL ELECTRIC
HERTZ RENT A CAR
CARLING BREWING CO.
TIME
READER'S DIGEST
A & P FOOD STORES
HAMILTON WATCHES
BALDWIN PIANO CO.
ESSO
BUDWEISER BEER
ALUMINUM CO. OF AMERICA
ENCYCLOPAEDIA BRITANNICA
RYBUTOL
REXALL DRUG CO.
McCALL'S PUBLICATIONS
FORD MOTOR CO.
CHRYSLER MOTORS
BURGERMEISTER BREWING
BOAC
UNITED AIRLINES
ROOTES MOTORS
ROSE'S LIME JUICE
RY-KRISP
SCHWEPPE'S TONIC
DANISH BLUE CHEESE
DINERS' CLUB
SOUTHERN PACIFIC RAILROAD
GOODYEAR STORES
PEPSI-COLA
STEINWAY PIANO
GRACE LINES

today is a half-hour sponsorship a week plus a schedule of announcements. The fact that the advertisers, who are coming into fm as sponsors, are relying on the station-built programing, suggests, as one adman put it, "that fm is bringing entertainment back to radio."

One of the indications that fm is attracting sizeable and significant audiences in the markets where it's operating is the interest evinced by listeners in the fm programing magazines that are beginning to appear.

Cue Magazine, with an ABC circulation of 165,000 concentrated in 19 counties of Metropolitan New York, added, in February 1959, an eight-page fm section. Each week, it lists fm programs for the New York area, was by *Cue*'s own admission the result of pressure from *Cue* readers.

Cue has had a survey made by Bennett-Chaikin, Inc., attributes to its fm section over 20,000 new subscribers. Newsstand sales have gone up 10% since the section was adopted.

On the West Coast, in Beverly Hills, fm station KCBH recently began an fm program guide which quickly reached 5,000 circulation.

Another indication of the vigor that fm is showing is the way radio set manufacturers are jumping on the bandwagon. Zenith now has 14 new models of receivers, some am-fm, some only fm. German and Japanese imports of portable and car fm sets have been standard bearers for the medium.

Price, once a problem in fm sales, is now being cut down. Granco, which has become a serious competitor in the fm radio field (figured to be second to Zenith) is doing well saleswise with an fm-only set that retails at $29.95, is also bringing out an fm tuner at $19.95.

Garages and service stations in fm markets are reporting considerable business in the job of installing fm sets in automobiles.

Motorola has jumped into the foreign car trend to pitch its line of fm car radios. (In Akron, for example, it is now using fm to promote sales.) There are some in the advertising industry who feel that fm may eventually develop its own "prime traffic times" during daytime just as am has done. In fact, portable radio a car radio are going to be large fa tors in any strides that fm mal from here on in. Reason: fm is int ference-free.

Behind the attention that fm h gradually been getting during t past two years are the dedicated forts that have come from within own broadcasting ranks.

The National Association of Bro casters has lent a lot of impetus the drive; its monthly issue of *F Phasis*, now in its second year publishing, has kindled a good de of enthusiasm. Some of this enth siasm was reflected in the whoppi attendance at the "FM Day" sessi at the recent NAB Convention Chicago.

The National FM Association h been doing a sizeable missionary jo Then there is the Southern Californ FM Association, an organizati without dues, loosely hung togeth but tightly knit in their single-min ed dedication to promoting the me um. (All fm groups, although t members are in competition, fun tion with a sort of all-for-one-an one-for-all spirit that almost takes the form of a movement or cau If, for example, the National Asso ation of FM Broadcasters and t Radio Advertising Bureau ever cide to promote the medium togeth the results might be electrifying The So. Calif. group, for exam has promoted such items as an converter for changing am car rad to fm; sold out factory production a 90-day period.

Other crusaders for fm are stati groups that have lined up like n works and which specialize in kind of music that, according to s veys, attracts about 50% of its au ence. Some of these are: Conc Network, Good Music Broadcaste Quality Music Stations, Fine Mu Hi-Fi. They all report increas business this year.

All of these are attempting, with their budgets, to bring more do mentation to the fm story, as many individual fm stations wh are sponsoring audience surveys their markets. The Pulse has d a number of market surveys o

(*Please turn to page 69*)

FCC EYES 'EXCESSIVE VIOLENCE' ON TV

Excessive violence is one of four main issues confronting the broadcast industry, Federal Communications Commission chairman Frederick Ford told the National Assn. of Broadcasters' convention in Chicago earlier this month. Excessive violence points up the need "for greater license responsibility to insure stations are operated in the public interest," he asserted, documenting his statements with samplings of complaints from such groups as the National Council of Parents, Teachers, formidable because of 12 *million members*

HERE'S NEW FOCUS ON TV VIOLENCE

Tv's self-appraisal as well as external criticism prompting less violence, fewer action programs

But the furor goes on about the nature, dimension violence and its possible effect on youngsters

e issue of crime and violence on expected to be hotter than ever season.

addition to the continuing com- ts about "excessive tv violence" certain selected sectors of the c, the FCC is expected to scru- , for the first time, network as as local station schedules—a ostication clearly indicated from Chairman Frederick Ford's comments above.

The FCC's job is no simple one. Aside from the touchy aspect of censorship there are these questions:

Is violence, *per se* on the wane? Should it be? And, for that matter, what *is* it? Only Webster seems to have clear-cut definitions, because few concerned



with the problem ever seem to come to grips with what is a very slipery, hard-to-define issue.

The complicated nature of the problem emerged from discussions between SPONSOR editors and a variety of persons involved with violence on tv. To a man, those interviewed agreed that the issue needed further study. Their reasons varied. Some cited the difficulties in defining violence; others noted that the emotional responses to violence were not necessarily uniform; still others voiced concern about its possibly adverse effect on viewers — particularly children.

So much for the highlights of the qualitative side. To pin down the much simpler quantitative facts, SPONSOR surveyed network program schedules for the past four seasons as well as the upcoming one. The study indicated a trend away from those program types in which violence can normally be expected.

From a low of 27 such programs in the '56-'57 network tv season, the number of so-called "action" shows rose to a peak of 53 in '58-'59 and to 54 in '59-'60. But there's an evident decline, with only 49 tentatively scheduled for showing next fall—the bulk on ABC TV, with 20, followed by NBC TV with 16 and CBS TV with 13.

These programs, however, reflect only the number of *possible* show climates for violence. Violence occurs in many forms in all types of programing (with one children's expert citing *Lassie* as the ultimate in tension-creating, anxiety-building plots in a children's feature).

Violence, *per se*, has long been banned by all elements within the broadcast and advertising industries. The Tv Code of the National Assn. of Broadcasters, subscribed to by 60% of the nation's tv stations, admonishes them as follows:

"The use of horror for its own sake wi eliminated; the use of visual or aural e which would shock or alarm the viewer, an detailed presentation of brutality or pla agony by sight or by sound are not perm ble. . . . The station should exercise parti restraint in and care in crime or mystery sodes involving children or minors and in a ing material which is excessively violen would create morbid suspense, or other und able reactions in children."

The rules are simpler than definitions, however. As a senior president of a Top 10 ad agency c mented, "The effect of violence composite of many factors. *Ev one's* against it. But we need to k what violence *really* means. Some gressive, violent actions are laug at and never taken seriously. Oth which may be much more subtle, fearfully frightening."

Everyone agreed that violence its own sake should be and is hibited. But there is inadvertent lence—and there is also the facto quantity.

Many lay groups of interested professionals place great stress on number of murders, robberies,

VIDEO ACTION SHOWS WILL DECLINE NEXT SEASON

This five-year program trend, based on an analysis of SPONSOR's *March tv Comparagraph for the past four seasons and on its estimate of program fare for the* 1960-'61 *season, indicates a decline in action shows after a significant peak in both the* '58-'59 *and* '59-'60 *seasons. These shows lend themselves most to overt rather than to subtle violence: western, adventure, and mystery*

Season	Number of action shows, by network			Total no. action shows	Number of action shows, by type**			Number of action shows, by type and network**								
								ABC			CBS			NBC		
	ABC	CBS	NBC		W	A	M	W	A	M	W	A	M	W	A	M
'60-'61*	20	13	16	**49**	22	12	15	10	7	3	4	1	8	8	4	4
'59-'60	23	13	18	**54**	28	10	16	13	4	6	5	3	5	10	3	5
'58-'59	18	15	20	**53**	26	8	19	11	2	5	7	2	6	8	4	8
'57-'58	16	10	11	**37**	14	12	11	8	7	1	2	3	5	4	2	5
'56-'57	11	11	5	**27**	8	12	7	5	5	1	2	6	3	1	1	3

*Based on preliminary planning for next season. **W—Western; A—adventure; M—mystery.

ghts and gun blasts originating eekly on tv screens. Charles Sinair, tv author and motion picture riter who has written private eye id action-mystery plots, says this:

"Most of the shouting about tv vioıce is about the sum total during, y, a week of prime time shows. The ouble here, I think, is that writers d producers think of theirs as the ly show that will be on the air that ght. A murder in a tv script may fine, for that particular show. But there are four or five murders, uggings or muggings between seval prime time programs, the tv itic can all too easily point to the mulative effect. What's needed, perps, is more over-all editorial conol of script and program content to ovide more rotation of violent story emes."

This suggested "over-all editorial ntrol," of course, places the prob'n directly in the hands of the twork (or station) continuity acptance people. These people, too, id to evaluate—perhaps rightly so a script on its own merit, rather an as one of perhaps six elements a single night's program schedule.

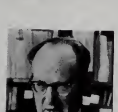
Many persons, however, confuse onflict" with "violence." Stockton llfrich, director of continuity acptance for NBC, attempts to define ese basic terms. "Conflict or agession is a fact of life, exists in the al world on all fronts and all too ten spills over into overt clashes beeen contending parties. Conflict is t of necessity violent, but as the dee of it increases it sometimes bemes so."

An agency president, commenting this and other phases of the subt, made the statement that "the idest howls go up about violence ien it appears in an insipid proam . . . and a whale of a lot of em are downright inept and stupid! e classics are loaded with violence, d no one objects, because the acn is an integral, moving part of velopment."

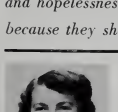
He continued: "There's a lot of oping about violence in action, but atrical pros know that some of the st violent emotions and reactions e evoked by such non-active forces sounds, peripheral sights, settings.

(*Please turn to page* 50)

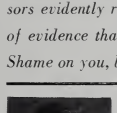
EVERYONE TALKS ABOUT VIOLENCE ON TV...



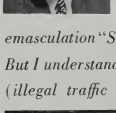
PSYCHOLOGIST *Ernest Dichter, Inst. of Motivational Research, New York, comments: "Westerns are an American "Odyssey," superficially gunplay and noise. (People like them because) life is inordinately complex; they feel a sense of frustration and hopelessness. . . . Horror films horrify and fascinate because they show forces outside of control."*



ACTIVIST *Clara S. Logan, president of NAFBRAT, Los Angeles, says: "Broadcasters have refused to listen to protests about excessive violence when there's a large audience of children, and the sponsors evidently refuse to be concerned. . . . There's plenty of evidence that these programs have harmful influences. Shame on you, broadcasters!" Her group is the most vocal.*



ADMAN, *Rollo Hunter, tv/radio v.p., EWR&R agency, New York, says: "Violence we have, but it could be worse. So far this season, we haven't come up with cannibalism "Suddenly Last Summer," emasculation "Sweet Bird of Youth," incest "Oedipus Rex." But I understand Susskind is considering a script on simony (illegal traffic in sacred objects)." See adjacent story.*



EDITOR, *Mrs. Eva Grant,* National Parent-Teacher *magazine, which publishes monthly "Family Guide for Better Viewing," says: "Parents don't want children to view programs that take them on voyage of violence. With few exceptions, this voyage they take at turn of a dial. Success seems to depend on how many dead men pile up in 25 minutes."*



FIRST STOP during tour of Louisville was at WKYW where N.Y. researchers Marian Jackson (r), FC&B, and Lee O'Brien, BBDO, met gen. mgr. Jay Thomson. Broadcast Time Sales sponsored tour

LOUISVILL

Agency researche



GOOD MUSIC LIBRARY is examined gals with aid of Halsey Sandford, sta.



LOCAL AGENCY pres. Harold Siegel views media techniques with Lee and Ma

Agency media researchers don't often have the chance to get out from under station statistics and visit a market first hand. But when they do, it's an eye-opening experience.

Last week, two New York media research executives had their eyes opened. Marian Jackson, supervisor of media research at Foote, Cone & Belding, and Lee O'Brien, supervisor of coverage and station analysis at BBDO toured Louisville.

These researchers, who don't usually get into the areas that marketing men do, were able via this trip to get a unique taste and feel for the marketing problems of their clients. These are some of the grass roots facts they discovered:

• Louisville is a thriving metropolis, with all the "huff and puff and go" of a northern city. The economy is good; the construction and development of new homes and shopping areas very active.

• Louisville is a strong radio city, which local retailers using the medium as a prime advertising source, since it's just a two-tv-station market.

• Louisville is a contest-happy city.

The trip was part of a Broadcast Time Sales program of sending time-buyers or research directors of the Top 20 ad agencies to the various important radio markets across the country.

Host to Miss Jackson and Miss O'Brien was Jay Thomson, general manager of WKYW, who arranged a full day's schedule of interviews a visits. Accompanying them also Don Softness, promotion consult to BTS.

The group met at the studios WKYW to begin the day's activi which included a tour of the stati a brief trip around Louisville and virons, and visits with an import local agency, a large appliance de er, a drug store, a supermarket, a a food distributor. They also spen great deal of time monitoring sounds of various stations.

"I was surprised," noted M Jackson, "upon hearing that one the leading stations there has a 10-type format. Unless you have tually heard the station, visited facilities, and met the people c

LOOKS DIFFERENT TO N.Y. MEDIA GALS

discover that an ounce of market touring is worth a pound of station statistics



BLOEMER FOODS opens door of its warehouse to Lee, Don Softness, BTS p.r. consultant



AT WINN-DIXIE supermarket, Lee talks over a client's (GE) product with customer



TAYLOR'S REXALL drug store manager J. Sims shows Marian FC&B client Johnson Wax display

erned with it, you don't really know t. Literature can be deceiving.

"I also found that a low rated station, like WKYW," Miss Jackson continued, "can have good local acceptance. It follows then that there must be such result-getting acceptance among low-rated stations in all sections of the country which, while possibly not suitable for a low cost, high turnover item, would be an extremely good buy for many other kinds of products."

At the retail outlets, the researchers asked numerous probing ques-



APPLIANCE DEALER Pete Faucette looks ahead to further growth and development of Louisville as Marian and Lee share his outlook

tions of the managers, concentrating on peak shopping hours and days, and the various factors which influence the movement of merchandise, especially, of course, clients' products.

They were also concerned with the extent to which distributors influenced media selections, with the shelf displays, and the space given to the various clients' products as compared with competitors, and with the acceptance of the different brands.

"While there I discovered that Louisville is one of the most contest-happy cities in the country," observed Miss O'Brien. "Nowhere else did I ever see one complete wall in a supermarket decorated with entry blanks for every nationally sponsored contest." On the other hand, the BBDO researcher noted that the market was relatively poor for couponing. "Consumers just preferred sales, 'twofers' and contests."

Misses O'Brien and Jackson also had the opportunity to estimate the extent of car radio usage. "When seeing a market first hand, one can judge in a rough way whether autos are predominantly used by shoppers and workers, or whether public transportation is more convenient," Miss Jackson said.

At the local agency, Siegel Colgrove & Associates, the New York researchers got a glimpse of media selection techniques from president Harold Siegel.

"There is absolutely no correlation between high ratings and sales results," Siegel stated flatly. When making regional buys, he telephones local agencymen in each of the markets he will use to get their impression of the local stations and their effectiveness for various advertisers. In his opinion, this method is far superior to relying on ratings.

Carl L. Schuele, president and general manager of Broadcast Time Sales, summed up the purpose of these trips with this explanation: "I want buyers and researchers to see for themselves the dominant and vital force which radio exerts in the lives of the people all across the country—a perspective you can't get from your desk in New York. We also want to point out that spot radio is actually an extension of the client's local sales staff."

The fabulous spot tv story of Pick-a-Pop

Indianapolis company introduced new-style popsicle in 1959, buying only high-rated afternoon cartoon shows

Now Franwill is heading into 105 (maybe 147) major tv markets, aiming to reach youngsters coast-to-coast

Indianapolis

In less than a year, Franwill, Inc., a small manufacturer of confections, has put a new popsicle called Pick-a-Pop in the big time. The firm will push it via spot tv in from 105 to 147 markets this summer.

In both the initial campaign last summer, and in the expanded program for the current season, only one medium has been used: spot tv. However, the difference between last summer, when 29 tv markets were reached, and this summer, is a six-fold increase in budget.

Franwill, Inc., has had no comparable previous experience distributing such a product nationally. Before its innovation of Pick-a-Pop last May, the company sold nut and popcorn confections principally.

The agency set-up provides another surprise: both Walter Bagot and Randall Albright—who together constitute Randall & Bagot—are under 25, and have been in operation as an agency just for a year. Before that they were with an Indianapolis agency which had serviced Franwill. Bagot was radio/tv director of the agency.

Despite the youth of the agency

BROCHURE for food brokers is scanned by Walter Bagot (l) and Randall Albright, youthful principals of Randall & Bagot. Both the agency and Pick-a-Pop are marking their first birthda



SAGA OF NEW PRODUCT'S ONE-YEAR GROWTH

MAY 1959: *Franwill, Inc., of Indianapolis introduces a new freeze-at-home popsicle, Pick-a-Pop. Advertising is placed in the hands of a fledgling agency, headed by broadcast-minded Walter Bagot*

SUMMER 1959: *Sale of nearly five million eight-pack packages is secured. Distribution reaches partially across country. Budget is entirely in spot tv, for children's shows in 29 major tv markets*

DECEMBER 1959: *Pick-a-Pop is shown at food brokers' convention in Chicago. Food men like fact that refrigeration is not required, and the mark-up is good. Additional sales areas are confirmed*

SPRING 1960: *Four other food manufacturers announce they will make similar item. Net exposure is set by one competitor: alternate week sponsorship of 15-min. segment of CBS'* Captain Kangaroo

APRIL 1960: *Franwill again puts entire budget in spot tv, buying children's shows in 105 areas. Hinging on distribution build-up, 42 more markets are eyed. Loyalty of young viewers is key aspect*

rincipals, the campaign bears the lamp of purposeful planning—and esults of last summer clearly proved ut the strategy.

Marketing has been helped by the ovelty of the product itself. Pick-a-'op comes in liquid form, with sev-ral ounces of syrup sealed in a poly-hylene bubble. The housewife puts ie entire Pick-a-Pop in the ice com-artment of the refrigerator at home. 'hen hard, the plastic can be slit at ne end, and the frozen bar eaten as slides out of the cover.

Last summer, over 4,969,000 pack-ges were sold, each containing 8 ops for 29¢. W. A. Williamson, resident, and Clark Francis, secre-ry-treasurer of Franwill, are relying olely on food brokers for distribu-on. They are expecting that full na-onal distribution will be accom-lished this summer.

Walter Bagot, president of the gency and the partner most closely oncerned with Pick-a-Pop, is using ocally originated afternoon kids' hows: cartoon strips conducted by opular performers. These children's ersonalities do the Pick-a-Pop com-hercials live, with suggested scripts.

"The well-known local personality who hosts the show commands incredible respect and loyalty from the child viewers in his market. He is a remarkably effective salesman for us," says Bagot. "The performer tailors our script to suit his format and audience. For instance, where puppets are featured predominantly, they usually help deliver the commercial—much to the delight of the young audience."

He finds the local children's show personalities ready to give strong promotional support with store appearances, and stations cooperative in merchandising help.

The path to distribution has been helped by a high profit factor on Pick-a-Pop, and fast turnover during the warm months. The most appealing feature to food retailers, however, is that no freezer-cabinet space is needed. Instead, the item can be packed and shelved as ordinary dry goods. According to Clark Francis, six facilities in different parts of the country are now in operation making Pick-a-Pop—two of which are contract packers, and four of which are plants owned by Franwill, Inc.

Randall & Bagot have already placed orders for 105 major tv markets. Invasion of the additional 42 markets will be decided in the next few weeks, according to how successfully distribution can be built up. Bagot says that food brokers have been highly responsive to Franwill's strip cartoon show plans. Average spot frequency is thrice weekly, and starting dates have been staggered to conform to weather patterns. Southern schedules began as early as 6 April, while in Canadian border states, the dates are held off in some cases to mid-June.

One mark of success—but not an unalloyed pleasure—is the competition that Pick-a-Pop will face this summer, inspired, says Bagot, by the strides Franwill made last summer. General Foods is testing an entry called Kool Pops in the Mid west and Norwood Coffee Co. of Chicago, with Pop-Ice, is one of several others readying similar products. Pop-Ice is using network tv, but Bagot expresses only mild concern. The Norwood schedule is for one 15-minute

(*Please turn to page* 47)

WHY UNION SETTLEMENT HASN'T MELTED THE POST-'48 FREEZE

1. **BIG FEATURE FILM** *users stocked with 3 to 7 year supply have created a soft market affecting most theatricals. Feature film sales have been sluggish for past six months.*

2. **SIX LEADING DISTRIBUTORS** *are facing uncertainty of an anti-trust prosecution for "block booking" practices. Issue is whether films will be sold separately or grouped.*

3. **STILL NOT ON MARKET** *are older features like the Goldwyn package and some Columbia and Universal before-1948's. Station men say that sellers have waited too long.*

4. **ACCEPTANCE QUESTION** *still faces some post-'48's on content and wide-screen re-editing to tv standards. Adult thematic material, CinemaScope process pose new problems.*

5. **'WATCH AND WAIT'** *attitude is station strategy for future pricing battle on post-'48 feature films. Buyers are interested in newer features, but don't want higher prices.*

6. **STATIONS' PRESENT LIBRARIES** *have successfully withstood late night ratings competition of* Jack Paar. *Late movie ratings show greater predictability and stability.*

THE TRUTH BEHIND THE POST-'48's

Union issue over, but soft feature film market and anti-trust battle create a serious film standstill

Well-stocked stations see ratings of 'Late Show' firm against up-and-down threat of live 'Jack Paar'

For months eyes have been riveted on the union negotiations over talent repayments for tv use of feature films made since 1948. It has been assumed that a settlement would break the dam on a flood of new feature films. This fresh supply might then revolutionize timebuying, station film investment, and the distribution industry. But none of these predictions are working out according to expectations.

The repayment issue has finally been settled with a compromise on 1960, freeing the post-'48's (films made between 1948 and 1959) for immediate distribution.

But there's no flood of new product on the market. The distribution business is on the dreary side. Stations are taking a cool attitude toward new features. And nothing radical has happened in timebuyers' patterns.

The question is this: What has happened to dampen or delay the effect of the liberation of the post-'48's?

There's no single key to this tangled situation, but several strong factors and motives are at work. The feature film market, first of all, is said to be glutted. For six months there's been a buying slump. Stations are saying they have three to six years' supply or more and are in no hurry to buy.

Second, the big question mark over an anti-trust prosecution hangs over the distribution industry. Six leading syndicators have been named as defendants in a government suit on

block booking" practices whereby atures are sold in groups which mix perior, average, and lesser product.

A third factor is the unanswered uestion of the acceptability of post-8's to tv. Some are based on adult aterial, perhaps too much so to eet the Tv Code. Others were shot in tra wide screen processes which, hile they can be re-edited to meet tv reen standards, may or may not rove satisfactory. Beginning with 0th Century Fox's "The Robe" in 53, Hollywood set out to create ms that would be as unlike tv as ssible, and Cinemascope and other ocesses were specifically designed r this purpose.

Fourth, the edge has been taken off e demand for post-'48's to some ex-nt by the stockpile of before-1948's ill kept off the market. These include e Goldwyn package and some Co-mbia and Universal pictures. Sta-on men say that distributors waited o long and now the market has ftened.

Finally, important station buyers ch as leading independents and sta-on groups are taking a "watch and ait" attitude. They're interested in e post-'48's, but they're concealing y enthusiasm which might lead to marked advance in prices on the wer pictures.

Therefore the post-'48's bomb is or the present, at least) a dud.

Timebuyers can only maintain a alistic attitude and watch ratings sults until some time in the future, and when the situation changes.

There's also this additional factor hich has averted an immediate cri-s on the post-'48's: late evening atures haven't suffered drastically om the "live" competition of *Jack aar*. Although *Paar's* headlines have tracted considerable audiences at mes, seasonal studies of his ratings ow that they have also dropped ap-eciably at other times. Feature ms in the late evening are the more redictable buy of the two. (See djacent chart.)

From October, 1959, to March, 960, *Paar* enjoyed rating crests dur-g his two weeks in Hollywood, the eek of the "W. C." indictment, and e week of his return, and his rat-gs reached a low toward the end of his absence from the show. The multi-city Arbitron for this period showed that *Paar* on NBC TV had a 25-week average of 9.4 while *Late Show* features on CBS stations averaged a 9.5. The CBS features were ahead during 15 weeks, *Paar* was ahead 9 weeks, and there was a tie one week.

The *Jack Paar-Late Show* competition for ratings is a continual one, and researchers have looked into sets-in-use figures to see whether it's principally a shift of audience or a new audience that accounts for *Paar's* ratings crests. Apparently *Paar* got more people to tune in during the first three of the four crest weeks cited

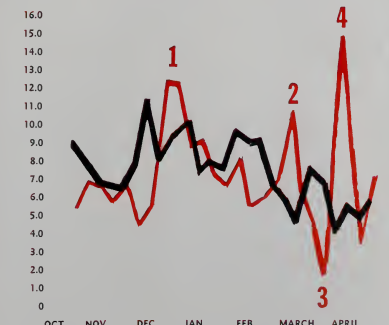
(*Please turn to page* 46)

LATE NIGHT HOLDS UP WELL IN SUMMER

	Sets-in-use 11 p.m.-mid.	Mid.-1 a.m.
ALL YEAR AVERAGE	27.7	14.8
SUMMER AVERAGE	26.4	13.9
NON-SUMMER AVERAGE	28.1	15.1

NTI, Mar. 1959-Feb. 1960; time is local except N. Y. time for central zone. Summer is June-Aug.; non-summer is Mar.-May 1959 and Sept. 1959-Feb. 1960.

RATINGS CONTEST: MOVIES VS PAAR



1. Paar in Los Angeles
2. "W. C." incident
3. Paar's absence from show
4. Return week

Note: Late Show *ratings on CBS stations are more stable, more predictable than* Paar *on NBC TV. Source: Multi-city Arbitron, M-F, 11:30 p.m.-1 a.m.*

Spot radio spreads Eagle's wings

Airline opens Miami-Nassau run with 1,000-spot, six-station blitz; exceeds first month's sales goal by 23.4%

Goes after tourists, travel agents with a.m., early evening, and nighttime buys, heavying up for weekends

Eagle Airways' job had barely begun when CAB approval of its Miami-Nassau flight finally came through 1 March. The British carrier, though known in Nassau, was a newcomer to the Miami market. Public acceptance and travel agency cooperation were needed to establish the new franchise. Furthermore, with the peak tourist season soon to run its course, there was virtually no time to waste.

Eagle's agency, Keyes, Madden & Jones, had $30,000 to work with in the inauguration campaign. To spot radio went the lion's share because, as KMJ, New York, v.p.-manager Jack Bailhe puts it, "With the right buys we could pinpoint the specific groups we had to reach in heterogeneou Miami, and hit them frequently.

"And with its out-of-home aud ence and ability to reach listene during the limited time they are i doors, spot radio competes succes fully with Miami's main attractio the sun." This is vividly illustrate in Eagle's first month seat sale 23.4% above the projected figure d spite competition with Pan Americ Mackey and Bahamas airlines, a established on the route. Also, Eag reports a subsequent steady rise i sales.

Eagle did it with a six-statio 1,000-spot saturation which engulfe the Miami area late February throug April. Timebuys were handle through KMJ's Miami office, heade by v.p. Dick Stern. Heaviest sp concentration went to weekends whe tourists are most plentiful, thoug there was a healthy array during th week. Favorite time slots were earl morning and early evening when th indoor radio audience is sizeable, an to a lesser extent late at night for th same reason. There was also co siderable reliance on portable radi carriage of the Eagle message durin beach time.

The tourist-oriented station buy WKAT, considered especially stron on the beach; WGBS, a.m. news an Canadian news ("A perfect examp of radio's ability to pinpoint aud ence," says Bailhe. "What better w to reach the large number of Can dian tourists in Miami?"); WCKR news on the hour; WAFM (FM) late evening classical music; WIN full-power station, early a.m., la afternoon spots; WMBM, appeals Negro audiences, with dividend of following in Nassau from whi many Negroes go on excursions Miami.

Eagle's e.t.'s, a mixture of 2 30's, and 60's, were delivered for th most part by Capt. Vyvyan Robins a pilot with the airline. His gentl British-accented pitch was calculate to gain attention through contra with harder sell, more elaborate co mercials on the air. His accent a

STRATEGISTS of massive radio drive launching Miami-Nassau run meet at KMJ, N. Y. office. Conferring (l to r): Al Hudson, Eagle adv. mgr.; KMJ v.p. Jack Bailhe, a.e. Bud Gallanos



quaint reference to the "double one" in Eagle's telephone number (Franklin 7-2011) has impressed listeners; many who call for reservations seem to get a kick out of feigning a British accent and saying something like, "I say, old chap, is this Franklin 7-2-0-double 1?"

Eagle considers its best prospects for the Miami-Nassau run to be Miami vacationers already familiar with the local scene and on the lookout for a new side trip. The travel agent is often a key figure in this situation. He may be the one to recommend Nassau, and in doing so advises mode of travel. He would hesitate to suggest an airline not known to his client.

From listening to his Eagle-saturated radio, the travel agent learned that the public was hearing about the new entry. KMJ supplemented this with direct mail informing agents of Eagle's heavy radio advertising as well as the timing of its four round-trip daily flights. The personal touch was added with visits to travel agents by company officials, including Eagle president Harold Graham.

In addition to direct mail to travel agents, Eagle supplemented its spot radio drive with tv spots, billboards and print. The tv venture covered 1-27 March and consisted of 32 *Paar* and *Garroway* cut-ins over WCKT-TV, Miami. The spots, which ran Wednesday through Friday, were a combination of film and slides with voice over. During March, Eagle placed two ads per week in two Miami newspapers. And the airline continues with outdoor advertising, which it has employed from the start.

The opening spot radio blitz is over, but Eagle is maintaining continuity wtih a small-scale spot radio schedule in May. Expansion of service appears to be in the offing for Eagle now that the Cunard Steam-Ship Co. has purchased a controlling interest. There is talk of additional flights within the Western Hemisphere, plus eventual certification of a London-New York route. At KMJ it is felt that such expansion in Eagle's operations would be accompanied by heavy spot radio promotion, based on the medium's highly successful handling of the Miami-Nassau assignment.

SPONSOR AWARDS PRIZES TO 20 AGENCY EXECUTIVES

Y&R MAN TOPS CONVENTION WINNERS

1. **WARREN BAHR,** *Young & Rubicam, New York. (am-fm radio)*
2. **ROBERT GEARY,** *Mathisson, Milwaukee (table radio)*
3. **BRIEN SCHWEIKART,** *Camp-Ewald, Detroit (percolator)*
4. **JOHN HARPER,** *North Adv., Chicago (electric tray)*
5. **GEORGE STANTON,** *Burnett, Chicago (blender)*
6. **A. S. TRUDE, JR.,** *C. E. Frank, Chicago (electric tray)*
7. **RONALD BOBIC,** *D-F-S, New York (electric blanket)*
8. **R. D. KIMBLE,** *Grey Adv., New York (electric sharpener)*
9. **DON HELLER,** *N. W. Ayer, Philadelphia (steam iron)*
10. **JOHN COLE,** *NL&B, Chicago (steam iron)*
11. **PAUL THERRAULT,** *Y&R, New York (percolator)*
12. **MARIAN JACKSON,** *FC&B, New York (steam iron)*
13. **HOPE MARTINEZ,** *BBDO, New York (steam iron)*
14. **RUTH BABICK,** *C. F. Frank (knife sharpener)*
15. **ETHEL WIEDER,** *Compton, New York (knife sharpener)*
16. **STEVE SUREN,** *SSCB, New York (knife sharpener)*
17. **JOHN KINSELL,** *McCann-E., Cleveland (knife sharpener)*
18. **ROBERT CROOKER,** *Camp.-Ewald, Detroit (4 trays)*
19. **GEORGE BOLAS,** *Tatham-Laird, Chicago (4 trays)*
20. **CHARLES MC CANN,** *MacFarland, Aveyard, Chicago (trays)*

Agency people in several cities this week will receive an unexpected prize as a result of their participation in SPONSOR's Wheel of Fortune game at the National Assn. of Broadcasters convention in Chicago earlier this month.

Warren Bahr, associate media director at Young & Rubicam, New York, is the top winner among 20 agency people and will get a large, table-model am-fm radio combination. A complete list of the winners appears above.

Here's how they won: SPONSOR's hospitality suite at the convention featured a Wheel of Fortune spun by every person visiting the headquarters. The number on which the wheel landed corresponded to the number assigned to agency people attending the convention who had registered for SPONSOR's contest. At the close of the convention, those agency people with the most votes (the highest number of spins) received prizes one through 20.

Some 80 agency executives from both large and small buying centers were registered with SPONSOR for the contest.

Other prizes were given to suite visitors who spun the number they selected in advance of spinning the wheel. Among them: John Buzby, Headley-Reed, Chicago; Ray Jones, AFTRA, Chicago; Bill Erin and Marian Monahan, NL&B, Chicago; Janet Byers, KYW, Cleveland; Howard Eicher, WSAI, Cincinnati.

(*Continued from page 43*)

above, and the sets-in-use figure shot up. But on the week he returned to the show the audience flow appeared to be at the expense of the feature film competing on CBS.

However, both *Late Show* features and *Jack Paar* are the beneficiaries of some new tendencies in late evening viewing which are reported in recently released Nielsen studies. A survey released last month, but actually prepared in March 1959, shows this about all-week audiences of post-11 p.m. programing: 31.0% of its households have an income over $8,000, compared to 26.5% under $5,000 and 28.9% in the $5,000 to $7,999 mid-range. So it's a relatively wealthy audience that is attracted to post-11 p.m. tv viewing.

Another Nielsen disclosure spells good news for summer late evening tv spenders. Nielsen Television Index shows a negligible drop in summer viewing after 11 p.m., reporting on both the 11 p.m. to midnight and the midnight to 1 a.m. periods. The 12 month sets-in-use figures average out to 27.7 and 14.8 for these periods, studying March, 1959, to February, 1960. The three-month summer period of June, July, and August, 1959, averaged sets-in-use figures of 26.4 and 13.9, respectively, drops of 1.4 and 0.9 below the annual figures. On the other hand, the nine-month average of fall, winter, and spring months were 28.1 and 15.1, which are only 1.7 and 1.2 higher than in summer.

TvB issued another report which shows the pronounced increase in late evening spot spending. There has been an absolute increase in late evening spot spending, and also a relative increase in the amount of spot spending which goes into late evening. Thus late evening's spot share rose from 9.9% in 1957 to 10.9% in 1958 and then again to 12.3% in 1959. In each of these years late evening spot (and total spot) rounded off to $44 ($449) million, $56 ($512) million and $76 ($615) million.

The continued economic health of late evening features is due in large measure to the wide cross-section of advertisers currently using its *Late Show* and *Early Show* features indicated that according to number of spots purchased they ranked by product as follows:

1) laundry goods and detergents
2) cosmetics
3) headache remedies
4) electrical appliances
6) personal apparel (mostly International Latex and its Maidenform products)
7) frozen foods
8) coffee
9) beer
10) candy and gum.

The 10 advertisers who used the most spots per week in feature films on CBS stations ranked in this order: Procter & Gamble, Bristol-Myers, Lever Brothers, International Latex, Brown & Williamson Tobacco, Warner-Lambert, Revlon, Standard Brands, Vick Chemical, and Colgate-Palmolive.

Returning to the ratings question, on Friday evenings the approaching weekend produces a larger late evening audience and the competition between *Jack Paar* and prominent feature films on other stations (regardless of affiliation) becomes intensified. An ARB listing of seasonal ratings shows that feature films have the advantage on this night. In 99 markets where *Paar* and late feature compete, ARB reports indicate ratings of 9.0 or over were earned by feature films in 42 cities, *Jack Paar* in only 10 cities. There were only 38 markets where features scored 6.9 or less, compared to 68 for *Paar*.

The same Friday night study, analyzed by city size, showed *Paar* averaging between 6.2 and 5.7 in cities of different size, while his principal movie competitors scored between 9.7 and 7.5. In all five groups, feature films scored higher average ratings. They were 3.5 points higher in cities over two million, by 9.7 to 6.2; 1.9 points higher in cities of 750,000 to two million, 7.6 to 5.7; 2.6 points higher in cities from 500 to 750 thousand, 8.3 to 5.7; 3.3 points higher in cities of 250 to 500 thousand, 9.0 to 5.7, and 1.6 points higher in cities under 250 thousand, 7.5 to 5.9. The absolute range was from 16.5 to 1.5 for features and 12.2 to 1.3 for *Paar*.

Which way are feature film ratings

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT KPIX, SAN FRANCISCO





MOST LOCAL LIVE SHOWS OF ALL SAN FRANCISCO TV STATIONS

And that's not all! ■ Most newscasts of all San Francisco TV stations ■ Only over all rating gain scored by a San Francisco TV station in 1959 ■ Most total advertisers of all San Francisco TV stations ■ Most national advertisers of all San Francisco TV stations ■ That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, KPIX 5 SAN FRANCISCO

Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.

headed—up or down? A CBS o&o study in its five stations of comparable March 1959 and March 1960 averages does not give a simple answer. Nielsen ratings were checked in Chicago, Los Angeles, Philadelphia, and St. Louis, and Arbitron was used in New York, where a new Nielsen service made the comparison impossible. Late movies showed changes of more than half a point in only two cities: Chicago dropped from 14.6 to 12.4 and Philadelphia from 11.0 to 8.5.

These losses were offset, in part, by gains in the *Early Show*. Los Angeles rose from 3.1 to 6.8 and Philadelphia rose from 11.3 to 12.4. St. Louis went from 15.5 down to 12.0. But neither the gain of early features or the loss of late features is pronounced enough to suggest national tendencies.

PICK-A-POP

(*Continued from page* 41)

segment on alternate weeks of *Captain Kangaroo*, early mornings on CBS. Bagot says this is not sufficient frequency to challenge the three-time-a-week exposure he is getting locally.

A surprising footnote to the spot buying by Randall & Bagot is the diminuitive size of the agency. Four people constitute the total full-time staff (supplemented by free lances) and Bagot with one hard-working secretary does the timebuying. He uses the phone freely to Chicago, and generally requests certain better-rated parts of the shows he buys. "We were thinking of hiring a timebuyer," says Bagot. "But I wondered if it was fair to bring in someone for a couple of months on a seasonal product, then tell him 'go.' We don't like to staff up in that fashion: I'd rather work a few evenings myself."

Asked if he'd had any problems with stations in establishing credit, the agencyman replied: "None whatsoever." His biggest task was filling out a Chicago station's credit forms.

Randall & Bagot has no other national account, though it also eschews handling very little local sellers. A regional meat packer, a real estate tract developer, and a candy company are among its other clients. And Franwill, after this summer, is planning to launch another confection nationally, called Cin-Mon-Whip.

As pressures from clients increase, SPONSOR ASKS:

How high should discounts go in tv rate

Two tv station sales managers and an agency media director discuss the major consideration in formulating discount policy

Lee Currlin, *associate media director, Benton & Bowles, Inc., New York*

"To make allowance for exaggeration" is one of the definitions that Webster uses to describe the word *discount*. This definition is not intended to describe that word in the sense that it is used for this discus-



It's net cost after applying the discount that matters

sion. Nevertheless, it struck me as being very appropriate in describing many discounts as they exist today in the spot tv industry.

We cannot arbitrarily decide that discounts should never exceed 25% or 30% or any other specific figure. The discount itself is not important—the net cost after applying the discount is what counts. I do feel, however, that if a discount is too high, the base rate is probably too high. Too many discounts are formulated to take care of programing areas lagging in sales. Unfortunately, the last thing station management wants to do is lose prestige by reducing rates. The convenient solution is to increase discounts or introduce still another package plan rate. Since every station has its own unique sales problems, every station has its own unique rate card. This rate card problem could be greatly simplified if all stations adopted a single uniform discount structure and then simply adjusted base rates to take care of sales problem areas.

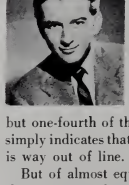
The discount problem is not one confined to the buyer of spot tv as anyone who has recently shopped for a major appliance can testify. Discounts, instead of being used as a legitimate pricing device, have been turned into a gimmick to create the impression that the buyer is receiving a tremendous bargain. False discounting is now so widespread that no sensible person is taken in. People do not buy discounts. We have been so confused by varying "list" prices and discounts, that the only figure that means anything is the ultimate cost to the buyer. This is the price that people use for comparison purposes.

Jay J. Heitin, *national sales manager, WRCA-TV, New York*

In any discussion of discount structures there are two important factors to consider:

1. How high should discounts climb?
2. Under what terms are the discounts available?

First, discounts should never exceed 50% of the open rate. Whether you are selling time, space or sundries, any rate structure that exceeds 50% borders on the ridiculous. When a particular advertising medium, for example, offers its wares at discounts that reach a point where the buyer is paying 30 cents on the open-rate dollar, followed by an additional 15% deduction for agency commission, the medium is being offered actually for



Discounts that exceed 50% border on the ridiculous

but one-fourth of the open rate. This simply indicates that the original price is way out of line.

But of almost equal importance in the setting up of a rate discount structure is this question: Can the small advertiser avail himself of your discount plan? A mass medium such as television can prosper only by making its product available to the larges number of individual clients. A t station should keep its nest eggs i many baskets.

Here's how WRCA-TV brings it own discount structure within reac of the average size budget. An adver tiser can avail himself of the discoun benefits by:

1. The purchase of 14 announc ments of any combination.
2. Purchase of a program (which er titles him to the maximum di counts on all subsequent pur chases of spot announcements).
3. Purchase of an AAA 10- or 2 second announcement.

Thus, the end rate is available t the buyer of quantity announc ments; the buyer who wants the co centrated audience delivered by Triple-A spot; as well as the buy who wants association and identific tion with a television program.

In the interest of offering an a vertiser the benefits of continuity the air, and encouraging such use television, WRCA-TV offers dividen in the form of added announcement These dividends are accrued by advertiser in direct proportion to t use of television in the June to Se tember months. How are these di dends paid? In extra spot announ ments.

Richard Jolliffe, *general sales manag KTLA, Hollywood*

The question seems a bit ambig ous, but I'll tackle it from the po tion we use here at KTLA.

Discounts here at KTLA are p vided as an inducement to buy m time. This is a practice that pr ably had its birth with the found of advertising. Where these discou should begin and end is a matter individual station policy and econo ics. Surely we cannot go beyond point of no return. Each progr has a cost basis which must be m Frequently discounts are allowa

cards?

ıly within the confines of the sta-
on's profit structure.

Now let's delve a bit further into
our question by asking and answer-
ıg another question. "Should a sta-



It's a matter of individual station policy and economics

ion allow special discounts, over and
bove the rate card, to curry favor
nd win extra business?"

Unfortunately, there is hardly a
ation in the country that isn't faced
ith this problem with a fair amount
f frequency. We have been, many
imes! And it becomes a bitter pill to
wallow when we have to turn away
dvertising dollars because a client
ays he can beat the rate card at
nother station, so why not with us?
till the answer to the question posed
ust be an emphatic no!

It is amazing how fast the word
ravels when a station defects to rate
utting — and it is amazing too,
ow quick the client involved earns
questionable reputation and loses
ut in other features a television sta-
ion such as ours has to offer.

While answering the question of
How high should discounts in tv
ime sales go?" I brought up an
nscrupulous approach tv manage-
ent often faces. I feel it only fair
o add that stations do offer other
eatures to compensate for their re-
usal to allow the rate card to be
ushed around. Most of these induce-
ents center around merchandising
ids for advertisers. Although they
nvolve added expense to the televi-
ion station, requiring trained person-
el and a large cash outlay, these
ringe benefits, in the long run, are
uch more beneficial to the advertis-
r and the station than indiscriminate
ate cutting.

Throughout the World
A famous name for QUALITY is
ROCHESTER'S
HICKEY-FREEMAN



Hundreds of fine, hand-stitches create the smart, styleful lines in each Hickey-Freeman lapel.

In the vital ROCHESTER, N. Y. area
The QUALITY Radio Station is...

WHEC

AM-TV
BASIC CBS ROCHESTER

Member GANNETT RADIO-TV GROUP

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

TV VIOLENCE

(*Continued from page 37*)

costuming, the words in a scene. Violence in the broad, more meaningful sense of the word is necessary to mature presentation of many ideas."

Many lay groups, such as the National Parent-Teacher Assn. and the National Assn. for Better Radio and Television, take sharp exception to this allegation. And the general public is inclined to join forces in blasting everything which can be construed as violent.

A counter view is presented by Sterling Quinlan, vice president for ABC TV in Chicago, who says, "The history of the world has its share of violence. The winning of the West and the population of America by the white man is a story of violence, as is the Bible. The entire progress of civilization is based on violence.

"People criticizing programing take the violence out of context in their evaluations. The agonizing scrutiny brought to bear on the tv industry has been started by people with good intentions, but they do not see the complete, over-all scheme of things. Nature is often violent; and much of life is."

Some of the more qualitative aspects of violence have been appraised scrupulously by a group of researchers in England. In a recent book, "Television and the Child," by Hilde Himmelweit, A. N. Oppenheim, and Pamela Vance, an analysis of response to violence in British tv over a four-year period concludes as follows:

"We feel that our evidence is sufficient to warrant: (1) a reduction in the number of crime and violence program shown at times when children are likely to view; (2) far more supervision of the vicious, though often short, episodes of violence and aggression in these programs, and (3) research, not merely into whether these programs really do harm—this we think has been sufficiently explored—but into the more important question of how to devise programs which incorporate the successful ingredients of crime, detective, and western programs, yet present themes and characterizations which are morally and socially more worthwhile."

The report, in general, traced more adverse reactions on the part of children from so-called regular, adult dramatic plays and detection themes than from westerns.

The issue of program balance—blending the program mix so a max mum audience is served with varie —was discussed by Frank Stanto CBS president, at an FCC hearin last January. He cited figures th "throw into a cocked hat the carele stereotype that there are nothing b mysteries, western, and gunplay" tv. These three categories, he sai "constitute 32.5% of the prime tim schedule on CBS TV and 15.4% its entire schedule."

Oliver Treyz, president of ABC T comments that his network's "poli permits the inclusions of matters th might relate to violence only wh their portrayal is essential or integ to plot and story development."

Regardless of the ruckus, the show types still attract the biggest audiences and probably will contin to for a long time. The answer m be in a modification of conte within the shoot-'em-up framework

The responsibility for reaction violence, particularly to that amo children, first rests—in the opini of most persons surveyed by SPONS —with the individual and, in the ca of children, with the parents. Surv after survey indicates that televisi

ASSIGNMENT: UNDERWATER



ends to have an adverse effect only n children—perhaps some 10% of ll children—who bring to their tv iewing a neurotic personality.

Most observers think tv—as other orces in a youngster's life—can ac-entuate the positive or the negative lready present in a child. Louis lausman, director of the Television nformation Office in New York, pre-ents the problem in this light:

"It would seem unreasonable for ritics to characterize broadcasting as rresponsible, culture-destroying, outh-corrupting and in the next reath expect it to be effective in larifying important local and na-onal issues. On the other hand, the ledium's potential can be increased hrough thoughtful criticism based n understanding."

Dr. Wilbur Schramm, professor of ommunications and journalism and irector of the Institute for Commu-ication Research at Stanford U., alo Alto, Calif., has this to say:

"The important effects of televi-on, if they can be identified at all, re likely to be long-range results. . . . elevision is only one voice, and one nfluence, on children. It therefore ets through a whole constellation of other influences and these are tremendously potent. I suggest you do not think in terms of what television does to children but rather what do children do with television?"

Many of the complaints about tv's "violence" concern implications rather than explicit occurrences. For example, the Rev. John Banahan, radio and tv director of the Archdiocese of Chicago, contends that "tv indicates a physical solution to most of life's problems, creating an unreal, dishonest world. . . . Not all people have the strength of a lion or the speed of an antelope."

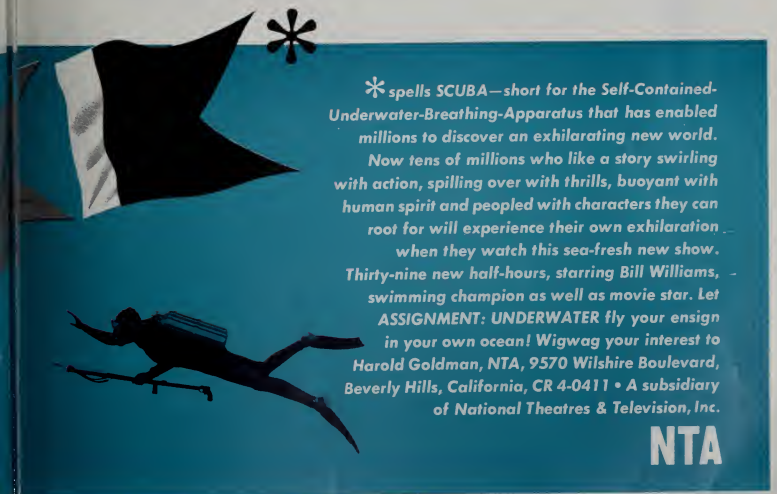
He adds, however, "My criticism is absurd unless we go on the premise that an average of three hours per day is devoted to viewing (and this is the average for most teenagers). For just one or two shows, it would be wrong to criticize at all."

Rollo Hunter, vice president for tv and radio at Erwin Wasey, Ruthrauff & Ryan, New York, tries—with a bit of levity—to bring some of the pro and con arguments into focus.

"Is there too much violence on tv? Yes. There is, for example, *Roller Derby*, *NCAA Football*, boxing, *Jack Paar* (and Debbie Reynolds), the *Three Stooges* and W. C. Fields in *The Bank Dick*. A somewhat lesser offender is *Victory at Sea*. *Twentieth Century* and the 1956 political convention have also contributed to our storehouse of mayhem.

"Violence is infringement, outrage, assault. It is on television many of the hours of its transmission, but it is not a matter of callous bounty hunters, marshals or carbon-copy Cary Grants. These are soporifics, tranquilizers without prescription. I can't honestly believe that any of them ever motivate the button on a switch blade.

"Let's get serious with this slightly shopworn question. It *is* probably unnecessary to show a victim of the Mafia hung up like a beef in an ice box. Such stuff at 9:30 in the evening, when 1960-style kids are surely watching, might better be left untouchable. This is a real violence on tv, and a little of its goes a long way. On the other hand, I have seen subtle choreography on the lovable *Dinah Shore* family show and others with *suggested* brutality which, in its own way, is far more frightening than any funeral spray of slugs through a Hupmobile."



Capsule case histories of success
local and regional radio campaig

RADIO RESULTS

SEWING MACHINES

SPONSOR: Necchi-Elna Sewing Center AGENCY: Direct

Capsule case history: Seeking a way to increase traffic, the Necchi-Elna Sewing Center in Dayton, Ohio, ran a four-day schedule of spots on radio WING. The spots, minute announcements, asked listeners to send in a 1946 penny for the opportunity of winning a new Necchi sewing machine. The schedule started Sunday, 3 April with five announcements running from 9 a.m. to 3 p.m., and four each day following through Wednesday. The 17 spots, which cost under $175, paid back 2,644 pennies, with every penny representing a potential customer for Necchi. The spots were aimed directly at the housewife and the results prove conclusively how effective radio is in reaching her. Three weeks before placing the schedule on WING, Necchi had placed a similar ad in a Dayton newspaper. That ad drew less than one-third as many responses as the WING promotion. Said Mrs. Gretchen Weller, manager of the Necchi Center, "I've never seen anything like it in all my 20 years in this kind of business."

WING, Dayton Announcements

INSURANCE COMPANIES

SPONSOR: Howard A. Pearce Assoc. AGENCY: Direct

Capsule case history: Lining up good prospects is one of the prime concerns of any insurance salesman. Howard A. Pearce Associates, state of Maine agents for Mutual of Omaha, seeking new prospects in the latter part of last year, decided to try a 13-week run of schedule of one-a-day, minute announcements on WMTW-FM. The important consideration to the advertiser was the kind of audience the good music fm station promised to deliver. This audience, mainly composed of well-educated, upper income families, is a prime insurance market. The soft-sell spots described the policies, asked interested parties to write the company for more information. The client was overwhelmed by the response. "The inquiries," says Duane Pearce, advertising manager, "were far and above the highest I've ever seen. By that I mean the ratio of sales as well as the income grouping." Enthusiastic about a future in fm, the client is now in the process of reviewing his WMTW-FM contract.

WMTW-FM, Mt. Washington, N. H. Announcements

SPORTS EQUIPMENT

SPONSOR: Sportsman's Store AGENCY: T

Capsule case history: Sportsman's store felt that a p from radio would help sales on their Picas, a muscle-bu ing exercise machine listed at $15.95. Although a sl moving item, Tom Baldridge, Sportsman's owner, felt t the product could be a big seller if properly promoted. store purchased an early morning schedule of minutes WSM starting 15 February, ran two per day through 26th. The entire 10 spots were keyed to the housew although the item is used by both men and women. Sp were delivered by d.j. Don Russell, former NBC *Mon* personality. Russell plays no rock 'n' roll on his show, tures a family kind of humor which pervades the P soft-sell commercials. At the completion of the campa Sportsman's had sold its entire stock of Picas, and all s were up due to the increased traffic. "This showed me radio can sell an off-beat item by building consumer inter says Baldridge, "as well as move my standard merchand

WSM, Nashville Announce

TIRE CHAINS

SPONSOR, Smith Drugs AGENCY: L

Capsule case history: The modern-day drugstore ha many instances, evolved into a small-scale department s carrying a wide range of items, from books to garden niture to appliances. Smith Drugs, Omaha, Neb., ha stock in late February a huge supply of cross link chains. By the end of March, hardly a chain was le store shelves. The big reason: a three-week radio prom on KOIL radio. The spots, aimed at an adult audience, scheduled throughout the day on Friday, Saturday and day with five spots on each day for the three-week p The campaign began on 1 March and continued throug 21st. The spots were hard-hitting, direct, buy-it-now, ute announcements that plugged the item and the store equal force. By the end of the three-week promotion Drugs had forged out a cross link tire chain busines totaled close to $15,000 in sales, leaving the client a and delighted with radio's outstanding sales achieve

KOIL, Omaha Announc


WWDC RADIO
WASHINGTON, D.C.
proudly announces the addition of
AMERICAN AIRLINES'
"MUSIC 'TIL DAWN"
midnight to 6 A.M.—7 days weekly
to its ever increasing list of
distinguished local, regional
and national accounts
Represented nationally by John Blair & Co.



"We Can Lick Anybody in the League!"

.....the Yankees, the White Sox, the Indians . . . *all* the heavies in the American League. (Course, they lick us occasionally, too.) □ BUT— it's the fun of the sport and the spirit it engenders that count. The spirit that has drawn over a million fans a year for the five seasons Kansas City's had the A's . . . . . that's battin' .400 in *any* league! □ With Merle Harmon and Bill Grigsby again play-by-playing it for SCHLITZ and SKELLY, we confidently expect to lead the *radio* league again in this important heartland market, regardless of where the A's finish. And someday — soon? — that should be in the First Division!

Again this year Schlitz & Skelly bring all the A's games to the Heartland.

WDAF 610 RADIO • SIGNAL HILL • KANSAS CITY, MO.

A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC. / REPRESENTED BY HENRY I CHRISTAL CO., INC.

WASHINGTON WEEK

30 APRIL 1960
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PUBLICATIONS INC.

Rep. Oren Harris and his House Legislative Oversight subcommittee are back in the headlines and with a bang: their chief quarry being Dick Clark.

They've elected to let slide weighty legislative matters while they delve in the more sensational field of payola.

All of which makes for an interesting contrast between the House and Senate Commerce Committees: **one chases disc jockeys,** while the other dreams of **resurrecting—via tv —the Lincoln-Douglas style debates between two major party candidates.**

To that end Sen. John Pastore, chairman of the Senate Commerce Committee's communications subcommittee, has set 12 May as the starting date for hearings on a bill to provide a weekly hour of free network and station time eight weeks before elections.

This was an indirect admission that the Senate Commerce Committee has **no serious plans about any of the regulatory matters under consideration by the Harris committee.** Sen. Warren Magnuson, chairman of the full committee, has been threatening moves in that direction. However, from time to time, he has been putting off dates for such as the planned roundtable (planned since last December) involving broadcasting, advertising, FCC and FTC big-wigs). Civil rights, too busy, were the explanations.

However, time has now been found for the free political time bill introduced by Sens. Magnuson and Mike Monroney plus 20 other Senators. **Monroney's rating service probe,** regularly derailed for years, **is off the track again.** Nor would there be time now for anything but brief hearings on broadcasting-advertising problems such as those under the Harris microscope.

Today ends the fourth month of this final session of the 86th Congress: two months and perhaps no more than a single additional week remains.

The appropriations bills remain a major problem, as do such explosive issues as free medical care for the aged and a new farm bill. Any bills not passed by the end of May will be caught up in a feverish rush toward adjournment.

All of which explains why the FCC, FTC and the industries they regulate **can count each day which passes without restriction legislation a major victory. Already a point of safety from major changes in the ground rules appears to have been achieved.**

Chances for the Magnuson-Monroney political time bill don't appear in advance to be very good. The hearings are only beginning almost in mid-May, time is short, and there are thorny problems to work out.

Even though the networks would probably agree, a law would still have to be drafted in such a way as to be binding. Another would be the same one which has kept the political equal time section of present law free from change for so long.

The FCC has a hot potato in its lap: whether to cancel the license of WHDH-TV, Boston, on the grounds of bringing improper influences to bear.

During oral argument of the case, the FCC was warned that failure to disqualify WHDH would make a **precedent-case for the law books** and law students would hereafter be taught that it is okay for an applicant in a contested case to let **Commissioners know they are "fine fellows" so long as the merits of the case are not discussed.**

FILM-SCOPE

30 APRIL 1960
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PUBLICATIONS INC.

One of the surprises of the current syndication season has been the importance of automotive advertisers in certain programs.

First, ITC's Four Just Men touched off a wave of spending by Volkswagen, Renault, Studebaker, and Chrysler (Mexico).

Now Ziv-UA's **Home Run Derby** is repeating the trick, with almost **30 automotive and related advertisers** accounting for close to one-fourth of its buyers.

This share is two to three times the one-twelfth to one-eighth share which automotive accounts usually represent.

Home Run Derby automotives include dealers such as Dunn Ford in Boston, Don Allen Chevrolet in Charlotte, Lark Dealers in Pittsburgh, Edwards Chevrolet in Birmingham, and John Barry Volkswagen in Joplin, North Platte, Little Rock, and Springfield (Mo.).

Related automotive buyers are Midas Mufflers in Columbus (Ga.) and Super Tire Market in Salt Lake City. (For details, see FILM-WRAP-UP, p. 62.)

Two factors which may explain the interest of the automotive buyers are: (1) the show's spring and summer schedule **corresponds to the peak auto sales season,** and (2) its reach to a masculine audience.

Syndicators and producers are using their ingenuity to improvise program sources which don't involve massive production outlays.

Two recent programs or pilots depicting the industry's caution are:

• CNP's R.C.M.P.—for Royal Canadian Mounted Police—already showing on the CBC and has previously sold to the BBC and ABC (Australia). Producer is Crawley Films Ltd.

• Termini Video Tape Services (TVT) has produced a tape pilot, Life Begins at Forty, an interview show which takes its star and title from Robert Peterson's syndicated newspaper column.

Late night feature films haven't really suffered from the headlines which have surrounded the "live" Jack Paar competition on NBC TV this year.

There are these aspects to the Late Movie-Jack Paar ratings battle:

• A 25-week multi-city Arbitron, October to March, shows CBS late movies earning a 9.5 average, compared to 9.4 for Paar.

• Paar's ratings soared three times: The two weeks he went to Hollywood, the week of the "W. C." incident, and the week he returned to the show; (his ratings slumped the last week he was off the show). But sets-in-use shot up three of Paar's four peak weeks, showing Paar usually attracts a new audience and **doesn't really break a viewer flow away from late movies** on these occasions.

• In 99 markets where Paar and late movies on any other station compete, on Friday nights feature films **scored seasonal averages over 9.0 in 42 cities and Jack Paar, only 10 cities.**

• Here's what Paar and late movies (any station) did in ARB average of Friday nights by city size:

POPULATION	NO. OF MARKETS	JACK PAAR	MOVIE COMPETITION
Over 2 million	9	6.2	9.7
750,000 - 2 million	12	5.7	7.6
500,000 - 750,000	14	5.7	8.3
250,000 - 500,00	30	5.7	9.0
Under 250,000	28	5.9	7.5

(For story on post-'48 features, see p. 42, this issue).

A CBS o&o study of advertisers buying spots in Early Show and Late Show feature films comes up with an extraordinarily wide cross-section.

Here's how the ten major product types rank, in terms on numbers of spots purchased weekly this season:

1) laundry goods and detergents
2) cosmetics
3) headache remedies
4) margarine
5) electrical appliances
6) personal apparel (mostly International Latex and its Maidenform products)
7) frozen foods
8) coffee
9) beer
10) candy and gum

The top ten companies among feature film spot users on CBS stations rank in this order: Procter & Gamble, Bristol-Myers, Lever Brothers, International Latex, Brown & Williamson Tobacco, Warner-Lambert, Revlon, Standard Brands, Vick Chemical, and Colgate-Palmolive.

F & M Schaefer (BBDO) will probably increase its schedule of Award Theatre feature film specials to six in each of five markets this year.

New York, Boston, and Syracuse already have six special feature film sponsorships set; Philadelphia and Albany already have four through August, and additional nights are likely after September.

John Nemesh, Schaefer ad manager, credited the success to **"good pictures, first tv premiere in each market, and only four interruptions for 75-second commercials" during the presentations.**

Schaefer's feature film budget is an addition to its half-hour syndication schedule which is not being altered.

COMMERCIALS

Judging began this week for the SPONSOR-sponsored American Tv Commercials Festival as panels started to screen the 1,250 commercials received at the entry deadline.

Both film and tape commercials are being pre-screened at Westinghouse's TvAr in New York, which is equipped with tape facilities.

There were over 100 entries in three categories: Commercials Classics, automotives, and beer & wine.

The festival takes place 18-20 May in New York at the Hotel Roosevelt.

Keep your eye on the midwest for a possible revival of "Chicago school" television through video tape in coming months.

Graphic Pictures expects to spend half a million dollars on production facilities to build up Chicago as a tape and film center.

Robert Estes, Graphic president, revealed he intends to spend $300,000 on RCA tape recorders and tv cameras for a studio atop the Daily News Building.

The Chicagoans hope to **get a share of orders now habitually placed with New York and Hollywood producers.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

30 APRIL 1960
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All's not beer and skittles between the Standard Brands brass and JWT.

Client dissatisfaction focus: the way the agency responds to the marketing problems involving Tender Leaf tea.

As one SB ad boss put it: We ask for solutions and **they come over to show us a lot of charts about the tea business.**

The ad director of a fairly substantial spender in tv who went shopping for shows to the West Coast came back empty-handed last week.

The main reason: free-lance producers were wary to show him their ace wares because of his boss' tough reputation for getting into the act.

Looks like a second switch in media directors at Lennen & Newell and both within a period of several months.

It stems from one of those power struggles—a la BBDO—with the **tv department refusing to let media infringe on its "right" to pick the network spots.**

In any event, the successor interviewing caper is on at L&N. Among those approached is a print supervisor at BBDO.

Among the things that make life both complicated and harrassing for reps: **accounts issuing orders for, say, 22 weeks when they have no intention of being on for more than half that time.**

Obvious motive behind this stratagem: get better spots. It's most frequently used in a sellers' market.

There's a good likelihood that Sano (U. S. Tobacco) will pull out of all consumer advertising as a result of the FTC's taboo on references to tar and nicotine content.

In other words, it'll confine itself to medical journals.

Another reflection of the taboo's effect: **None of the new filters,** like Spring, Alpine, Duke and Life, are **showing signs of heading for the best-seller list.**

A high-rated New York radio station has gone the per inquiry route in a modified way, and for an item that costs several hundred dollars.

The gimmick: with the per inquiry value set at $7.50, **if the station fails to get enough returns to cover the campaign's card rate the station will rebate the difference.** But the station collects $7.50 each for inquiries that exceed the time costs.

Incidentally, the manufacturer makes a $4.50 profit on each inquiry by charging his franchised dealers $12 for each one he turns over to them.

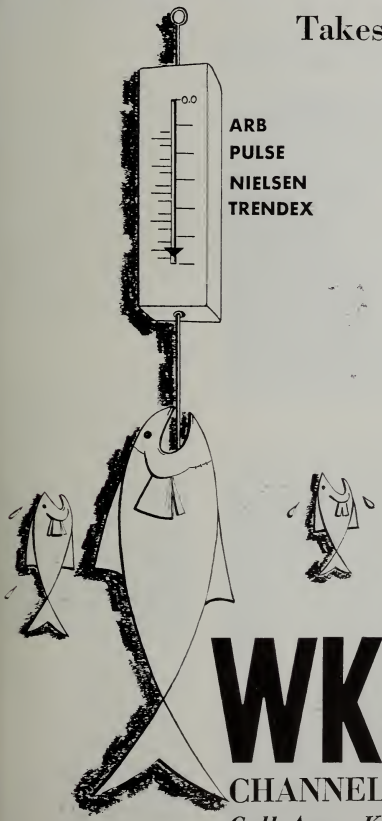
The effort to lend dignity to the generic word for the fellow who chatters between phonograph records has lately been stepped up because of the Washington probes.

Obviously, for want of a more catching name, more and more stations are having the disk jockeys refer to themselves on the air as **"musicasters."**

On The Gulf Coast

THE BIG ONE

Takes The *Measure*



WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager

NEWS & IDEA WRAP-UP

AGREED—A hearty handshake between Herbert P. Buetow (l), president of Minnesota Mining & Manufacturing Co., and Robert F. Hurleigh, president of the Mutual Broadcasting System. Action took place just prior to the public announcement that the 3M Co. had purchased Mutual



TRANSFER of ownership of WDAF, Kansas City, from National Theaters and Television, Inc. to Transcontinent Television Corp. is past talking stage. Making final arrangements: David C. Moore (r), pres., TTC, B. Gerald Cantor, pres., NTT. Transfer is subject to FCC approval



ADVERTISERS

With its half-hour buy on *Rout* *66* (CBS TV) this week, Chevro let will have two weekly hours o network tv going for it in the fal

Ford is now set with an hour and half and it looks like it'll add a hal hour to come up to parity with Che rolet.

Time and program billings for th three Chevrolet shows, assuming the stay on 52 weeks, add up to aroun $21 million.

Campaigns:

• **Standard Oil Co. of Califo nia** last week began a major radi and tv spot campaign for its ne gasoline antiknock compound, Methy The tv spots are scheduled in 25 ma kets to supplement the Company regular weekly *Sea Hunt* series. O radio, Standard is using a heavy sp campaign in 22 markets besides i early evening *Chevron Headlin News* on ABC. Methyl will also promoted on *Standard Farm Repor er* on KGO, San Francisco; KFR Fresno, and KFI. Los Angeles.

AWARD OF ACHIEVEMENT, presented the Advertising Club of Washington, D. C to John W. Kluge (second l), pres. and cha man of board of Metropolitan Broadcasti Corp. Also present (l to r): Mark Evans, M v.p., Mrs. Kluge, John Panagos, club pr



WINNERS of first annual award for t Ohio-prepared reg. radio commercials. Sta ing (l to r): S. Buchanan, McCann-Marsch D. Jones, Ohio Bell; F. Kolb, Standard of Ohio; G. Wilson, McCann-Marsch Seated: D. Marcus, Marcus Adv.; L. A bach, Ohio Sta. Reps; M. Wyse, Wyse A



• **Tidewater Oil Co.** is re-entering the college sports-sponsorship field. To date, the Company has made arrangements to sponsor football and basketball at USC over KNX, Los Angeles; UCLA over KPIC, Los Angeles; California, over KFRC-FO. San Francisco; and Stanford, over KCBS, San Francisco. Also included in the Tidewater sports package is sponsorship of the NCAA Regional basketball and the AAWU track finals in San Francisco next year. Agency: Foote, Cone & Belding.

Kaiser Foil jumped into the top position in ARB's March tally of Best-Liked Tv Commercials.

This marks the first time in 10 consecutive months that Hamm's has not held the survey. It appeared in the number two spot for the month. In third place was General Electric, making its first appearance in the top three since the survey began.

The runners-up, in order: L&M, Lifebuoy Soap, Seven Up, Burgermeister, Standard Brands, Piels, and Post Cereals.

Strictly personnel: Frank Jones, to corporate director of public relations for Bell & Howell Co. . . . **Joel Kibbee,** to manager of customer educational services of the Remington Rand Univac Division of Sperry Rand . . . **Ted Kaufman,** to director of advertising, sales promotion, and publicity for the coordinated Youthcraft Creation-Corde De Paris Co.

AGENCIES

Two points were made during a panel at the 4 A's Boca Raton meeting last week which may be well worth pondering by admen and people in tv.

The topic: Are the people brighter than we think?

Noted **William A. Lyngate,** of Earl Newsom & Co.: the hard, blatant sell doesn't take into account the educational revolution that's taken place since the 1930s when only four million had a college education: today it's 18 million.

Observed **Elmer Roper:** standards of morality and taste have to be higher on tv because of its status: it would get a worse judgment than newspapers if it adopted the same standards as the daily press.

Agency appointments: Colgate's Cashmere Bouquet soap, transferred from D'Arcy to **Norman, Craig & Kummel** . . . Lanvin Parfums. New York importers of Arpege and other perfumes, to **North Advertising** . . . The Greater Atlantic Rambler Dealers Association, to **Geyer, Morey, Madden & Ballard** . . . Holiday Inns of America, motor hotel-restaurant organization, to **D. P. Brother & Co.** . . . The Carpet Fair, Inc., with plans for a radio and tv campaign. to **Allenger Advertising,** Brookline, Mass. . . . Certified Grocers of Illinois, Inc., for its Raggedy Ann Foods Division, with a spot tv campaign in the Mid-West planned, to **Tobias, O'Neil & Gallay,** Chicago . . . Armour Industrial Chemical Co., to the **Buchen Co.,** Chicago . . . The Puritan Chemical Corp., for its radio and tv



BASKETBALL BREAKS — "Scooter" Seagraves (1) hasn't got a chance against "Texas" Glover, as she outreaches him between games of a recent double-header. Public Service Co. of WAKC, Tulsa, sponsored the benefit

HAWAII moved to Park Avenue in New York City for a party in honor of Kini Popo's return to KGMB, Hawaii. Refreshments and entertainment from the island were featured. Party-goers (l to r): Jack Thompson, PGW; Sally Reynolds, Lennen & Newell; H. Preston Peters, PGW; Bob Carpenter, J. Walter Thompson; Bob Teter, PGW, and Dorothy Medani, J. Walter Thompson





TIDE'S 10TH—This luncheon celebrated decade of tv in Tidewater Virginia. WTAR-TV, Norfolk, played host, accepted award for best local, state and news coverage from AP's Frank Fuller. Sig Mickelson, pres., CBS News, was keynoter

advertising, to **Joe Gans & Co.,** New York . . . The Kansas City division of Safeway Stores, Inc., with planned extensive schedules on tv, am, and fm throughout the Missouri and Kansas areas, to **Bozell & Jacobs,** Kansas City.

Thisa 'n' data: JWT will transfer its Consumer Purchase Panel to the Market Research Corp. in the middle of the year . . . New quarters: **Milburn McCarty Associates** has opened a Chicago office at 46 East Superior Street, headed by Donald Young . . . Kudos: **Frances Kennedy,** v.p. in charge of copy at D-F-S, Chicago, named "Advertising Woman of the Year" by the Women's Advertising Club of Chicago.

New officers of the 4 A's: Chairman, **Harry Harding,** executive v.p. of Y&R; vice chairman, **Edwin Cox,** chairman of K&E; and secretary-treasurer, **Arthur Rippey,** managing partner of Rippey, Henderson, Bucknum & Co., Denver.

They were named v.p.'s: John Strouse, at B&B . . . **Richard Coblens** and **Richard Neely,** at BBDO . . . **Maitland Jones,** at Kastor Hilton Chesley Clifford & Atherton . . . **George Roberts Jr.** and **Gilbert Headley,** at Y&R . . . **Leonard Avery, Dr. Leslie Beldo, Donald Grawert, William Barber, Harry Deines,** and **Robert Nevin,** at Campbell-Mithun . . . **Thomas Blee,** at Bonsib, Inc., Ft. Wayne . . . **Joseph Davis Jr.,** at the newly-opened Los Angeles office of Robert C. Durham Associates . . . **Robert Whiting,** at the Chicago office of Y&R . . . **Harry Kinzie Jr.,** at Needham, Louis & Brorby, Inc.

Admen on the move—continued: John Schroeder, to associate media director at Wade Advertising . . . **Dr. Ho Sheng Sun,** to associate research director at Gordon Best Co. . . . **Roy Williams,** to account executive for Earle Ludgin & Co., Chicago . . . **William Rose, Robert Crawford, Mitchell Cohan,** and **Sean Cassedy,** to the creative staff of Comstock & Co., Buffalo . . . **H. Robert Barr,** to research director at Frederick E. Baker & Associates, Seattle . . . **Terry Burnside** and **Joseph Del Papa,** copywriters at Foote, Cone & Belding, Chicago . . . **Charles Beam,** to account executive at Allen & Reynolds, Omaha.

FILM

"This is no time to cry the blues," stated ITC president Walter Kingsley this week in an interpretation of a first quarter report intended to pierce the gloom which pessimistic remarks have encouraged.

Kingsley made several significant points:

- He acknowledged that the film industry is going through a **period of great change.**
- He highlighted the need to **reduce overhead** and to consolidate departments for efficiency.

Kingsley also noted ITC's growth, grossing $800,000 more in the first quarter of 1960 than last year.

Sales: Food Fair Stores will co-sponsor NTA's *Play of the Week* on WPST, Miami . . . ABC Film's *The People's Choice* sold to KCPX-TV, Salt Lake City; KVKM, Monahans; WCYB-TV, Bristol; WTVH, Peoria; KFDX-TV, Wichita Falls; WTIC-TV, Hartford; KELP-TV, El Paso; KPHO-TV, Phoenix; KGHL-TV, Billings; WDBO-TV, Orlando, and WCPO-TV, Cincinnati . . . CNP's *Pony Express* now reportedly in 87 markets, sold to WWJ-TV, Detroit; WLWI-TV, Indianapolis; WMAR-TV, Baltimore; WGN-TV, Chicago; WKBW-TV, Buffalo; KTVU, San Fransicso; KTTV, Los Angeles; KPRC-TV, Houston; WTOC-TV, Savannah, and KTVI, St. Louis.

More sales: Ziv-UA's *Home Run Derby* to Household Finance of Holyoke and Seymour Ice Cream (Copley Adv.) on WHDH-TV, Boston; Seven Up Bottling on KPLR-TV, St. Louis; Neal Tyler—Schlitz (Seitzer Assoc.) in Jacksonville; Riverside Hotel on KOVR-TV, Stockton; Johnson & Johnson on WBTW, Florence; Plateau Electric Cooperative, Appalachian Cooperative, Fort Loudon Electric Cooperative and Holston Electric Cooperative in Knoxville; LaBatt Ltd. (Ellis Adv.) on WKBK-TV, Detroit; Consolidated Cigar (EWRR) on WDSM-TV, Duluth; Wilson Furniture on KEY-T, Santa Barbara; American Block Co., on WHIS-TV, Bluefield, and WCTV, Tallahass . . . *Home Run Derby* statio for automotive advertisers (S FILM-SCOPE) are WHDH-TV, B ton; WTVM, Columbus; KSL-T Salt Lake City; WSOC-TV, Charlott KODE-TV, Joplin; KNOP-TV, No Platte; KATV, Little Rock; KYT Springfield; WAPI-TV, Birmingha and KDKA-TV, Pittsburgh.

Diversification: Allied Artists moved into informational and co mercial film production in Hollywoo **Jack L. Copeland** is executive p ducer in charge of this new unit a its Eastern representative in N York is **Roy M. Brewer.**

Strictly personnel: Jerry Frank named executive director of adver ing, publicity and promotion for National Theaters and Television . **Albert G. Hartigan** named progr development director of UAA . **William J. Connelly** is North tral area manager of Screen G syndication . . . **C. P. (Pete) Ja er** becomes executive v.p. and S **uel F. Rubin** becomes chairma the board of Flamingo Films . **Milton H. Greene** through his c pany provide Filmsways exclu services in the tv commercials fiel a photographer . . . **Grace V. Su van** named national sales directo Official Films . . . **Bob Goldston** comes assistant to the chairman o board of NTA and at the same t assistant secretary of NTA and N

NETWORKS

Gross time billings for th networks in February reveal interesting changes in ratios:

(1) The ratio of weekday as pared to the year before dr from 30% to 24%; (2) ABC share of the total billings went 20% to 23%.

The grand tally for February compiled by LNA-BAR for TvB: $ 598,975, an increase of 13.7% the like month of 1959.

Grosses and plusses by netw ABC TV, $12,677,110, 26.5%; TV, $22,998,153, 10.5%; NBC $19,923,712, 10.4%.

ABC TV is apparently plan to lay a lot of emphasis or gional sales.

It's just put out a compilation of gional distribution patterns for er two score smaller advertisers. The data are based on Media Recds for newspapers and Rorabaugh ports for spot tv.

BS president Frank Stanton cused on the most important d single problem broadcasters d editors have in common — eedom of access to informaon—in a speech before the Ameri n Society of Newspaper Editors in ashington last week.

Stanton called journalism "halfe and half-slave. It is free to give t information; it is not free to take information." Because of this, asked that newspapers and broadsting make a joint effort of dising to the people the secrecy in government and the whole area the fight for information on govnment activities.

BC board chairman Robert rnoff last week announced a w debate-policy that will be fered presidential nominees beinning eight weeks before electon day.

To make these appearances possible thout penalty of giving equal time the numerous minor party candites, NBC will invite the two major ndidates to appear on *Meet The ess.* During this period, the proam will be expanded to a full hour d rescheduled on Saturday evenings place of *World Wide 60.*

BC TV is trying to educate the wspaper columnists and critics the nuances of rating services. The network this week is mailing the press a three-page memo defin- what a rating is and explaining various systems and techniques ed by each of the services.

re are the estimated expendires of the top 10 network comny advertisers, followed by and advertisers, during Janu-, as compiled by LNA-BAR and eased by **TvB:**

NK	COMPANY	GROSS TIME COSTS
	P&G	$3,652,264
	American Home	2,853,609
	Lever	2,458,332
	General Motors	2,137,010
5.	Colgate	2,086,665
6.	General Foods	1,777,778
7.	Sterling	1,322,687
8.	Liggett & Myers	1,274,524
9.	R. J. Reynolds	1,244,960
10.	Gillette	1,209,715

RANK	BRAND	GROSS TIME COSTS
1.	Anacin	$910,403
2.	Dristan	909,639
3.	Phillies	872,789
4.	L&M	626,084
5.	Winston	555,666
6.	Bayer	550,670
7.	Colgate	542,516
8.	Gillette	536,503
9.	Pall Mall	527,239
10.	Chesterfield	519,053

Network tv sales and renewals: *Candid Camera,* to be a regular half-hour series on Sundays, 10 p.m. on CBS TV beginning October for **Bristol-Myers** (Y&R) and **Lever** (JWT) . . . **R. J. Reynolds** (Esty) renewed its sponsorship of *Wagon Train* on NBC TV for next season . . . **Alberto-Culver** (Geoffrey Wade) for the *Barbara Stanwyck Theater* series on NBC TV Monday, 10-10:30 p.m. beginning in the Fall . . . **Humble Oil & Refining Co.** (Mc-E) and **Liggett & Myers** (DFS) have joined **Gillette** (Maxon) as sponsors of the NCAA football coverage on ABC TV . . . The *Chevy Suspense Show* joins NBC TV's Summer lineup replacing the Dinah Shore Sunday feature, for **Chevrolet** (Campbell-Eward) . . . **Midas Mufflers** (Edward H. Weiss) will sponsor *The Derby Preview,* a special 15-minute program before the Kentucky Derby coverage on CBS TV next Saturday (7 May). The **Jos. Schlitz Brewing Co.** (JWT) will be half-sponsor of the Derby telecast on CBS TV.

Financial report: Estimated net operating earnings of **AB-PT** for the first quarter of 1960 were the highest in the company's history—$3.336 million, up 44% over $2.313 million during the like quarter of 1959.

New affiliates: KICO, Calexico, Cal.; WPOM, Pompano Beach, Fla.; and WBAT, Marion, Ind., to ABC Radio.

Thisa 'n' data: CBS last week presented a financial grant to the **New York Philharmonic** in support of a seven-week, 26-city tour scheduled through August and September . . . The *Wizard of Oz* motion picture will be telecast as a two-hour special on CBS TV Sunday, 11 December, for **Benrus Watch Co.** (Grey) and **Stephen F. Whitman & Son** (Ayer) . . . *Gunsmoke* enters its ninth year of broadcast on **CBS Radio** this week.

Network personnel notes: Oliver Treyz, president of ABC TV, has been nominated for director of AB-PT . . . **Hugh Graham,** to director, live operations, CBS TV . . . **Philip Luttinger,** to assistant director of research for CBS TV . . . **Louis Riggio,** to director of sales development for CBS Radio.

RADIO STATIONS

The switch this week of WLS, Chicago, from regional and farm programing to a greater empha-

TV NEWS from M&A ALEXANDER!

THE V. I. P. PACKAGE OFFERS:

AVA GARDNER

MICKEY ROONEY • TERRY MOORE

and over 50 more great Hollywood names to attract the highest TV ratings!

Call, Write or wire . . .

M & A ALEXANDER PRODUCTIONS, INC.

Hollywood:
6040 Sunset Boulevard, HOllywood 4-3414
New York City:
Larry Stern, 141 East 55th Street, PLaza 5-5266

sis on the metropolitan audience, is the most recent and possibly most important of similar changes by such powerful farm radio voices as WKY, Oklahoma City, and WOW, Omaha.

The WLS switch is brought on by ABC ownership.

RAB's latest pocket-size presentation, aimed at bread advertisers, calls radio's virtual blanket coverage of housewives one of the "five big reasons" why their advertising should be mostly radio.

States the presentation: "Women make the brand decisions on bread. Almost 96% of young housewives listen each week and they average two hours and 26 minutes daily. Working housewives average one hour and 59 minutes daily and 94.5% listen each week."

Ideas at work:

• **"Sing the Thing:"** Some one-half million contest phone calls were made to **WIL,** St. Louis, during the station's recent two week sing-the-station-I.D.-promotion. The idea: a bank of telephone lines were installed at the station and listeners were invited, via several weeks of teaser spots, to call the numbers and record their voices. Station then aired these recorded phrases, five each half hour, and awarded prizes to listeners recognizing their vocal interpretations and telephoning the station within a given time limit.

• **Easter promotions, continued: WING,** Dayton, ran a "Looney Lid" contest for Easter. The idea: Listeners were asked to create original hats with the winner to receive a $25 gift certificate for a new chapeau. The promotion, aired for five days, received a response of close to 100 outlandish creations. The winning hat had a live baby chick in a cage with a stuffed cat reaching into it.

New quarters: WLBZ, Bangor, Me., this week transfers its operations from its 30-year home on Main Street to its new radio building on Outer Broadway.

New fmer: WBAL-FM, Baltimore, began operations last week with dedication ceremonies that took place in the newly-constructed fm studios in the WBAL building.

Sports note: Union Oil Co. of California and the Rambler Dealers of the Greater Portland and Southwest Washington area have purchased the entire 150 game schedule of the Portland Beavers baseball games on **KPOJ,** Portland. All adjacent newscasts have been sold to the Pepsi Cola Bottling Co. and the OK Tire Stores.

Radio station acquisitions: KLOU, Lake Charles, La., to Albert Johnson, former manager of KENS-AM-TV, San Antonio, for $150,000, brokered by Hamilton-Landis & Associates . . . **KUKO,** Post, Tex., to Galen Gilbert, owner of KTLQ, Tahlequah, Okla., for $50,000, brokered by Hamilton-Landis & Associates . . . **KLGA,** Algona, Iowa, to Barry Snyder. Robert Behling, and Robert Wilson, for $80,000, brokered by Hamilton-Landis & Associates.

From buyers to sellers: The sale of **WCME,** Brunswick, Me., to Roger Strawbridge and William McKeen has been approved by the FCC. Th new owners were formerly account ex ecutives with O'Ryan & Batchelder.

Thisa 'n' data: To celebrate its 30t anniversary, **WSB, Atlanta,** alon with Joy Motors, is sponsoring a cor test to determine how far a Renau will go on one gallon of gasoline . . **Unusual business note: KCOY** Santa Maria, Cal., recently sold a 9 **year commercial contract** t Weatherby's Home Furnishings seve store chain in Southern and Centr California.

Kudos: To **WBEL,** Beloit, Wis., t Milwaukee Braves Broadcast Awar for the best promotion in 1959 . . To **KOOL, Inc.,** Phoenix, the Sp cial Plaque Award from the Arizon Education Association for publ service programing in the field public education . . . To **Marth Crane,** director of women's pr grams at WLS, Chicago, the "Golde Mike" award from *McCall's* magazin

Station staffers: Joseph McMu ray, to general manager of KOR Las Vegas . . . **Eddie Clark,** to s tion manager and program direc of KBKC, Kansas City . . . **W. Massie,** to station manager WDAK, Columbus, Ga. . . . **Ral De Toledano,** to direct the Wa ington news bureau of the Taft Bro casting Co. . . . **Ray Bluestein,** station manager for KBUZ, Phoen



REPRESENTATIVE

PGW has a novel radio sales proach available in its New Yo office, dubbed "Phone-A-Check

Here's how it works: Timebuy are invited to judge the sounds PGW stations for themselves by d ing the special Phone-A-Check nu ber and asking to hear a particu one.

Buyers can then listen on th phones, to as much as 15-minutes the on-the-air approach and pers alities of the station via a specia produced composite tape featur the music policies, news covera service, and the like of each stati

The opening-of-rep-offices- Minneapolis trend, begun in Ja

y Katz and Branham, may soon followed by another; **H-R** is eye- the Minneapolis market in seri- consideration of opening an of- there in the very near future.

p appointments: To **Richard Connell,** WKIZ, Key West, Fla. . To **Walker-Rawalt,** WINF, rtford-Manchester, Conn. . . . To **nard, Rintoul & McConnell,** RX. San Jose, Cal. **Torbet, Al- & Crane** will represent the sta- on the West Coast . . . To **Hil F. st Co.,** WIOS. Tawas City, Mich.; OOG, Marine City, Mich.; WNKY, on. Ky.; WBGN, Bowling Green, .; WBBT, Lyons, Ga.; WPTX, Lex- ton Park, Md.; KORC, Mineral lls. Tex.; WCNY, Cannonsburg, .; WEZN, Elizabethtown, Pa.; EM, Emporium, Pa.; and WKMC, aring Spring, Pa.

isa 'n' data: Broadcast Time les is inaugurating a series of dnesday night cocktail parties for nebuyers in its New York pent- use offices . . . New quarters: The lanta office of **The Katz Agency** ves to 1393 Peachtree Street.

TV STATIONS

DAF-TV-AM, Kansas City, has anged hands again: from Na- nal Theaters & Tv, Inc., to ranscontinent Tv.
Price: $9.75 million.

B's board of directors set a al of $3-billion in tv revenues the end of 1964—double the 59 total.
Doubling tv revenues within five ars involves the medium increasing share of total advertising from the % of 1959 to 19% by 1964, in ad- ion to the anticipated growth of advertising.
The Board set this goal at a meet- g in Boca Raton, Fla., in conjunc- n with the 1960 annual meeting of 4 A's.

me industry expenditures on during 1959, as reported by B:
• **Confectionery companies** in 59 used tv as the leading national vertising medium. Gross time bill- gs were **$26,201,966** — an in- crease of 23.6% over the $21,191,973 for 1958. Of the total, national and regional spot tv gross time billings accounted for $13,427,000. The top 10 advertisers, in order: Beech Nut-Life Savers, American Chicle, Wm. Wrigley Jr., Food Manufacturers, Sweets Co. of America, Mars, Peter Paul, Hollywood Brands, New England Confectionery, and Chunky Chocolate.

• **Pet food** tv advertising gross time billings in 1959 were **$14,395,339,** an increase of 23.4% over $11,665,699 spent in 1958. Spot tv accounted for $6,689,000. Here are the top 10 leading brands for '59, with their total tv gross time billings:

1.	Purina Dog Chow	$2,549,948
2.	Gaines Dog Meal	2,283,430
3.	Surechamp Dog Food	1,026,056
4.	Ken L Dog Food	999,206
5.	Rival Pet Food	819,320
6.	Kasco	638,480
7.	Dash Dog Food	607,065
8.	Sergeant Pet Care	550,736
9.	Pard Dog Food	520,400
10.	Hunt Club Dog Food	469,220

Report on color tv: RCA plans to double its color tv production capacity due to the greatest quarterly upturn in the six-year history of color tv receivers.
RCA's 1960 color progress report shows **first-quarter color tv set sales were up more than 40%** over the same period of 1959.

Ideas at work:
• **Gold rush days are here again:** To commemorate the 71st anniversary of the first Oklahoma land rush, **KTUL-TV,** Tulsa, staged an "89er Treasure Rush" last weekend. The ideas: viewers were asked to visit any of the several local establishments for free passes and treasure maps to participate in the big "Treasure Rush" on Lookout Mountain. Station began the weekend festivities with a parade in downtown Tulsa featuring tv stars, stage coaches, old and new fire engines, square dance wagons, covered wagons, and the like. Busses took the people participating to the proper location. Along with the "rush," fiddler's contests, square dances, and kiddie rides were featured. Prizes were awarded to the best 89er costumes.

• **And so are the Vikings:** To announce its forthcoming *Tales of the Vikings* series, **WROC-TV,** Rochester, sent a model dressed in authentic Viking garb to visit the area's agencies delivering parchment scrolls tied with a leather thong inviting them to attend an ox roast.

• **Promoting brotherhood: WHEN-TV's** (Syracuse) *Magic Toy Shop* kiddie program has "adopted" a 6-year old Korean girl through the Fosten Parents Plan. The idea: station is encouraging youngsters to write to their new "sister." Along with this, the show will feature songs, games and stories that Korean children know. WHEN-TV personnel have contributed clothes and money to be used as additional aid for the Korean family.

New quarters: WTIC-AM-FM-TV, Hartford, Conn., this week begins construction on its Broadcast House, with completion of the building expected in January of '61. Its location: the northwest corner of State and Front streets.

Kudos: Three **Crosley Broadcasting tv stations** (WLW-T, Cincinnati; WLW-I, Indianapolis; and WLW-A, Atlanta), and **WLW radio** are among the winners of the 1959 Public Interest Awards of the National Safety Council . . . **Glenn Ryle,** of **WKRC-TV,** Cincinati, awarded for his outstanding service to raise funds by the National Foundation for the March of Dimes . . . **KABC-TV,** Los Angeles, has received a special commendation by the Commandant of the U. S. Marine Corps for its special *Toys for Tots* show last Christmas . . . **KPIX,** San Francisco and **KDKA-TV,** Pittsburgh, recipients of the 1959 Westinghouse Broadcasting Co. "Lamp of Knowledge" award for public service and educational programing . . . **WTMJ-AM-TV,** Milwaukee, winners of the 1959 Milwaukee Press Club awards.

On the personnel front: Waldemar Erickson, named farm director of the radio & tv division of Triangle Publications . . . **Tony Padrez,** to assistant local sales manager of KFMB-TV, San Diego . . . **Frank Young,** to assistant director of publicity and special events of Metropolitan Broadcasting Corp . . . **R. Douglas McLarty,** to production manager of WRCV-TV, Philadelphia.

WLAC-TV
nashville
the way station to the central south
Way ahead with the news. WLAC-TV won 4 out of 5 recent top news awards.

A Part of Every Community Project*
While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.
* Five full ½ hours of local public service programming each week.
WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA
Represented Nationally by Bolling Co.

Tv and radio NEWSMAKERS



John P. Taylor has been appointed manager of marketing administration, Broadcast and Tv Equipment Division, RCA. The four divisions, with their managers, he will be responsibe for, are advertising and promotion, P. A. Greenmeyer; market research and product planning, E. F. Coldwell; customer relations, E. T. Griffith; and sales administration, with a manager still to be selected. Prior to his new appointment, Taylor was manager of marketing plans for RCA's Industrial Electronic Products.



Mal Klein, v.p. and general manager of WNTA, New York, joins KHJ-TV, Los Angeles this week in the same capacity. Prior to his WNTA position, Klein served as assistant general sales manager of KABC-TV, Los Angeles. He was also an account executive with that station. Previously, he was with KLAC-TV (now KCOP), Los Angeles. Klein was graduated from the U.C.L.A. School of Business Administration and in addition he did post-graduate work at the University of Denver.



Jack L. Katz has been named general manager of KMEO, Omaha. A native Omahan, Katz began his broadcasting career with KMTV, Omaha. He was with this station for seven years, serving as film director, film buyer, and account executive. A year ago, Katz organized KQAL-FM, a good music outlet in Omaha, and served as president-general manager. His interest in the outlet will continue, with Bill Dunbar, Katz' partner, as general manager. KMEO was authorized 1 January as a good music outlet.



Albert R. Whitman has been named president of Campbell-Mithun. He started his agency career as an office boy at Benton & Bowles, where he later rose to the post of v.p. After a stint with the U. S. Government, Whitman returned to B&B as director of sales promotion and merchandising and account supervisor. In 1950 he joined C-M as exec v.p. Ray Mithun is the new board chairman for the agency. Under the new set-up Whitman is chief operating officer and Mithun chief executive officer.

THIS CAPTIVE AUDIENCE IS TRYING TO REACH YOU!



Help forge the only link with freedom that 76 million satellite captives have—support Radio Free Europe

Leaders of the broadcasting industry—men like Goldenson, McGannon, Sarnoff and Stanton—are today urging you to help tell the truth to the audience that needs it most. Use *your* programs, *your* voice to back up your Radio Free Europe colleagues. Seldom has American broadcasting had such an opportunity to help sustain *free* broadcasting throughout the world. Your RFE kit contains all the radio and television materials you need to do a complete job.

What Radio Free Europe is

RFE is a privately supported network of 28 transmitter and relay stations broadcasting to *76 million* captive peoples in Poland, Hungary, Czechoslovakia, Bulgaria and Romania. It is on the air up to 18 hours a day reaching this vital, truth-hungry audience.

Why RFE is important

Without broadcasts like those of RFE, the captive peoples of satellite countries would never know the truth about the outside world. It gives moral sustenance to those nations which have traditionally loved freedom. During the Special Campaign period, April 24—May 8, please give Radio Free Europe your all-out personal support.

Broadcasters for Radio Free Europe

SPONSOR SPEAKS

Let's accentuate the positive

Last week, in an unusually thoughtful and provocative speech before the Arizona Broadcasters Association, Richard S. Salant of CBS, called on the industry to "eliminate the negatives and accentuate the positives" of the broadcasting business.

Others have said this before but Salant's reasons go deep to the heart of the matter. He says:

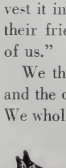
"We must accentuate the positive, not just as a defense against our critics, but as a means of coming to grips ourselves with the fundamental questions which, in the early stages of broadcasting some of us had tended to neglect—the fundamental questions of who we are, what we are, what is the real nature of broadcasting and its relationship and obligations to the public, and, conversely, what is the real nature of the American public and its obligations and relation to the broadcasters.

"What are the premises of broadcasting in our society, and what are its promises? What are we doing in this business anyhow, and how good a job are we doing?

"Only when we address ourselves to these questions, and begin to make progress in finding the right answers, can we begin to rest comfortably about the chances of solving the fundamental problem and averting the great danger which all of us, both public and broadcaster, face today: the problem and danger arising from the fact that there are some influential, intelligent, thoughtful and articulate people who would not have you, or the public, or us in broadcasting answer those questions for ourselves.

"They would take the power to answer away from us and vest it in their own hands, or in the hands of a chosen few of their friends. And they would impose *their* answers on all of us."

We think that Salant has stated the problem, the danger, and the challenge as succinctly as it has ever been expressed. We wholly agree with his conclusions.



THIS WE FIGHT FOR: *Re-examination by all broadcasters, as proposed at the NAB convention, of all of the industry's business practices, and housecleaning where necessary.*

10-SECOND SPOTS

Huh? Looking up a phone numbe in the Manhattan directory, a SPONSO staffer ran across this firm name lis ing: "Legs—Legs—Legs, 769 3rd . . PL 5-2168."

Top pops: For April Fool's Da Phil Stone, CHUM, Toronto, com piled a list kidding the "top 50" tune Some of his hits—

Title	*Artis*
Tall Oak Tree	Rin Tin Ti
Theme from "A Thummer Plathe"	The Lithpert
Everything's Coming Up Rose's	Antony Armstrong-Jon
I Love The Way You Leave	Jack Pa
Why Do I Love You Sew?	Singer Sewing Machine C
Big Iron	Ching Foy's Hand Laund
Build My Gallows High	Tall Pa
It Could Happen to You	The Ran

In the can: Will the success of *T Untouchables* result in the usual ra of imitators? If so, here are son suggested program titles: *The Touc ables, The Unreachables, The Reac ables, The Unfixables, The Fixable* —Frank Hughes

Poli-tickles: From NBC release anecdotes of the past that highlig the upcoming political conventions:

"Senator John F. Kennedy was the bathtub in his hotel room when heard the news that he was getti votes for nomination as Vice Pr dent in the 1956 Democratic Conv tion. 'He came out to the televis set with a towel wrapped around h self to watch and see what happen says NBC News commentator Da Brinkley. 'By the time he got him dried off, Kefauver had beaten him *Tell us another bathtime story.*

Tycoon: Then there was the r Texan who wrote a check and bank bounced.

The promoters: Watch for the p licity campaign to celebrate Nati Pickle Week from 19 to 28 May. National Pickle Packers Assoc readying "the Pickle Party, to vert consumer interest in the Pr dential election into extra pi sales." *Oh, they're the tricky o those pickle packers.*

WEAU-TV sells to one of the richest farm areas in the country . . . where more than 2 million cows create a constant demand for drugs, machinery, equipment, buildings and farmers to keep Wisconsin's largest industry growing.



"The Big Cheese"

Sells the rich Wisconsin farm market on

WEAU-TV

EAU CLAIRE

See your Hollingbery man in Minneapolis, see BILL HURLEY

FIRST
in PULSE*

TWICE
the power
of any other
station
in
the market

LOWEST
cost per
thousand

FIRST
in HOOPER*



TAMPA-ST. PETERSBURG

WALT

* Most Recent Pulse and Hooper

Represented nationally by **GILL-PERNA** • New York, Chicago, Los Angeles, San Francisco, Boston, De
CONSOLIDATED SUN RAY STATIONS **WALT**, Tampa . . . **WPEN**, Philadelphia . . . **WSAI**, Cinci

7 MAY 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



oted Miss TillieVision 1960
's our Trade Mark—the gal who's got everything!
1. Channel 2 for extra counties.
2. CBS for best Public Service.
3. 400,000 TV homes for greener pastures.

e Land of Milk and Money!
BAY-TV 2
EN BAY, WISCONSIN
WANS, General Manager • Represented by THE KATZ AGENCY

IRON MT.
ANTIGO
MENOMINEE MARINETTE
WAUSAU
OCONTO
GREEN BAY
STEVENS PT.
WIS. RAPIDS
MANITOWOC
WISCONSIN
APPLETON
OSHKOSH
FOND DU LAC
WEST BEND
SHEBOYGAN

NETWORK TV: THE BETS ARE NOW DOWN

With the schedule at nighttime firm, clients are putting chips on westerns and comedies

Page 33

What's behind radio's 'good music' boom?

Page 36

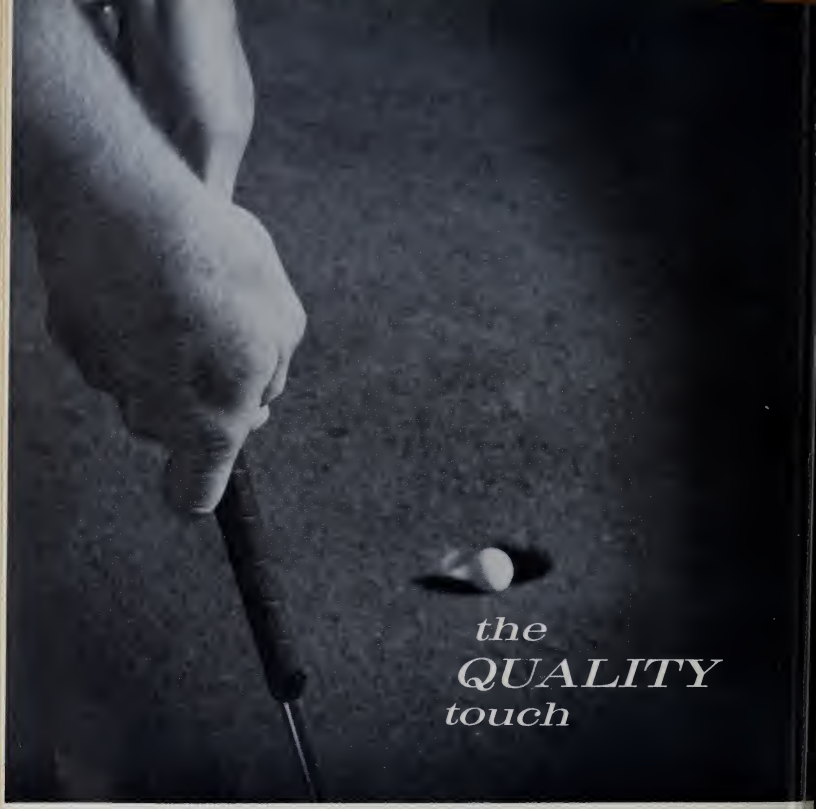
'What I expect from my agency media people'

Page 41

How fm keeps Hamilton Watch ticking

Page 43

DIGEST ON PAGE 4



The spectacular shot is not always the bread and butter shot. It's that ability to sink putts consistently inside 6 or 8 feet which separates the pros from the amateurs. And so it is in business, too. The real pay-off comes when television and radio stations also possess that "quality touch"... a touch which is evident in day in and day out practices so vital in producing a winner. May we put this winner to work for you?

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

WFAA

TELEVISION abc

RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING N

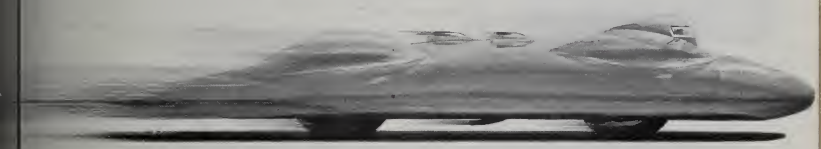
THE RAILTON SPECIAL

IS THE

PACESETTER

IN AUTOMOBILES

It hit an incredible speed of 415 miles per hour



wsai

IS CINCINNATI'S

PACESETTER

RADIO STATION

WSAI is the only radio station in Cincinnati offering a merchandising plan through supermarkets. Our exclusive tie-up with A & P stores offers you extra sales promotion . . . guaranteed in-store displays for your client's products. In Programming . . . In Popularity . . . In Productivity . . . WSAI is Cincinnati's PACESETTER radio station

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

THE CONSOLIDATED SUN RAY STATIONS WSAI–*Cincinnati;* WPEN–*Philadelphia;* WALT–*Tampa*

WSIX·TV
Tops Them All In
The Nashville Area
LEADING IN . . .
6 out of TOP 10
3 out of TOP 5 SHOWS
*Source: Jan. 1960 Nielsen Report

★ WSIX SELLS WITH TOWER HEIGHT
2049 ft. above sea level . . . none taller permitted in this area by CAA.

★ WSIX SELLS WITH POWER
316,000 powerful watts . . . maximum – permitted by FCC.

★ WSIX SELLS WITH EFFICIENCY
Maximum coverage and low cost per thousand make WSIX-TV your most efficient buy in the rich Middle Tennessee, Southern Kentucky, Northern Alabama TVA area.

(X) CHECK THESE FACTS:*
(X) TV Homes—370,700
(X) Population—1,965,500
(X) Effective Buying Income—$2,155,868,000
(X) Retail Sales—$1,585,308,000
*Source Television Magazine

WSIX TV 8 NASHVILLE
TV 8 LAND OF THE CENTRAL SOUTH
Represented by: Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 19 • 7 MAY 1960
SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Net tv: the bets are now placed
33 With the nets in virtual control of shows, fall scheduling is a three way checker game, with sponsors at tableside betting chips on the move

Behind radio's 'good music' boom
36 The number of "good music" radio stations is growing with change in public tastes. Stations are programing more scientifically, cohesively

Commercials festival to hear FTC chief
38 Earl Kintner, FTC chairman, will be guest speaker 18 May at the Roosevelt Hotel in N.Y. for the first luncheon of the Tv Commercials Festival

Tea spending on video is up 7.2%
40 Gross time billings for tea hit $7,970,260 last year, according to Tv figures just out. Coffee at $34,972,868; grand total: $1,232,914,53

'What I expect from agency media people'
41 Dick Paige, media manager for Colgate-Palmolive's household products outlines what he expects from media planners in his five ad agencies

Fm keeps Hamilton ticking
43 First of a two-part series, this SPONSOR case history of watchmakers of radio is devoted to examining Hamilton's quality sell, $150,000 fm budget

How occupation affects viewing
45 Sindlinger report on Monday p.m. audience shows clerical, sales, craftsmen, watch more than farmers, unemployed, domestics. Also: Tv Basics

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FOR THE MANUFACTURER WHO HAS EVERYTHING!

(Well, Almost Everything!!)

He's the manufacturer with a *good* product, good package and good distribution set-up. What more could he want? MORE SALES, of course!

If you happen to be in his position in Central Iowa, WHO-TV can help you reach and *sell* more people, at low cost.

The popular Early Show (4 p.m.-6:05 p.m. Monday through Friday) is a good example. It starts with a fast-paced cartoon segment* for kiddies, then features a full-length movie* for mom, and signs off with news for dad . . . gives you an average of 67,515 viewers per quarter hour, at only $1.18 per thousand!

Results? You bet — plenty of them! And this is only one of many outstanding values on WHO-TV, every day of the week. Ask PGW for availabilities.

• • • • • • • • • • • • • • • •

**MGM Package ★ WARNER BROTHERS "Vanguard" ★ "Showcase Package" ★ NTA "Dream," "Champagne," "Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY and others.*

• • • • • • • • • • • • • • • •

NSI SURVEY
DES MOINES-AMES AREA

EARLY SHOW — TOTAL AUDIENCE PER QUARTER HOUR			
	November, 1959	February, 1960	Percent Increase
VIEWERS	54,832	67,515	19%
HOMES	27,410	32,150	23%



WHO-TV is part of Central Broadcasting Company, which also owns and operates **WHO** Radio, Des Moines **WOC-TV**, Davenport

WHO-TV
Channel 13 • Des Moines
NBC Affiliate
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., *National Representatives*

wmca PRO FILE!

Stephen B. Labunski









■ If Steve Labunski hasn't heard about it by the end of a business day it never happened or it's not worth repeating. His friends claim he's ubiquitous. The simple truth is, WMCA's general manager has been around. ■ He was a U. S. Military Intelligence interpreter, a political columnist for the Kansas City Daily Record, 1948 Democratic candidate for the Missouri State Legislature and Congressional Assistant to Representative Richard Bolling (D.-Mo.). ■ Why then radio—and not the caucus room? Perhaps the thought of Edmund Burke, who in 1769 said, "There is . . . a limit at which forebearance ceases to be a virtue." As general manager of WDGY in Minneapolis, Director of Operations for Crowell-Collier and vice-president of the American Broadcasting Company, Steve Labunski was anything but virtuous. As vice-president and general manager of WMCA, New York's leading independent station, SBL is relentless. And for such single-mindedness of purpose he is well-beloved by his colleagues, his wife Betty, 10 year old Linda, Richard, 8 and Roger, 5. But like the lemming, makes his meek migration to and from White Plains.

A & M Radio Sales **wmca** NEW YORK

Jack Masla & Co., Inc. **wbny** BUFFALO

Radio Press International **&rpi**

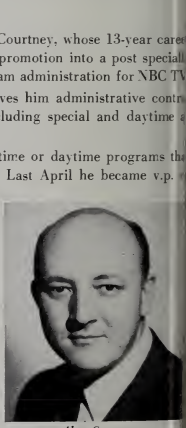
NEWSMAKER of the week

Alan Courtney's promotion into the specially created post o NBC TV program administration v.p. offers the unusu instance of a career man, 13 years with NBC, who worke his way up through the ranks and is still highly regarded i agency circles as one of the bright, rising young men in t

The newsmaker: Alan D. Courtney, whose 13-year caree at NBC was capped this week by his promotion into a post specially created for him, namely, v.p. of program administration for NBC TV.

Mr. Courtney's advance in rank gives him administrative contr of the NBC program department, including special and daytime a well as nighttime programs.

It is as no stranger to either nighttime or daytime programs th Mr. Courtney assumes his new post. Last April he became v.p. nighttime programs. It was in September, 1957, that he became nighttime programs director.



Alan Courtney

Five years ago this month, Mr. Courtney was named sales and programing administrator of NBC TV's *Today*, *Home*, and *Tonight* groups, and he later became administrator for all the network's participating programs.

In July, 1956, he became executive producer of the *Steve Allen Show*, a position he held until September of the following year.

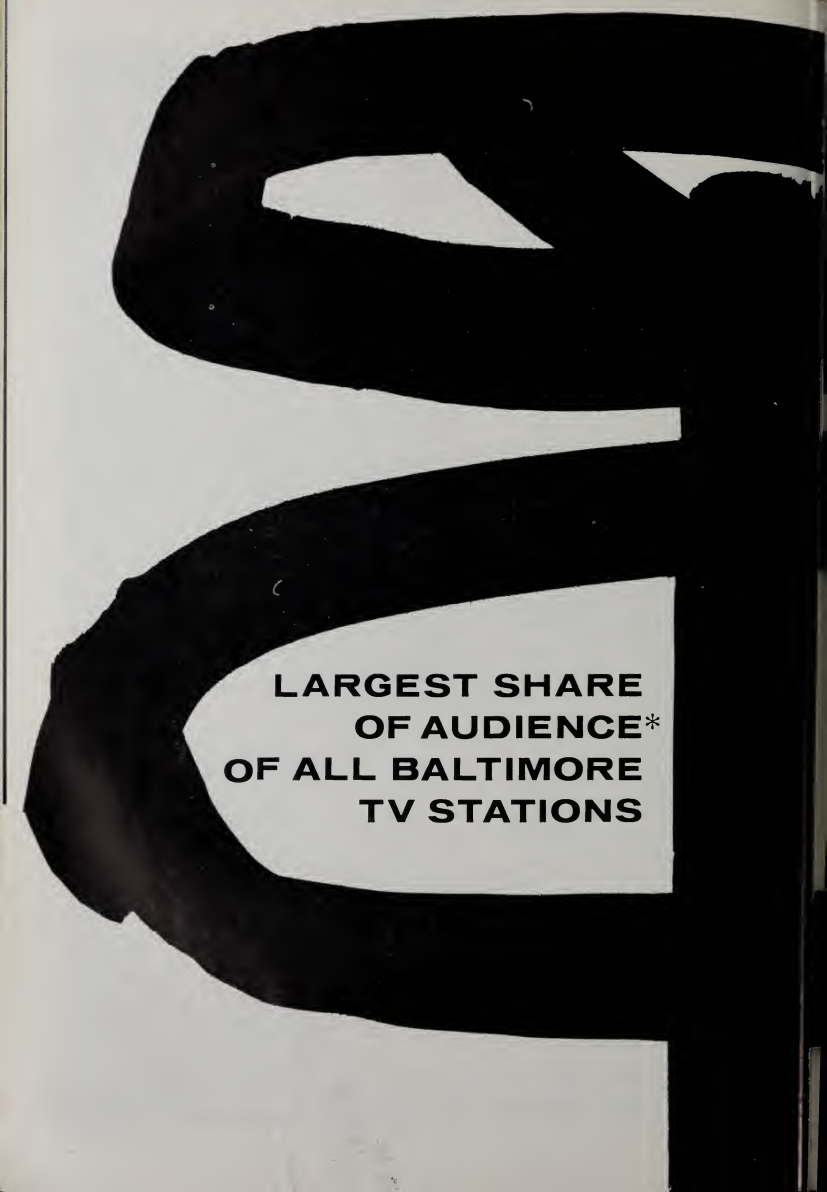
Mr. Courtney first joined NBC in Los Angeles in March, 19 He transferred to the station relations department in New York October, 1952.

Before joining NBC in 1947, Mr. Courtney was general manag of the Metropolitan Theatres in Los Angeles.

Mr. Courtney's promotion was announced at the same time as promotions of two other NBC TV program executives, who w report to him. Robert F. Aaron has been named director of d time programs, and Joseph P. Cunneff becomes director of nighttim programs. Richard L. Linkroum, special programs v.p., will a report to Mr. Courtney.

A native of San Francisco, Mr. Courtney attended Princeton, University of Southern California and the University of Californ at Los Angeles. He lives in Scarsdale, N. Y., with his wife and th two sons.


ELEVEN REASONS WHY 50,000 WATT CKLW RADIO
HAS ZOOMED TO THE TOP IN DETROIT
CONRAD PATRICK
MILT HOPWOOD
TOBY DAVID
AUSTIN GRANT
MARY MORGAN
BILL KENNEDY
MYRTLE LABBITT
DICK SMYTH
BUD DAVIES
JOE VAN
RON KNOWLES
CHECK ALL CURRENT RATING SERVICES
Then check with an EAST/MAN
AN RKO GENERAL STATION
CKLW
Essex Broadcasters-Guardian Building Detroit 26,


LARGEST SHARE
OF AUDIENCE*
OF ALL BALTIMORE
TV STATIONS



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WJZ-TV BALTIMORE

And that's not all!

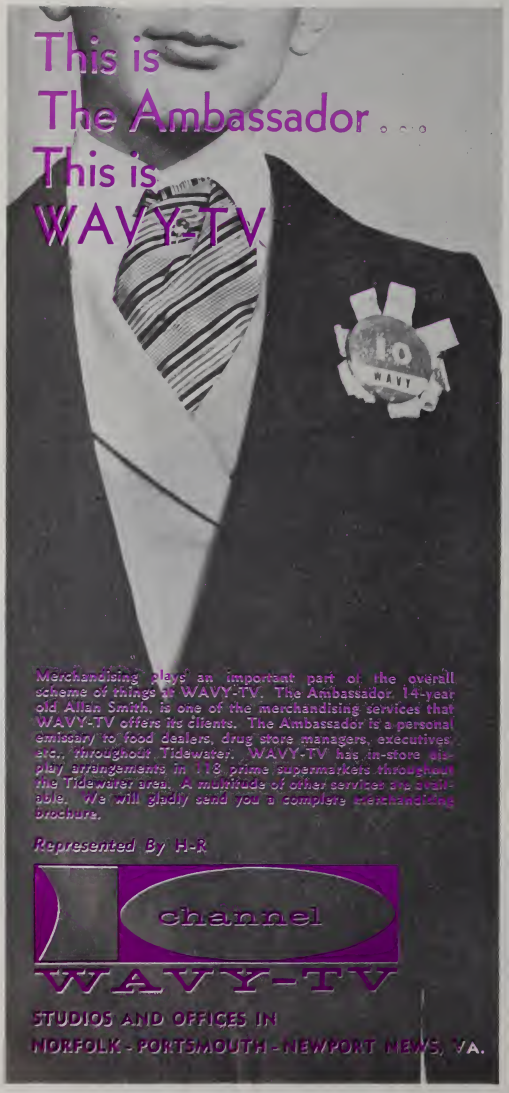
- Highest rated local live shows of all Baltimore TV stations.
- Most newscasts of any Baltimore TV station.
- Only Baltimore station that editorializes on community problems.

That's why, in Baltimore, *no spot TV campaign is complete without the WBC station* **WJZ-TV 13** BALTIMORE

*Balt. ARB Reports, Nov. 1958-Mar. 1960

WJZ-TV Baltimore represented by Television Advertising Representatives, Inc.

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.



SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS U

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Psst!... Call Hollingbery

... for a Sure* Winner in the

Blue Grass



* Sure, most of us know there's no such thing as a "sure thing." But radio's leading handicappers . . . The Pulse and Hooper . . . have rated WVLK FIRST since 1952. Backing any other entry in this market is strictly a long-shot.

WVLK CBS 5,000 Watts
MIGHTY 590

THE HORTON-KINCAID STATIONS

Home office: Top of the Phoenix Hotel, Lexington, Kentucky



"SUNNY" is the
#1 ADULT WESTERN STATION*



The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun . . . WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers these adults at the lowest CPM, between 6 a.m. and 6 p.m., of any station in the heart of Florida!**

*Pulse, 11-'59
**SRDS 1-'60

24 HOUR SERVICE TO THE SUNCOAST
FLORIDA SUNCOAST
620KC
WSUN
TAMPA-ST. PETERSBURG
Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

by John E. McMill

Commercial commentary

P & G's Bill Ramsey retires



To the youngsters and upstarts of our business the news that William M. Ramsey, long-time chief of Procter and Gamble's radio activities, retired last month after 31 years of Cincinnati service may mean very little.

If you have come into the industry since World War II (and, as Clair McCollough noted recently, most of you have) you probably won't remember that P&G once bestrode network radio like a Colossus, a that Bill Ramsey was once the Mr. Radio of the advertising busine

But those of us who worked with him during the exciting 193 and early 1940's know all about Bill's contributions. And his retir ment now, at age 60, has set many of us thinking long, deep though about time and change and certain losses broadcasting has suffere

Bill, I believe, was the most extraordinary client radio ever ha

P&G, even 20 years ago, was a company largely dedicated to t slide rule and sharp pencil—to a meticulous examination of ratin and budgets and cost-per-1,000 and brand development figures a painstaking advertising research.

But Bill Ramsey, presiding over P&G's radio empire and respon ble for more than 100 programs a week, was not that kind of guy.

He was, of course, a P&G man—first, last, and always. But h particular genius and the qualities he brought to radio were not tho you ordinarily associate with the Cincinnati giant.

Ma Perkins and 'Clair de Lune'

Nor, I think, would you ever spot Bill as the master Midw showman who put together the greatest collection of high-rated da time serials ever heard on the air—*Ma Perkins, Life Can Be Beau ful, Against the Storm, Pepper Young, Vic and Sade,* and man many others.

This quiet, conservative Yale man, who wore his Brooks Broth clothes with the casual untidiness that marked him as Ivy Leag long before the phrase was even invented, was no extroverted adv cate of corn and cliff-hanging.

A devotee of operas and symphonies, he was happiest, I thi when he could sit at a piano playing Debussy's "Clair de Lune" a Chopin nocturne, while a cocktail party swirled around him.

When he came to New York, as he did several times a month. invariably attended the theater, and some of my brightest Broad memories are of shows we saw together. I remember particul how thrilled we both were with Thornton Wilder's "Our Town."

He was fastidious in his manners, his language, even his fo He and I often had lunch at the English Grill in Rockefeller Cen and Bill made a little humorous ritual of ordering nothing b oysters, soup, toasted English muffins and two dry martinis.

(*Please turn to page* 14)

General Electric eliminates possible "blind spots" in their national television message by advertising G.E. Bulbs with spot campaigns in SELECTED markets. The fabulously funny Mr. Magoo — featuring the voice of Jim Backus — is the pleasantest TV ad treatment to come along in many a year. Here's an example of how SPOT has gone big time. Successful advertisers like G.E. know the power of spots well-placed — know how to capitalize on the unrivalled selectivity, exclusivity and productivity of Spot TV.





HR *Television, Inc.*
Representatives



Produced by U.P.A. Pictures, Inc. for General Electric

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



M. P. !

also stands for military payroll...the buying power of 6 Central Texas bases zero-ed in on our call signal.

NBC
CHANNEL 6
KCEN-TV
TEMPLE · WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

In his dealings with the P&G agencies—Compton, Pedlar & Ryan, Kastor, Blackett, Sample & Hummert—he was always gentlemanly soft-spoken, considerate, never the heavy-handed autocrat that his and P&G's position might have made him.

Yet—and this is the paradox—quiet, sensitive, esthetic Bill Ramsey gave his company greater dominance in a major mass medium than P&G or any other advertiser has known before or since.

Look up the facts for yourself. By 1940 P&G's night and daytime programs reached far more people far more often than those of any other sponsor. P&G's share of the nation's radio listening was greater than any share of tv viewing or magazine or newspaper readership that any company has ever achieved. And Bill was largely responsible.

Dear friends and gentle hearts

His secret, the reason for his extraordinary influence, was something that is all too often forgotten amid the huge budgets, the frenzied research, the production complexities, and the fractionated marketing problems of modern broadcast advertising.

Bill Ramsey knew, liked, understood, and genuinely respected the people who worked on P&G programs.

He had no false pride, no cheap, pseudo-intellectual scorn for what others tagged as "soap operas."

He recognized that Paul Rhymer brought to *Vic and Sade* flashes of wit and humor to compare with the best in American literature.

He applauded outstanding performances wherever he found them —Virginia Paine on *Ma Perkins*, Anne Seymour on *Mary Marlin*, Mercedes McCambridge on *Guiding Light*.

He could talk sympathetically with Carl Bixby and Don Becker about their creative struggles in turning out 260 episodes a year of *Life Can Be Beautiful*, and with Elaine Carrington about *Peppe Young*.

He understood the importance of little things in dealing with talent—why Gertrude Berg was so touched and delighted when P&G decided not to insist on a "morals clause" in her *Goldbergs* contract.

He understood temperament, too. When Irna Philips, who wrote *Guiding Light, Road to Life*, and *Right to Happiness*, demanded that P&G and its agencies give her a car to celebrate her 10th anniversary in radio, Bill did not explode over the unreasonableness of the request.

Instead, he chuckled and quietly arranged for himself, Greg Williamson of P&R, and me to deliver a shiny new Chevrolet convertible to Irna at the Edgewater Beach Hotel.

Inevitably, of course, the picture changed. Tv came in. Radio programing and listening underwent violent upheavals. P&G gradually withdrew in favor of the video medium.

Bill, himself, never made the changeover. And I suppose that sometimes now he looks back on his career and wonders about it a

If he does, I hope he realizes this: that in a bitter, fiercely competitive marketplace, he proved again the ancient virtues.

He proved, in his own lifetime, that nothing unlocks the gates of creativity like love and understanding, that warmth and heart and sensitivity are the strongest forces in human relationships.

Knowing this should make Bill very proud and very humble too.

How the television receiver works,

including a gratuitous comment about evolution

Electronic bumps run down a flat lead-in made of two parallel wires, after having been plucked from thin air by the business end (not to be confused with the editorial, or reflector, end) of a prehensile antenna finger generally wrapped around a chimney. In strong signal areas the bumps crawl thru the walls and the finger may be dispensed with.

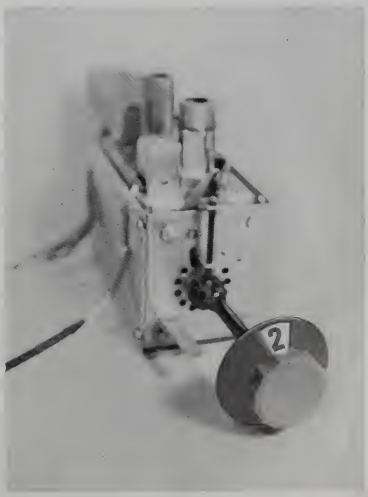
The tuner ("front end" to us *au couranteurs*) accepts the hash of plucked signals, selects a channel with the help of a person ("human being"), who applies a kind of discriminatory judgment that makes it all worth while (in Eastern Iowa at least). The tuner's larynx makes smorgasbord out of the hash, selecting and amplifying the picture and sound seeds which come wrapped in the same bump, or hull. The tuner IFs the RF into the IF and video amplifiers.

A video detector (not to be confused with Mike Hammer) detects the video and separates the men from the boys and the picture from the sounds. The men are shunted to ground, the picture bumps go into more video amplifiers (the picture bump getting bigger and bigger), the boys and the sound bumps go thru the audio section where the frequency-modulated signal bump is amplified, demodulated, deboyed, amplified, and engaged to be married, after which it goes into the loud speaker and there you are.

Back to the video bump. The AGC circuit and assorted video amplifiers send the picture seeds on to the CRT (not to be confused with the IRT, or you'll end up in Far Rockaway), where it gets synced, swept (sweeped?), high voltaged, yoked, scanned, and investigated by the ASPCA.

Various controls are scattered around the outside of a set. These knobs, screws and dinguses are there for one purpose: twisting. Without them a reasonably curious set owner would have to resort to baton twirling when a picture started rolling, which would be bad for the psyche and the furniture.

Well, that's about it. In Eastern Iowa, evolution may be observed at work: Because WMT-TV (Channel 2) (CBS television for Eastern Iowa) is number one in share of audience in all time periods from 9 a.m. until sign-off Sunday thru Saturday (no matter what survey service you subscribe to), most channel selectors of the front ends of sets in the area have atrophied. The Katz Agency, our national reps, has additional anthropological and technical data.



ONE THING IS CLEAR...

KNXT is first in Los Angeles! See any of the past 61 consecutive Nielsens. Or just take a good look at these figures from the latest (March) report:

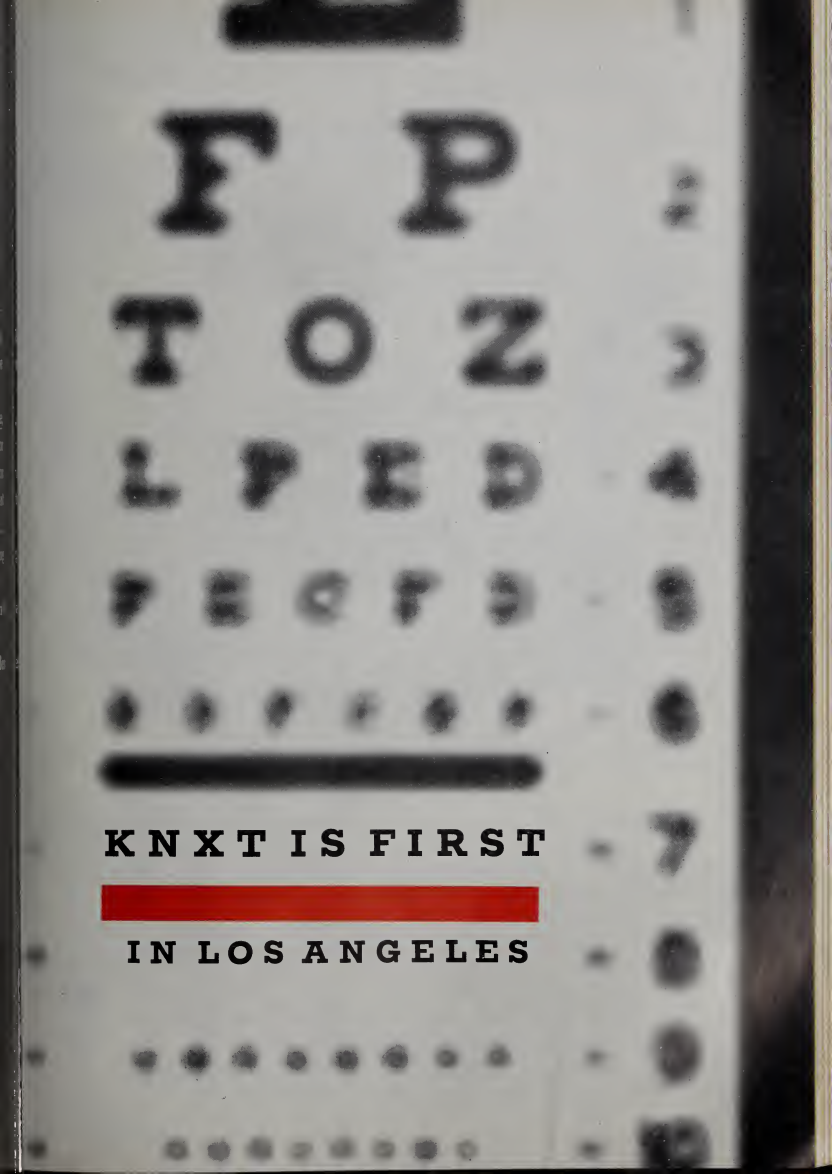
In a seven-station market, CBS Owned KNXT commands a 29% share of total-day audiences...a new high for the season. That's a sturdy 38% more than the second station, 53% more than the third. Also, 14 of the top 25 nighttime shows, 12 of the top 15 daytime shows are on KNXT.

To KNXT's clearcut numerical leadership, add a superior commercial climate, too. When, for example, 600 Southern Californians were asked (by the Institute for Motivational Research) to name the station "most likely" to carry advertising for a "progressive and research-minded company, which devotes quite a bit of effort to informing the public of new and improved products," 41% voted for KNXT... 32% more than named the runner-up station, 46% more than named the remaining five Los Angeles television stations combined.

Easy to see why farsighted advertisers, with an eye to profits in the nation's second market, continue to sell their products on the number one station.

CBS Owned · Channel 2, Los Angeles · Represented by CBS Television Spot Sales

KNXT


F P
T O Z
L P E D
KNXT IS FIRST
IN LOS ANGELES

PREFABRICATED MATERIALS for Uncle Sam in Panama-

from the market on the move TAMPA-ST. PETERSBURG



Typical of mushrooming industry in the Tampa Bay area is Florida Builders, Inc.—St. Petersburg, Florida. Expanding into the international field, this company is now engaged in constructing 330 Capehart military housing units for the U.S. Army Engineer Corps in the Panama Canal Zone.

Reminder: This rich, healthy market is *dominated* by WTVT, the station on the move—your most profitable buy in the entire Southeast.

SHARE OF AUDIENCE
45.6%...Latest ARB 9:00 A.M.-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	**38**	**WTVT**	**34**
Station B	12	Station B	16
Station C	0	Station C	0

station on the move **WTVT** Channel 13
TAMPA - ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO • Oklahoma City • *Represented by the Katz Agency*

SPONSOR-SCOPE

7 MAY 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

There's another side to those complaints of dictatorial charges that important advertisers and agencies have been levelling at the tv networks the past month.

And that is the blaze of antagonism would have happened even if the Washington scandals hadn't cleared the way for the networks to assign themselves greater control over programing.

It all developed out of an evolutionary process. As the cost of tv went up network advertisers moved more and more away from exclusive sponsoring of a program and sought to **spread the risk via alternate week and participation.** They also put greater and greater emphasis on circulation and less on identification with the quality of a program.

Hence, as the networks now point out, what could they do but get into step with their customers **and adapt themselves to an expansion of the magazine concept?**

The networks also raise this question: outside four or five agencies how many of them have executives capable of turning up shows that can make the network grade?

Comes the retort from veteran admen: If the networks want to control their schedules in the full sense of the word, **then they must assume full responsibility for producing circulation and provide the advertiser with reasonable escape hatches.**

Stations that aren't on the list might be interested in knowing **Lambert & Feasley is buying that spot radio campaign for Phillips 66 by process of pre-selection.**

In other words, the stations are picked **without counter-bidding.**

There'll be about **20 spots a week** during traffic hours and weekends.

Radio reps took a swipe at McCann-Erickson this week for permitting itself to be a party to a country-wide effort by Lehn & Fink to induce stations to accept L&F business at other than national card rate.

The reproach was incorporated in an SRA letter urging its members to alert their stations against the practices of a **so-called consultant who specializes in making special deals for national accounts.** The consultant's compensation: a **commission on the money he saves** an advertiser as against the card rate.

According to the SRA's letter, though this traveling agent is under Lehn & Fink's direction, McCann-Erickson, as agency of record, **is having his deals billed through it.**

The same operator, say the reps, formerly functioned for Mrs. Wagner's Pies.

Only spot tv buys of major dimensions the past week came from Melnor lawn sprinklers (Smith/Greenland): $300,000 in 42 U.S. and Canadian markets, six-eight weeks.

The action in radio was somewhat stronger. The accounts included: Accent (NL&B); Perk Up Starch (Gourfain Loeff); Myzon (HH&McD); Milbrook Baking (McCann-E).

BBDO this week finally resolved its problem of finding a media director: Herbert D. Maneloveg was moved up to that spot from the ranks of associate media directors.

Maneloveg's appointment came five months after Fred Barrett, his predecessor, retired from the agency. In the interim the **BBDO management had discussed the job with several high-rated media executives outside the organization.**

Maneloveg joined BBDO in 1954, coming from Benton & Bowles.

B&B apparently isn't getting an overwhelmingly favorable response to its dou ble query to tv stations: whether they'd accept a two-minute P&G commercial and wh would be the rate.

The reaction among reps, as found by SPONSOR-SCOPE, was pretty well divi ed. Some thought it would complicate commercial-length problems with advertisers less skille than P&G, while others said they'd be willing to go along with the track record in good tas and judgment of an agency like B&B.

Some stations, it appears, want to see the commercial, involving a new food pro uct which requires a substantial amount of demonstration, before they commit themselves t an acceptance.

The almost complete obliteration of the franchise concept from network tv ma work to the favor of spot.

As pointed out to SPONSOR-SCOPE by a major rep this week, the **only place left i the medium where an advertiser can develop a franchise is spot:** he can keep sweete ing his list and nobody can knock him out—as has happened this year especially at CBS T

You can expect more periodic spot blitzes to emanate from coffee advertise because the ability of the national brand to hold its share of the market is getting increa ingly precarious.

The competitive pressure heightens from two sides: the regional distributor a private brands (the chains and the co-ops).

And now the midwest coffee companies are joining the parade of product d versification: like, for example, Butter-Nut (Tatham-Laird) and North Woods (C. E. Frank

Butter-Nut's move into the instant tea market is, obviously a natural, **but North Wood new baby is a freeze-at-home confection, Pop-Ice.** The former is testing in a few ma kets this month and the other will try early morning network tv in the summer.

Despite the way things have been going for the medium this year, **SRA figures t gross billings for national spot radio this initial quarter will be just about what was for the like period of 1959.**

The SRA's estimate for the first three months of last year came to $40,655,000, which w 6.3% under 1958.

Detroit's largess for network tv the coming season will be shared more even than the season before: NBC TV will get less than 55% of the total, in terms of ti and talent costs, whereas it garnered over 70% in the 1959-60 cycle.

Here's an allocation of Detroit money by network (either already committed or about to be committed) for the year ahead:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
Buick	.....	$1,500,000	$ 3,800,000	$ 5,300,0
Chevrolet	$5,700,000	6,200,000	13,900,000	25,800,0
Chrysler Inst.	.....	.....	800,000	800,0
Dodge	3,700,000	.....	.....	3,700,0
Ford line	.....	.....	15,600,000	15,600,0
Lincoln-Mercury Div.	.....	1,500,000	6,900,000	8,400,0
Plymouth	.....	4,800,000	.....	4,800,0
Pontiac	800,000	1,700,000	1,700,000	4,200,0
UMC-A/C Spark Plug	4,600,000	.....	.....	4,600,0
Total	**$14,800,000**	**$15,700,000**	**$42,700,000**	**$73,200,0**

Even P&G has to face today's hard reality: **it has to waive control over a show it brought into a network when the network underwrites the alternate week.**

It's happened in the case of The Law and Mr. Jones, despite the fact that Cincinnati fought bitterly against yielding the licensee rights to ABC TV.

ABC's position: we cannot be responsible for the alternate week unless we have a contractual link with the show's producer.

Adding to P&G's sense of loss: there's nothing to prevent ABC from moving the show to any spot it wills and P&G is stopped from **moving the series to another network.**

Schlitz will again look to some network weekly sports series for its main tv promotion next season.

In picking up half of the three Triple Crown Races on CBS TV it contracted to pay $225,000 for the package. **However, there's a most-favored-nation clause.** If the other half is sold for less the brewer benefits.

NBC TV daytime continues to wean 'em away from the spot camp: the latest two being Plough Chemical and Knox Gelatine.

Plough is spending about **$100,000 on serials this summer,** while Knox has committed itself for around **$300,000 on an alternate quarter-hour of Loretta Young.** (The week before Jergens, a habitual spot user, put $175,000 into NBC daytime.)

NBC's coup of the week, however, was pulling one out of the ABC TV column—Armour. The deal was for three quarter-hours a week and could amount to $2 million annually.

From present indications the **five leading cigarette companies will have a total of 56 commercial minutes running per week this fall on the three tv networks at night.**

That, of course, will be only part of their spending, as most of them are **regular sponsors of sports events.**

Compute those 56 commercial minutes at an average cost of $34,000 per minute for time and talent and you get a billings tally of **$19 million a week.** Over the **season it would figure in the neighborhood of $93 million.**

The boxscore per commercial minute per week for each cigarette advertiser as it appears at the moment:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
R. J. Reynolds	6	6	1½	13½
Brown & Williamson	7	4½	0	11½
Liggett & Myers	7½	3	0	10½
American Tobacco	0	3	7	10
Lorillard	0	3	4½	7½
Philip Morris	0	3	0	3
Total	**20½**	**22½**	**13**	**56**

Campbell Soup (BBDO) will be going into daytime spot tv in the next fiscal year in addition to continuing with the two tv network half-hours (Lassie and Donna Reed), spot radio and network radio.

The expenditure for spot tv will run around $650,000 as compared to a million for spot radio.

Imagine a network charging $200,000 for the rights and only $9,000 for the time!

That's the deal for the sponsorship of the 20 June Johanasson-Patterson fight on **ABC Radio.** Bristol-Myers has bought half of this $209,000 package.

Incidentally, **Humbel Oil** (McCann-E) has picked up the open fourth of the **NCAA football games** on the same network. Package price for the quarter: **$1.4 million.**

Lever Bros. is in the midst of one of its periodic in-depth projections of bot network and spot tv.

How Lever determines where the medium is headed the next 5-10 years: it allocates prob lems to its various agencies on specific facets of the business and **from the data thus co lected a blueprint is evolved.**

The odds against BBDO's getting a favorable reaction to its feeler to tv station about lower summer rates looked quite heavy this week.

A check by SPONSOR-SCOPE of important reps showed a lack of enthusiasm toward th intent of the inquiry.

One rep wrote its stations that if the implication was that the rates at present were n right for summer then **maybe the prices were too cheap for winter.**

Another rep post-scripted his station memo on the matter with this comment: **"It seem more than a coincidence that BBDO just got the Pepsi-Cola account."**

NL&B acquisition of the Rival Packing account added to Chicago's position a the pet food advertising capital of the world.

Eight such accounts are being serviced now out of Chicago, practically all of the heavy spenders in spot tv.

Rival had been with Guild, Bascomb & Bonfigli on the West Coast.

The industry may not know this but it's standard operating procedure for th TvB to find out what's happened as soon as a spot account has cancelled out of th medium.

Among its latest checks:

Kleeber, which spent $413,000 in tv in 1959, explained it was pulling away only for th summer and **would be back in the fall.**

Listerine, which gave the medium $2.4 million gross in '59, **said it had summer plan**

About the hottest thing there is today in measuring tv commercial effectivene is taking a product group and polling viewers on whether they recall seeing any a vertising of brands in that group.

Blair recently had Pulse do a "recognition factor" survey on nationally advertised 5¢ a 10¢ candy bars and the **percentages of recall came out this way:**

CANDY BAR	BOSTON	CINCINNATI	LOS ANGELES
Rollo (Necco)*	16.7	17.1	17.5
Mounds (Peter Paul)*	10.3	12.7	9.8
Almond Joy (Peter Paul)*	5.8	4.4	6.9
Milky Way (Mars)	4.7	3.8	1.7
Chunky	8.3	1.8	1.2

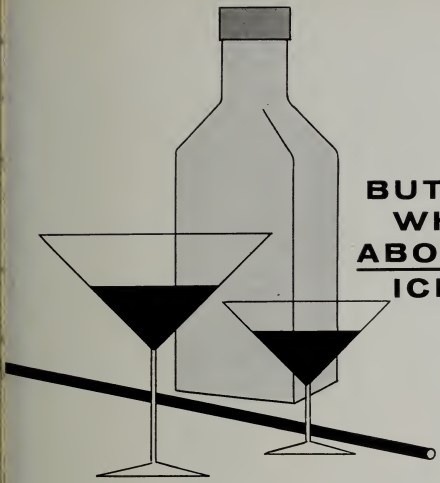
*These are piggy-backed commercials.

Revlon's spot tv and radio campaign on Sunbath will come out of C. J. LaRoche, ev **though the agency resigned the account several months ago.**

Between 25-30 markets will be used from 30 May to July Fourth, with an expenditure around $150,000.

Incidentally, the total volume from all brand sunburn lotions and oils **is less than $** million.

For other news coverage in this issue, see Newsmaker of the Week, page Spot Buys, page 58; News and Idea Wrap-Up, page 60; Washington Week, page 67; SPONS Hears, page 70; Tv and Radio Newsmakers, page 82; and Film-Scope, page 68.



BUT WHAT ABOUT ICE?

Time-buyer Socrates, visiting Washington, D. C., has been shown the logic of combination buying on WMAL-TV and affiliate WSVA-TV. The final piece of logic is a cocktail party, where a discussion of schedule construction segues into a discussion of martini construction. One recondite soul proposes this problem.

You have half a glass of vermouth (it might be better than nothing). An associate has another glass, twice as large, one-third full of vermouth. A bottle of gin appears. In the interest of science, both glasses are filled with gin, then emptied into a shaker. Now, before you pour the whole mess on ice: What is the ratio of gin to vermouth?

(Send us the solution—try to avoid commentary on the merit of the proportions—and win a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., New York.)

wmal-tv abc

Channel 7 Washington, D. C.

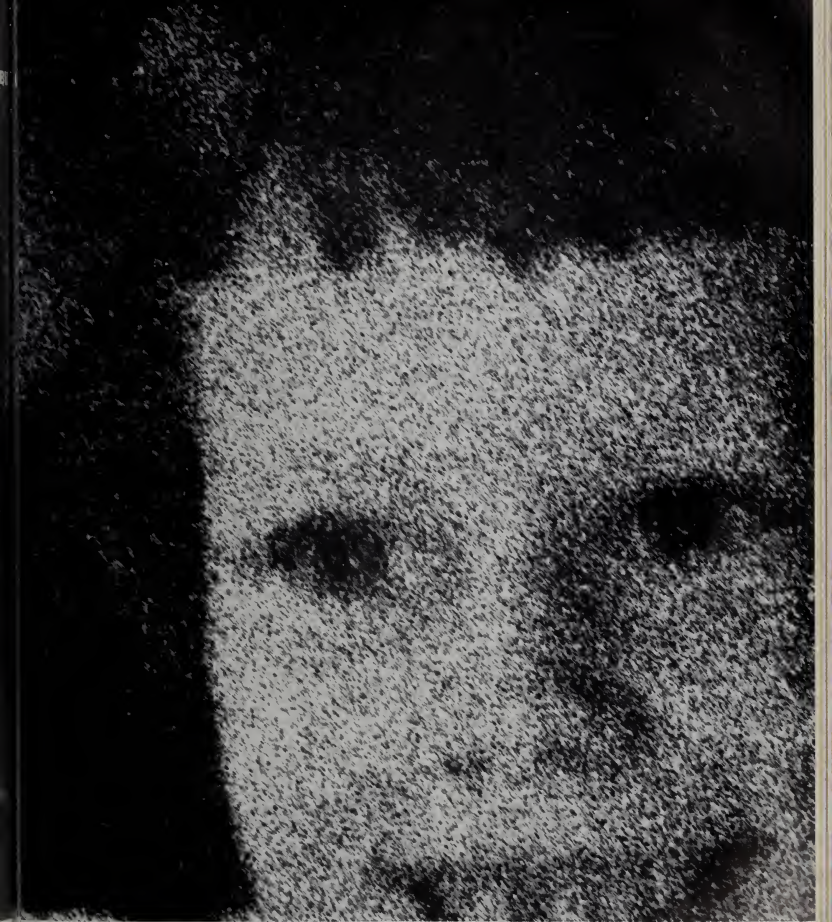
An Evening Star Station, represented by H-R Television, Inc.

ffiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

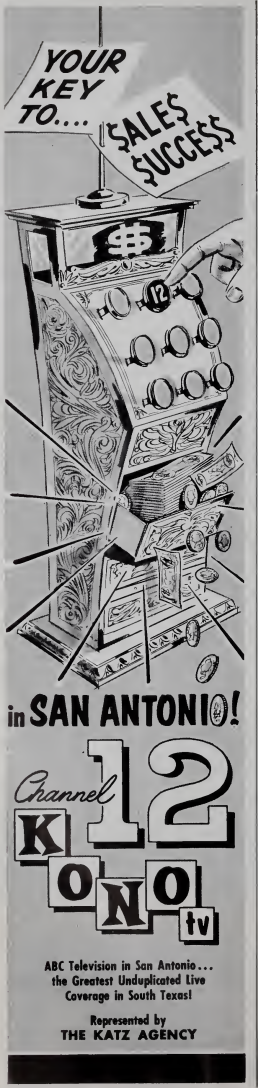
SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT **KDKA-TV PITTSBUR**



Any year, any time...largest share of audience* o Pittsburgh stations! Look as far back as you like and y find KDKA-TV consistently ahead of any other Pittsb station. And that's not all! □ Strongest local programmi all Pittsburgh TV stations! Stronger personalities to



ucts their endorsement! Kids' shows, women's shows, variety shows—all rated
T in their time periods by NIELSEN. □ Most national and local advertisers of all
burgh TV stations—confirmed by BAR, December 1959. □ Most first-rated news
vs of all Pittsburgh stations!* That's why, in Pittsburgh, NO SPOT TV CAMPAIGN
OMPLETE WITHOUT THE WBC STATION, KDKA 2 TV
ea N.S.I., Feb., 1960
PITTSBURGH
WESTINGHOUSE BROADCASTING COMPANY, INC.
Represented by Television Advertising Representatives, Inc.

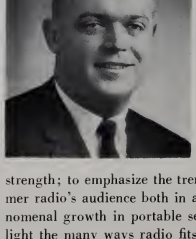


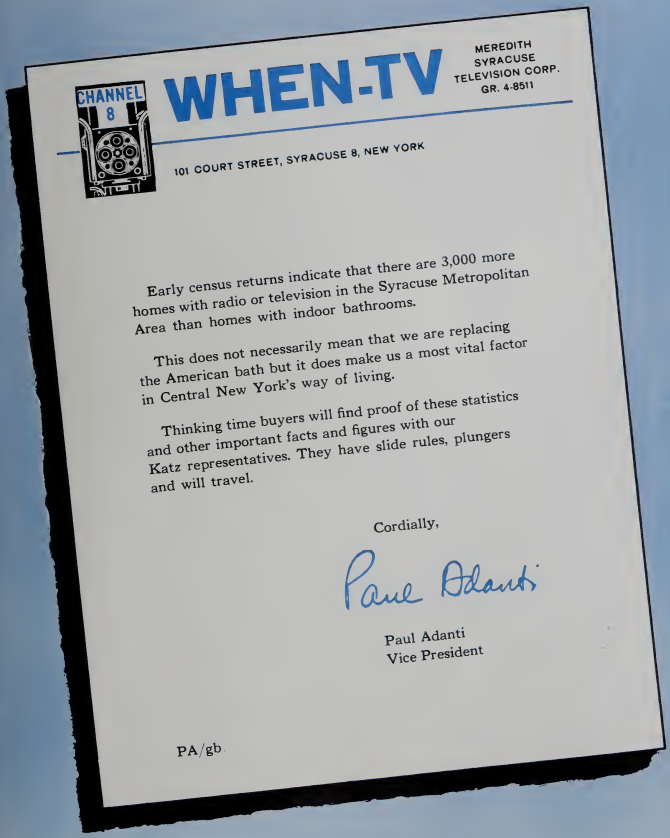
Reps at work

Peter Prince, Broadcast Time Sales, New York, feels that today' complex advertising markets demand media specialists to do th best job. "I don't think that any single rep can concentrate on tw media and sell both of them equally well. It's not feasible to be 'jack of all trades' anymore. Timebuyers demand instant servi and expert advice. It takes a full-time radio or tv specialist to be able to dispense the intricate research facts and subtle programing differences that media men need in order to make a good buy. As far as the rep is concerned, there just isn't enough time to be a well-informed, impartial seller of more than one medium. For instance, if I sold both media, I might find myself commending tv on one agency call, then coming back to the same agency three days later recommending radio in a simil marketing situation." He attributes the recent resurgence of rad buying in part to the pinpointed selling of specialized radio sale men. "Most rep firms have individual, separated departments. The individual departments are today's most effective radio sales force

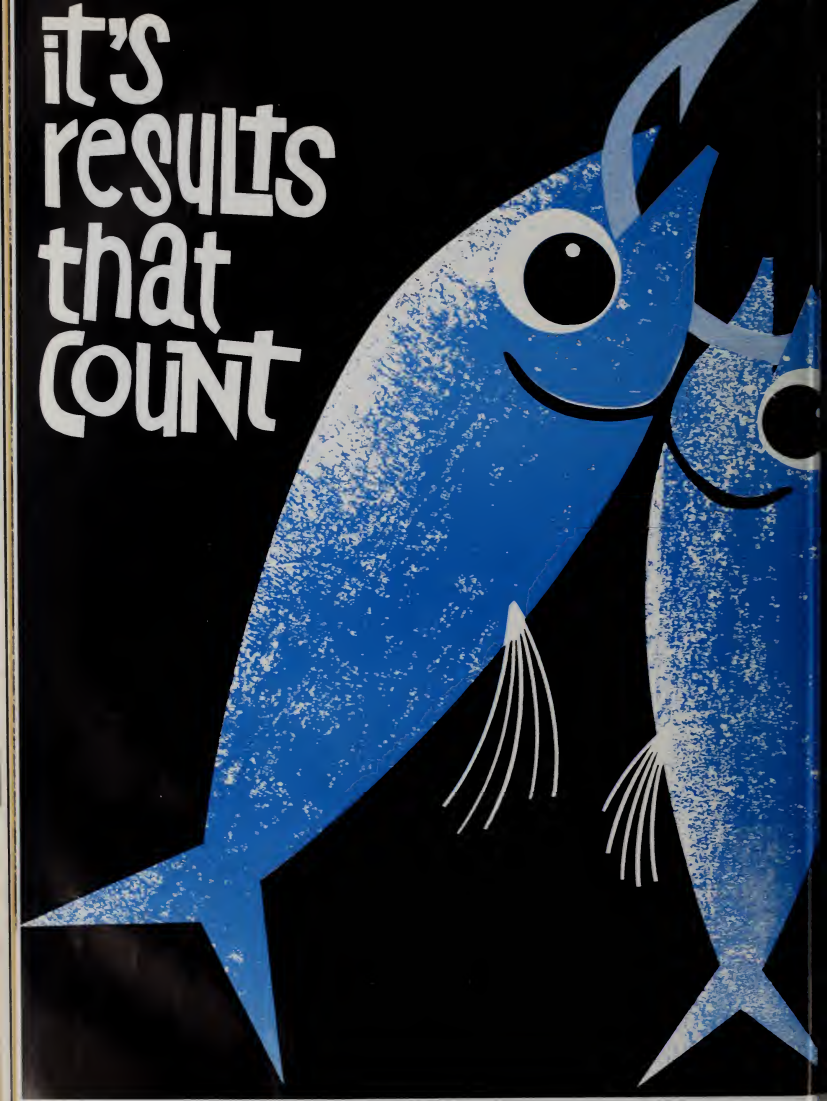


Lee Vanden-Handel, New York radio sales staff, Peters, Griffi Woodward, notes a trend toward a positive, forceful approach radio's challenge on the part of stations, sellers, and buyers, a thinks it's the best thing that could happen to the medium. "Aft all, the story of 'Radio 1960' is so strong, has so many avenues approach that you can or strengthen a radio sales presen tion by highlighting what the m dium can do (and does), rath than what might be wrong w other forms of advertising. Su mertime radio is a handy exam of this approach. Sure, you c point up defections in the amou of time people spend with oth media during the good weat months—but I think the most p ductive approach is to play it fr strength; to emphasize the tremendous increase (over 25%) in su mer radio's audience both in and out of home; to underline the p nomenal growth in portable set sales, especially transistors; to sp light the many ways radio fits in with what people do out of doo I'm happy to see effort concentrated on radio's abundant advantage





WHEN YOU WANT TO SELL SYRACUSE
WHEN-TV
CBS IN CENTRAL N. Y.
A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES
KCMO KCMO-TV Kansas City / KPHO KPHO-TV Phoenix / KRMG Tulsa / WOW WOW-TV Omaha / WHEN Syracuse



WNEW—New York
CKLW—Detroit
WEEP—Pittsburgh

WIL—St. Louis
KBOX—Dallas
KXOL—Fort Worth

KLEO—Wichita, Kansas
WAAB—Worcester
KHEY—El Paso

WRIT—Milwaukee
KDEO—San Diego
WHLO—Akron-Canton

WKLO—Louis
WING—Dayto
WXLW—India



Sometimes results are a matter of luck—like two fish on a hook. Most of the time however, you can pretty much predict results when "the combination" is right.

That's why you can always count on something extra when you use the Eastman Represented Stations . . . because the "combination is right". Top stations in top markets managed by some of the ablest brains in the business. Result — a superlative selling job for advertisers all over America.

Eastman's job is to get each station's particular message to every possible person responsible for the purchase of time. How well we've done it can be summed up in this simple set of figures. Stations represented by Eastman in 1959 increased their total national spot business a whopping 44% over the previous year.

It's results that count. And when everybody gains you've got a pretty good story.

EASTMAN REPRESENTED STATIONS GET RESULTS.

robert e. eastman & co., inc.
representing major radio stations

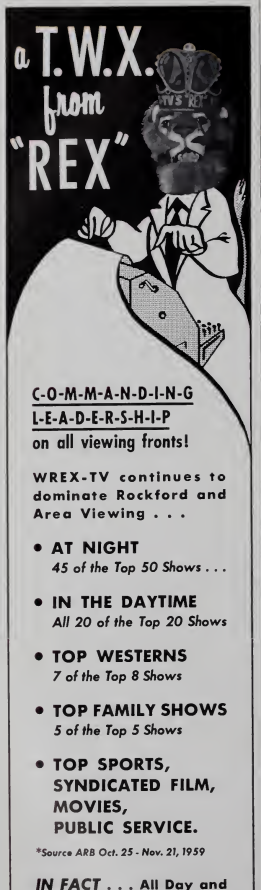
NEW YORK: CHICAGO: SAN FRANCISCO: DALLAS: ST. LOUIS: LOS ANGELES: DETROIT:

COL—Columbus, Ohio
NOR—Norfolk-Portsmouth
SYD—Wichita Falls, Texas

KXLR—Little Rock
KQEO—Albuquerque
WSAV—Savannah

KRIZ—Phoenix
KTOK—Oklahoma City
WAMS—Wilmington

WARM—Scranton-Wilkes Barre
WPTR—Albany-Schenectady-Troy
WSBA—York-Lancaster-Harrisburg



49th and Madison

Let's balance the media scale!

Every time I pick up a copy of *TV* magazine or read a television ad in which they show fantastic claims for market coverage and point up television markets versus standard metropolitan markets, I feel that radio over the years and even now, has and is being shortchanged.

There is nothing new in the television story that tv stations cover more than the standard market, and yet agencies seem to allow television to stand on these claims, whereas they restrict radio to metropolitan areas.

Is there anything that could be done in SPONSOR magazine to get the ball rolling in behalf of radio so that both television and radio markets could be judged on a more standard scale than the present inequality between tv coverage and radio-restricted Bureau of Census areas?

Paul J. Miller
v.p. & mgng. dir.
Storer Broadcasting Co.
Wheeling, W. Va.

Military channels no solution

I read with interest the article in your 9 April issue ("The Three-Station Market Mystery") on the allocations problem with which the Commission is faced. I have but one suggestion which I wish you had considered more fully. In your box, where you stated the three possible choices that faced the FCC, you pointed out that the most efficient solution would be if the FCC could beg, borrow or steal from the military additional channels.

I am sure you realize that present television sets, to the tune of 50 million, are not capable of receiving any of these channels. Can you imagine the economic hardship and handicap that would face any broadcaster attempting to operate on one of these channels which, incidentally, I presume would all be in that part of the radio spectrum that is known as vhf?

Can you imagine how many advertisers would wish to patronize these stations which would not be received in any home in the country? Can you envisage the technical difficulties that would occur with transmitting equipment for television purposes on these new frequencies for which such equipment has not been designed in the past? Would you consider the problem of adapting home receivers in many parts of the country to receive these new channels and the confusion that would exist in the public mind? In short, who would want to operate on one of the new vhf channels?

The picture I have just painted to you is identical to that which has faced us who have operated on what is known as the uhf band, but this myth of trying to get more vhf channels from the military is not about to solve any problem. It would merely transfer the problem that faced all broadcasters who were assigned uhf channels some seven years ago, and leave it in the identical form to those broadcasters who would be assigned one of these new vhf channels. For you and I know that technically uhf telecasting is identical with vhf telecasting but the problem that has beset uhf is merely that of receiver incompatibility, from which followed the hesitation on the part of network advertisers and the public to make proper use of those stations operating in the uhf band.

William L. Putnam
president
Springfield Television Bdcstg. Corp.
Springfield, Mass.

Resourceful

We certainly appreciate your publication SPONSOR, and thought you might like to know an idea was sparked from your editorial material which we developed into a presentation. and was awarded an account billing $50,000 in tv time.

Clayton A. Stahlka
Clayton A. Stahlka Adv. Co.
Buffalo, N. Y.

take a look at mel-o-toons!



104 full color animated cartoons based on the 104 most popular children's records

Now your young audience can see, as well as hear, their very favorite stories and characters. For each 6 minute animated cartoon uses as its sound track the actual recording on which it is based. And each recording has been proved a best-seller by actual across-the-counter sales figures. Mel-O-Toons gives you top animation. Top entertainment. It's the perfect combination for record ratings in the successful tradition of POPEYE and WARNER BROS. CARTOONS. *Write, wire or phone...*

Titles include such favorite classics as: TREASURE ISLAND, PINOCCHIO, PETER AND THE WOLF, CINDERELLA, SLEEPING BEAUTY, HANSEL AND GRETEL, TOM SAWYER, DAVID AND GOLIATH, SINBAD THE SAILOR, SNOW WHITE, RUMPELSTILTSKIN, THE UGLY DUCKLING.

u.a.a.
UNITED ARTISTS ASSOCIATED, INC.

New York, 247 Park Ave., MUrray Hill 7-7800
Chicago, 75 E. Wacker Drive, DEarborn 2-2030
Dallas, 1511 Bryan Street, Riverside 7-8553
Los Angeles, 400 S. Beverly Dr., CRestview 6-5886



Florida State News Bureau photo.

WHERE FOLKS *Enjoy Life Year-Round*

AND SPEND MONEY YEAR-ROUND DOING IT!

There's no feast-or-famine business climate in WCTV-LAND such as is sometimes experienced a little farther South where tourism is a major industry. Here stable business conditions and a wonderful climate let folks enjoy year-round good living and spend money year-round, too. Tallahassee actually stands fifth in the nation in retail sales per household.* To get their share of this rich market more and more leading brands are placing strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.

**Annual Survey of Buying Power, 1959.*



WCTV

TALLAHASSEE 6 THOMASVILLE

a John H. Phipps Broadcasting Station

BLAIR TELEVISION ASSOCIATES

National Representatives

SITUATION COMEDIES
CHALLENGE
WESTERNS
THIS FALL



MYSTERY
9½ hrs. 11 shows



SITUATION COMEDY
12½ hrs. 23 shows



WESTERN
15½ hrs. 23 shows

NETWORK TV: BETS ARE NOW PLACED

Except for participations and spots where shows are in doubt, the night line-up is just about firm

Nets and advertisers are betting heavily on situation comedy, western, adventure, drama, and mystery

The chips are falling into place. This week, all three networks are fielding their programing blocks for the autumn—each confident it has made the moves that will beat out or checkmate competition. It is a three-way checker game, and the stakes are high.

Betting the high stakes in the game are the advertisers and their agencies. For the most part they have abdicated show control and many are embracing the simpler course of the "magazine concept." They ride or fall now with their selection of the spot they lay the money on. Since most of them have been in net tv for years, they are canny players—well equipped to handicap the shows and slottings of their choice. But each is aware of one simple fact: they can't all win.

The latest schedule charts show how they've been laying down their bets. But it is not complete. Fully sponsored or co-sponsored programs are pretty well set. But with many of the upcoming shows falling into the genre of spot carriers, there can be no full client list until late summer—just about post time, in fact. Buyers of minutes have until then to confirm, don't need to buy for 13 week stretches.

The fare for this fall promises to be interesting. Situation comedy is challenging the longtime favorite western. Adventure and mystery are more than holding their own. In general, it might be said that ABC TV is sticking to western and adventure shows. CBS TV is betting considerable on situation comedy, without letting go of its strong western vehicles. NBC TV appears to be sail-

ing down the middle with a little of everything, including music, variety and mystery.

Among switches and revivals, these are worth noting: *Peter Gunn* moved from NBC TV to ABC TV. *Alfred Hitchcock* left CBS TV for NBC TV, and *Naked City*, a half-hour stanza a year ago that was off the board this season comes back to ABC TV this fall blown up to an hour. The list of new shows thrown into the battle for audience is fairly staggering and crosses just about every category. *The Islanders, Tab Hunter Show, Surfside 6, Bringing Up Buddy, Barbara Stanwyck Show, Hong Kong, Guestward Ho, Room For One More*

THEY'RE LOCKING UP SCHEDULES ON PRIME TV

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30	Maverick — Kaiser Drackett W	Dennis The Menace — Kellogg Best Food S.C.	(continues from 7) Shirley Temple — Dr	Cheyenne — Bristol-Myers P&G Nat. Carbon Ralston Reynolds Tob. A.C. Spark Plugs W	Oh Them Balls — S.C.	Riverboat — DuPont A	Bugs Bunny — C.C.	Station time	Laramie — Pitts Glass W
8:00		Ed Sullivan — Colgate Kodak V	National Velvet — Rexall A		It Could Be Love (?) — S.C.		The Rifleman — P&G W	Father Knows Best — Scott S.C.	
8:30	Lawman — Whitehall Reynolds Tob. W		Tab Hunter — Lorillard Westclox Dr	Surfside 6 — Brown & Williamson Whitehall A	Bringing Up Buddy (?) — Scott Lever S.C.	Wells Fargo — American Tob. W	Wyatt Earp — P&G General Mills W	Dobie Gillis — Pillsbury Philip Morris S.C.	Alfred Hitchcock — Lincoln-Mercury My
9:00	The Rebel — L&M P&G W	GE Theatre — GE Dr	Chevy Show — Chevrolet V		Danny Thomas — General Foods S.C.	Klondike (?) — Reynolds Tob. A	Stagecoach West — Br. & Wmson. Gen. Fds., Miles Un. Mot. Ser. Ralston W	Tom Ewell — Quaker Oats P&G S.C.	Thriller (Anthology) — My
9:30	The Islanders — L&M United Motors J.B. Williams A	Jack Benny — Lever State Farm Insurance C		Adventures in Paradise — Whitehall DuPont J.B. Williams A	Andy Griffith — General Foods S.C.			Red Skelton — Pet Milk S. C. Johnson C	
10:00		Candid Camera — Bristol-Myers Lever D	Loretta Young — Warner-Lambert Dr		Hennessy — General Foods Lorillard S.C.	Barbara Stanwyck — Culver Dr	Alcoa Presents — Alcoa Dr	Garry Moore — S. C. Johnson Polaroid Plymouth V	Specials
10:30	Churchill Memoirs — D	What's My Line — Sunbeam Kellogg A-P	Open	Peter Gunn — Bristol-Myers Reynolds Tob. My	Face The Nation — P.S.	Bowling — Bayuk Sp	Station time		

Key: W: Western. A: Adventure. S.C.: Situation comedy. Dr: Drama. My: Mystery. A-P: Audience Participation. P.S.: Public service. V: Variety. D: Documen C: Comedy. CC: Cartoon comic. Mus.: Music. S: Sports. (?): Subject to change.

Flintstones, Route 66, Check-e, Tall Man—just to mention a Specials and their positioning for the most part, still up in the Public service gets mostly "lip ice" again, but affiliate stations are getting some station time this year which can be used for this. Audience participation shows and straight comedy are at low ebb.

For a look at how it will all fall together, here's a night-by-night analysis of how the coming season looks now:

Sunday: Except for its new *Churchill Memoirs* in the late spot, ABC is relying on two hours of westerns and

(*Please turn to page* 55)

ME: HERE'S A LAST-MINUTE LOOK AT THEM

ESDAY	THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Wagon Train — Ford Reynolds Tob. Nabisco — W	Guestward Ho! — Ralston Seven-Up — S.C.	Mountain Man — A	The Outlaws — RCA DuPont — W	Room For One More — S.C.	Rawhide — W	O'Connor's Ocean or Raven	The Roaring '20's — Bristol-Myers — A	Perry Mason — My	Bonanza — American Tob. Miles — W
	Donna Reed — Johnson & Johnson Campbell — S.C.	Sundance — Carter L&M — W		Harrigan & Son — Reynolds Metals — S.C					
The Price Is Right — Lever Speidel — A-P	The Real McCoys — P&G — S.C.	Zane Grey — S. C. Johnson Gen Foods — W	Bat Masterson — Sealtest — W	The Flintstones — Miles Reynolds Tob. — S.C.	Route 66 — Chevrolet Philip Morris Sterling — A	Dante — A	Leave It To Beaver — Ralston GE — S.C.	Checkmate — Brown & Williamson Kimberly-Clark — W	Tall Man — Reynolds Tob. — W
Perry Como — Kraft — V	My Three Sons — Chevrolet — S.C.	Angel — General Foods — S.C.	Bachelor Father — American Tob. Whitehall — S.C.	77 Sunset Strip — Am. Chicle Whitehall Reynolds Tob. Ritchie — My	Danger Man (?) — A	Bell Telephone Hour (?) — AT&T — Mus	Lawrence Welk — Dodge J. B. Williams — Mus		The Deputy — General Cigar — W
	The Untouchables — L&M Armour Ritchie — My	Ann Sothern — General Foods S. C. Johnson — S.C.	Tennessee Ernie Ford — Ford — V					Have Gun, Will Travel — Lever Whitehall — W	World Wide 60 or Other Public Service — P.S.
Peter Loves Mary — P&G — S.C.		To Tell The Truth — A-P	Groucho Marx — A-P	The Detectives — P&G — My	Twilight Zone Gen. Foods — A	Michael Shayne — Pitts. Glass — My	Saturday Night Fights — Gillette Miles — S	Gunsmoke — L&M Remington — W	
Open	Anthology (?) — Dr	June Allyson — DuPont — Dr	This Is Your Life — A. Culver — A-P	Lincoln Jones and the Law — P&G — My	Public Service News			Station time	Open

THERE'S A GREAT VARIETY IN 'GOOD MUSIC' STATIONS



HEAVY PROMOTION keys the broadcast efforts of KABL, San Francisco, which has gained top audience ranking in its area with good music scheduling. It works for strong community and listener identification



SOFTER SELL is evident at WPAT, Patterson-New York, where ... rector David Gordon (l) checks music scores with Pres. Dickens J. W... Voices are omitted when possible, commercials keyed to music ...

Behind radio's 'good music' boom

- **Public's music tastes are changing, thus leading to a rising number of 'good music' radio stations**
- **'Good music' broadly encompasses standards slotted into a mood-and-theme, cohesive program schedule**

The quality of music on radio is getting better, and the quantity of "good" music is bigger. This is the consensus of industry people surveyed by SPONSOR in the wake of a marked trend toward more independent news-and-music stations, more independent radio operations, more emphasis on mood and theme in musical selections, more program cohesion.

Here's what industry pros have to say about "good music" programing:

• "Good" music is really impossible to define. But, within the general outlines of what good music constitutes, run-of-the-dial musical selections played throughout the broadcast hours of most radio stations are being upgraded because . . .

• Popular tastes are changing, with increasing demand for ballad, pop, standard and melodic selections interspersed with carry-over favorites in the top 40 and hit-'em-hard musical realm.

• And because these popular or mass audience tastes are changing, so are the program schedules of many radio stations. There's more thought being given to mood and flow of music from morning through ... hours of dusk, to the preferen... women vs. men vs. teens, to a p... of intensity before non-musica... ments of broadcast time.

• But "good music," as clas... by the more intellectual listener... operatic, chamber music and ... phonic selections—still remain ... programing standby of the f... tion rather than the am. Why ... cause these classical types of ... tend to appeal largely to a ... high-brow audience rather tha... mass audience, and the fm s... are better geared—financially ... as technically—to program fo... small splinter groups within th... mass of listeners.

Broadcasters lament the co... about just what constitutes "... music. As one agency v.p. ... mented, "You call good musi... *you* like!" But agencies an...

ebuyers have been increasingly
cy of musical content for the past
ee or four years because of added
phasis on predominantly music
gramming on network and inde-
dent stations alike. Since the
io networks have cut back on their
gram feeds, an increasing number
ffiliates have trod this music-news
h.

Representatives and stations tend
agree that the furor in buying
les against buying "teen-age audi-
es to Top 40 music" has been
atly exaggerated, with one calling
"happy fiction that only teens
en to music with a solid beat."

Actually, says Wells Barnett of
n Blair & Co., most stations pro-
m their musical selections to
ch the national preferences shown
uch surveys as the weekly report
the top 100 records published by
h Box. An analysis of this run-
n in any given week will show a
e range of popularity—from bal-
to hymns to waltzes, through
elty numbers to the heavy beat
copation of bump and grind rock
roll.

But most people, most of the time,
prefer waltzes, show tunes, stand-
s, current favorities. The extremes
country and Western and chamber
sic, at opposite ends of the musical
trum. And these consumer prefer-
es are reflected in the scheduling
a growing number of radio sta-
s.

Their job: to balance a mass ap-
l in music with a mass appeal in
ertising, because—as one station
nager said—"about 85% of our
onal business comes from food,
g, and automotive products—and
e are consumed by *mass* audi-
es."

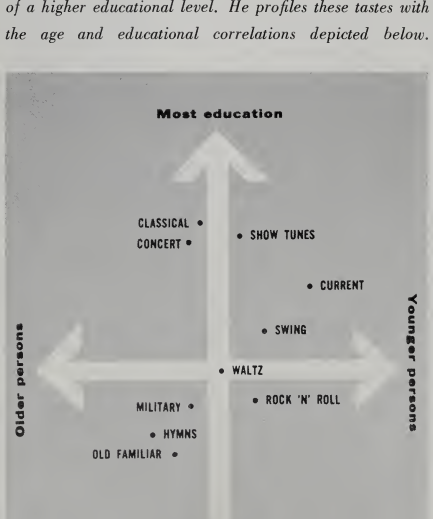
New York is atypical in its size,
its "good music" stations are
ical of those throughout the coun-
WPAT, Paterson, N. J., for
mple, has long set sales records
selecting each record carefully,
ting it scientifically into the broad-
line-up and over-seeing commer-
content so there's no discrepancy
ween the mood and quality of an
ouncement and that of the adja-
musical selection.

and WRCA, the NBC flagship sta-
there, strives to present "a fore-

WHO LIKES MUSIC'S "BIG BEAT"?



MIDDLE-AGED *and younger people, and those with lower educational levels, prefer the rhythm of rock 'n' roll, military and hymn music, old familiar tunes and Western and country. So says Martin Samit, director of Consumer Behavior Labs., New York. So-called "good music" is preferred by persons of a higher educational level. He profiles these tastes with the age and educational correlations depicted below.*



ground kind of music, as opposed to 'background' music," in the words of William N. Davidson, v.p. and general manager.

"Our selections are easy to listen to, with a brilliance that only luxuriously orchestrated selections can provide. We program no small combos or honkytonk pianos." The station attempts "a bright tempo" in the morning hours, "lusher arrangements and orchestrations in the evening—a program balance throughout the day," says Davidson.

Representative of the increased emphasis on "good" music is the new plan of WJW, Cleveland, which last Monday launched its "beautiful music radio" format with uninterrupted stretches of album music ranging from 12 to 20 minutes per time unit. Announcers are not identified by name, says managing director and V.P. James E. Bailey, and music is identified only at the beginning or end of each musical period. Commercials are clustered, with three clusters of three commercials each hour.

The plan, says Bailey, provides for "a lilt and a bounce" to morning album music, with vocals held to a minimum; a "more leisurely, romantic type" of music mid-morning, followed by broad-range selections until 5 o'clock; heavier selections, symphonies, chamber music and operettas in the evening hours.

"There's a mature trend toward balanced programing, with album music blended with popular selections," in the opinion of James H. Fuller, director of creative sales development for the Robert E. Eastman radio station representative firm. He sees a general leveling from off-beat selections as tastes have changed in the past year, and a heavy-up of syncopated beats before news shows (when men are at home and listening) and during the post-school or vacation periods (when teens are a big part of the audience).

But the concept of teens constituting the biggest music listening audience, and the one most devoted to heavy-beat music, is a myth, says Martin Samit, director of the Consumer Behavior Labs., New York.

Age, in his opinion, is irrelevant because "lots of adults have a teen-

(Please turn to page 80)



TV COMMERCIALS COUNCIL members are judging over 1,300 film and tape commercials entries, utilizing TvAR facilities in New York. Above (l-r), Joseph Forest, radio/tv commercials v.p., Esty, Beatrice Adams, v.p. & creative dir. of Gardner, and William W. Lewis, tv production, Maxon, are three of 50 judges working in teams to pick the 250 best for festival

FTC CHIEF TO ADDRESS COMMERCIALS FESTIVAL

Earl Kintner, FTC chairman, will speak at first luncheon of U.S. festival, 18 May in New York City

Guest speakers for 19 and 20 May luncheons named five additional judges join the Tv Commercials Council

Plans are jelling rapidly for the 1st American Tv Commercials Festival & Forum, which will be presented next month by Wallace Ross in association with SPONSOR and the Tv Commercials Council.

Accepting the role of principal speaker will be the man who, in recent months, probably has had more effect on the tone of tv commercials than any other person in the country. He is Earl Kintner, chairman of the Federal Trade Commission. Kintner will address the luncheon to be held on the first day of the festival, Wednesday, 18 May.

In another important development, John Cunningham, board chairman of Cunningham & Walsh, has been named head of the Tv Commercials Council—the group formed to make the professional judgments at the festival.

It is understood Mr. Kintner will discuss the personal responsibilities of men who prepare commercials. It is expected that he will take up problems such as demonstration and believability in commericals technique. His luncheon address will be the first discussion of advertising policy extended to the commercials-making level and voiced before a large gathering of commercials executives.

Other events of the festival announced by Ross:

On Wednesday, 19 May, Hart Wayne McMahan will present

ufficial preview of some European
mmercials submitted to the Inter-
tional Advertising Film Festival
enice). At the same luncheon,
Kenneth C. T. Snyder, v.p. and tv/
adio creative director of Needham,
is & Brorby will discuss the meet-
ing of East & West in commercials
duction in the United States, and
how former geographical distinctions
are vanishing.

Awards of the festival will be made at the luncheon of Friday, 20 May. There will be best-of-product awards in each of 25 categories. In addition, a number of citations for excellence will be made for commercial techniques and conceptions. Commercial Classics, a retrospect of memorable commercials of the years prior to 1959, will be screened following the awards.

Winners will be screened and Jack W. Minor, Plymouth-DeSoto-Valiant marketing director, will speak on progress in the selling profession.

Five additional judges have been added to join the Tv Commercials Council. They are: Allen Ducovny, radio/tv producer of D'Arcy; William LaCava, v.p. radio/tv dept. of Cunningham & Walsh; Mark Lawrence, radio & tv v.p., MacManus, John & Adams; Marshall Rothen, production supervisor of K&E, and Gordon Webber, v.p. and broadcast production director of Benton & Bowles. All five judges are from the New York offices of their agencies.

Some revisions have been made in the two groups of commercials to be screened. The new categories, which have been altered to be more meaningful, consist of 25 product types which are divided into two screening groups.

Section I is revised to consist of automobiles, auto accessories, apparel, appliances, baked goods, beers and wines, breakfast cereals, cigarettes, coffees and teas, consumer services (financial & utility), cosmetics and toiletries (bath soaps, dentifrices, hair preparations), dairy products, and program billboards, openings, and closings.

Section II contains gasolines, household cleaners and detergents, home furnishings and maintenance (including waxes), institutionals and public service, jewelry and sports and toys, meat products, pet foods, pharmaceuticals, paper products and all wraps, prepared foods and mixes and shortenings, soft drinks, and transportation and travel.

Westinghouse's TvAR has made its video tape and film facilities available to the judges for pre-screenings. Teams of six to eight judges are currently examining all submissions at TvAR. More than 1,300 entries were received by the festival, but only one-fifth of these will be seen at the 18-19 May screening events. It is estimated that award winners will represent approximately one-fiftieth of the total body of entries.

HERE'S 18-20 MAY FESTIVAL AGENDA AT HOTEL ROOSEVELT



EARL KINTNER, *FTC chairman, will be first speaker of American Tv Commercials Festival, which begins Wednesday, 18 May in New York City, in Grand Ballroom of Hotel Roosevelt. He will discuss the responsibilities of commercials-making.*

WEDNESDAY, 18 May

10:00 A.M. *Screening: Section II**

12:30 P.M. *Luncheon and guest speaker*
EARL W. KINTNER, *FTC chairman, "Your Responsibilities in Creating Tv Advertising"*

2:00 P.M. *Screening: Section I**

THURSDAY, 19 May

10:00 A.M. *Screening: Section I*

12:30 P.M. *Luncheon and program*
HARRY WAYNE McMAHAN *will preview European entries in 1960 Venice festival*
KENNETH C. T. SNYDER, *NL&B v.p., "East and West—When the Twain Should Meet"*

2:00 P.M. *Screening: Section II*

6:00 P.M. *Screening: Section I*

8:15 P.M. *Buffet dinner*

8:45 P.M. *Screening: Section II*

FRIDAY, 20 May

12:30 P.M. *Awards screening luncheon; speaker*
JACK W. MINOR, *marketing director, Plymouth-DeSoto-Valiant, "Selling: Be Proud of Your Profession"*

2:00 P.M. *Screening: COMMERCIALS CLASSICS*

*Commercials screened by product type, alphabetically. Automobiles to Dairy in Section I and Gasoline to Travel in Section II. See story, this page, for product listings.

Cocktails served before luncheons.

Tea spending on video is up 7.2%

✒ TvB, which reports on tea, also estimates coffee outlay at $34,972,868; Gen. Foods, Standard Brands tops

✒ Grand total hits $1,232,914,530, a 14.3% hike; food products lead spenders; agriculture up 159.4%

Tea was responsible for $7,970,260 in gross time billings on network and spot tv in 1959, according to figures just released by TvB. This 7.2% increase over the previous year's total is composed of $3,348,130 in network expenditures, $4,622,130 for spot.

Leading tea spender on tv was Lever Brothers, followed by Standard Brands. Also a relatively heavy investor in tv was the Tea Council, out to further the cause of tea in general. (See box below.)

The tea data is part of a flurry of new TvB figures. Also included: (1) tv spending for coffee, (2) tv spending by industry, (3) further details on food and grocery advertising on tv.

The 1959 gross tv time outlay on behalf of coffee reached $34,972,868. Of this amount, spot got $24,989,370, network, $9,983,498. Nine coffee companies accounted for over $1,000,000 apiece.

TvB estimates the grand total of network and national and regional spot tv gross time billings at $1,232,914,530, up 14.3% from the 1958 figure. Of the 32 major advertising classifications, 28 registered an increase.

Agriculture showed the largest percentage increase of any category, taking a 159.4% jump to $3,574,871 from $1,378,154 the year before. The food products classification is credited with the largest dollar increment, its gross time billings moving from $243,515,420 in 1958 to $275,180,125 last year; a 13% hike.

In the sporting goods, bicycles, toys category, expenditures were up 52.7% —from $5,209,243 to $7,955,414. A 50.4% rise was tabulated for household cleaner tv advertising, which hit $69,313,146 as compared with $46,098,594 last year.

Household furnishings advertisers upped their tv outlay from $5,353,509 in 1958 to $7,628,772 the following year—a 42.5% rise. A 35.6% upsurge in consumer services tv billings took place in 1959, with expenditures at $35,705,326, compared with $26,325,054 the year before. The amusements, entertainment group registered a hefty 76.7% increase, their tv investment moving from $771,616 in 1958 to $1,363,393 last year.

Severest curtailment in gross tv time expenditures took place in the television, radio, phonograph, musical instruments classification for which the figure dropped from $11,495,606 in 1958 to $7,000,721 last year. A 54.7% cutback occurred in the publications category, with last year's total at $705,593 compared to $1,559,069 the year before. The oth

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WHAT TEA CLIENTS SPENT ON TV IN 1959

Total tv expenditures for tea last year came to	**$7,970,260**
The amount spent on network was	**$3,348,130**
The amount spent on spot was	**$4,622,130**
Spurring use of tea is Tea Council which spent	**$ 974,150**
Major tea advertisers are:	
Lever Bros. (Lipton)	**$2,181,540** in spot **$1,885,439** in network
Standard Brands (Tenderleaf)	**$ 120,010** in spot **$1,275,047** in network

Source: TvB Rorabaugh for spot; TvB-LNA-BAR for network; gross time expenditures

'What I expect from my agency media people'



COLGATE MEDIA MANAGER Richard Paige terms his job a 'staff function,' those of agency media men, 'line functions'

Richard Paige, media manager for Colgate's household products, sees three functions for agency men

Most significant is media planning, followed by implementation or buying and then by record-keeping

Deploying the media troops at five ifferent ad agencies on the 12 house-ld items of Colgate-Palmolive Co. the job of Richard S. Paige, media anager of the Household Products vision.

As an ex-Army man, he calls this pervisory job a "staff function," differentiated from the "line func-ons" which he expects from the edia people at Colgate's agencies—d Bates, McCann-Erickson, Lennen Newell, Norman, Craig & Kummel and Street & Finney (other agencies service products in other divisions).

What are these "line functions"? What does Media Manager Paige expect from the media people working on his 12 advertised brands?

Three things, he says—"Planning, implementing and record-keeping, and the first is the iffy, problem area. There's a great deal of excellence in almost all major agencies in the areas of implementing, which is the actual selection and buying of media, and in the record-keeping stage, the estimating, billing, and checking.

"As important as phases two and three are, however, it's the first phase —the planning function—which demands the most of top media thinkers and strategists."

Dick Paige is well aware of the divided responsibilities of "staff" and "line" officers, having risen in four years from an Army private to captain. That's why he sees his role clearly as one of appraisal in which, with the processes of selection and rejection, he adapts agency recommendations and plans to the one guiding factor in media selection: matching, precisely, the marketing goal for each of the 12 products in the household line.

This pattern of staff and line echelons doesn't hold true for all clients.

But, says Mr. Paige, "Colgate, because of its internal organizational structure, puts considerable emphasis on its agencies and relies on them a great deal for their services."

Some competitors, with similar operations to the Colgate-Palmolive Co., duplicate the agency functions job for job within the client concern.

Superior media planning, he feels, is an admixture of people with many talents, a lot of special knowledge, and considerable foresight. The key to media success "is in the temper of the media director and the people in his department—in a collective urge to carry planning forward."

His initial impulse in setting the tone of the relationship between the client and the agency on this media level is to "exercise sufficient and necessary controls, but not to look over the agency's shoulder and inspect everything it's doing down to the last spot announcement buy."

The starting point also includes "a media plan which *can* be implemented—but it's vital that implementers of the plan do not *influence* it. I'm not interested in a plan constructed by a buyer because media is a tool, not an end in itself, and it is designed for one thing: to carry out the marketing objective laid out for the brand." Therefore, he permits no appropriation for any media expenditure unless it is part of the basic media plan. The media plan, in turn, is integral to the basic marketing plan. And if it isn't, I'm not at all interested!"

What does he expect from these media planners—the media directors and their associates in the blueprinting of the media strategy? Six characteristics key these expectations.

Flexibility is primary. "An advertising budget is predicated on a marketing budget which is determined by profit. And our economic life, with its sales fluctuations, implies there will be possible changes in the plan. We can't be irrevocably committed to a plan—or to a fixed budget. The plan must be detailed, but we also need room for change if it's necessary."

The second component of media planning excellence is "an understanding of the marketing objective." "Media people," says Mr. Paige, "need to know why we have adopted a conservative or an aggressive tack, why we do or don't stress certain markets, whether our goal is to hold the line or increase it. They should sit in on meetings, put themselves into the middle of the marketing context, learn by osmosis."

Still a third area of proficiency must involve a specific knowledge of what media contributes to the marketing picture.

"Marketplaces are different for different media, and the area of influence and coverage of individual media varies widely," says Dick Paige. The planner needs to know the required *depth* of coverage and the amount of advertising weight he can get for the dollars. "The difference between five or six announcements or 100 vs. 120 rating points a week doesn't seem like much in terms of weight. But in terms of dollars, the differential can be staggering! The media executive needs to have fairly sound ideas of what he can buy where and for how much."

A fourth need is an idea of competitive activity in major markets as well as nationally. "We have to give our competitors as much credit as we give ourselves, because they are not uninitiated. We therefore assume for equal dollars they are getting equal kinds of exposure."

And awareness of competitive activity is "built into" a basic media plan. "This, of course, makes for a great number of stresses and strains—and someone must keep track of what competitors are doing. All media activity isn't measurable, but agency media people — rather than throw up their hands and say 'I can't find it!'—should realize *some* information is better than none."

A fifth requisite for a top media person is that he have "some acquaintance with copy." A buyer might have "a whale of a good buy for a package of 10-second announcements. But if our copy needs more time—and longer copy is called for in the creative section of the marketing plan—I couldn't care less about the cost-per-1,000," says Dick Paige. Media planners "need to know about the size and shape of commercial positions available, and what length is needed to tell the story."

He knows "that agencies spend a great deal of time on the content of copy, and a media man should not stick his icky fingers in it! What he *can* contribute is to remind the account group of certain media availabilities, new ideas he's come across."

Dick Paige's sixth component is "a good, sound understanding of the arithmetic of media, as well as an ability to prognosticate. A planner should know the business well enough never to be confused by the confusion of the counters! He must know the difference in the various methods

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HEAVY BILLING is at Ted Bates for Ad, Fab, Palmolive. Plans groups include (standing, l to r) Richard Paige, Colgate med. mgr.; Jackylin Da Costa, Bates media; William Kemmerer, Bates v.p., assoc. med. dir.; (standing, l to r) Gordon Dewart, Bates media; Frank Menner, asst. med. mgr., Colgate; Albert Skolnik, asst. v.p., med. grp. sup., Bates; John Shine and W. Russell Barry, Bates media; Richard Zagreck, print-budget sup., Colgate. Paige works with five agencies





WATCHMAKER GUARANTEES commercials are heard by sales force, provides fm sets to salesmen who don't own one

HAMILTON FM BUY STRESSES QUALITY MUSIC

1 **HAMILTON** *has won the loyal support of fm music listeners who appear to be aware of the company's pioneer role as early big-budget advertiser, associate watches with quality of program music*

2 **AS A PIECE** *of classical music is by definition one that has endured, so major Hamilton copy point underscores that a Hamilton watch is a gift to be remembered, one that will endure a lifetime*

3 **MOST HAMILTON** *commercials are introduced by original theme music which bridges the gap between the program and pitch, sets off the message without dissociating it from classical showcase*

ATCHMAKERS ON RADIO, PART I

'M KEEPS HAMILTON TICKING

Quality watchmaker will spend up to $150,000 on)0 stations in over 70 leading markets across country

Hamilton consumer found to match fm audience ototype, well-educated, above 30, over $7,000 income

the fall of '58 Hamilton Watch valuated its broadcast advertising tegy and placed a test schedule on Philadelphia fm outlet. The outwth of that test is manifest in nilton's current $150,000 fm budwhich places the watchmaker in front rank of today's new host of fm advertisers. But if Hamilton is a big spender in fm, it's because the medium is paying back handsome dividends. (For the counterpart to Hamilton's fm success, next week's "Watchmakers on Radio, Part II," will show how Watchmakers of Switzerland are increasing sales via am.)

Dave Means, account executive for Hamilton at N. W. Ayer, Philadelphia, says "I believe fm radio is the major reason for the company's 15% increase in sales to retailers in '59 over '58." Ed Jones, Hamilton consumer ad manager, sums up the fm performance this way, "It pinpoints and delivers a prime consumer market at a relatively low price." If client and agency sound mildly promotional, it's because Hamilton is not only pleased with the results of its campaigns on fm, but proud to be associated in the public mind with a medium noted primarily as a quality music and high-level programing outlet.



COMPLETE PICTURE: Members of Hamilton fm cast here include Ed Jones, ad manager (r), Dave Means, a.e. at N. W. Ayer, watches, and fm set provided to salesmen

PRETTY PICKINGS: Barbara Bauer, program director, WNCN-FM, New York, selects kind of music that makes Hamilton good advertiser



In the Philadelphia test, Hamilton's fm debut, the company purchased 10 60-second spots on WFLN during prime evening time, Wednesday-Friday, coupled with weekend afternoon spots for eight weeks. At the end of the schedule WFLN mailed a simple brand-awareness questionnaire to a random sample of 500 program guide subscribers. Questions asked included, "What brands come to mind when you think of a wristwatch? What brand do you think is best? Have you heard of the Hamilton Electric?" Hamilton received a higher rating than in any other similar survey it had taken. The clincher followed. Three months later the same questionnaire was sent to an unduplicated sample from the same list. Hamilton ratings were as high in every instance as in the previous sampling.

Hamilton's current radio budget is divided 85% fm, 15% am, with good music as the common denominator. To Ed Jones this means adult music, ranging from popular favorites through the classics.

The importance of this kind of music to Hamilton is paramount. The company sells a high-priced, quality product and is admittedly after only about 15% of the watch market, and that, primarily a gift market. Adult music then, indicates Jones, is the ideal showcase for Hamilton, for beyond its quality association, the music has enhanced the Hamilton name with an esthetic appeal of it's own. A classic by definition is a piece of music that has endured. Similarly, a major copy point of Hamilton is that when you give Hamilton, you give a gift that will endure. As one gift commercial concludes, "Hamilton, a gift to endure as your love endures."

Another major consideration for the move to fm was that it was found that the typical Hamilton consumer matches up quite closely with fm audience profiles. The typical Hamilton consumer is thought to be over 30, reasonably well-educated, and have an income in excess of $7,000. These are the same figures listed for fm audiences in a market-by-market breakdown in the SPONSOR article, "Why Fm is Picking Up Speed," 30 April 1960.

Hamilton covers its national distribution on radio with buys on 10[illegible] stations in 75 markets. Allocation pe[illegible] market is determined according to th[illegible] market's standing in the Sales Ma[illegible] agement Buying Power Index [illegible] adapted to Hamilton radio market[illegible] only. For example, market A ma[illegible] have a national BPI of 2.7, but [illegible] 4.7 share of Hamilton radio ma[illegible] kets only. The allocation for such [illegible] market would be approximately 4.7[illegible] of the Hamilton total radio budget.

The watchmaker never buys les[illegible] than 10 spots a week in any marke[illegible] although it will use many more i[illegible] larger markets. In Boston, Hamilto[illegible] aired a total of 53 spots per wee[illegible] during its eight-week fall campaign[illegible] This large number of spots brings u[illegible] a side issue. Hamilton doesn't wis[illegible] to irritate listeners. Therefore, whi[illegible] the company advertises many wat[illegible] types, and has cut commercials fo[illegible] each of them along with standar[illegible] gift commercials they provide the st[illegible] tion with about 25 spots in each cat[illegible] gory, in order to avoid abrasiv[illegible] repetition.

The spots are delivered by Kenne[illegible] Banghart, well known newscast[illegible] Banghart delivers the copy in a suav[illegible] sophisticated, soft manner. Howeve[illegible] the copy itself, though it sounds so[illegible] sell, has plenty of sell left in it. T[illegible] Hamilton name is mentioned on [illegible] average of eight times in a minu[illegible] commercial. Most of the commercia[illegible] are preceded by theme music whi[illegible] serves as a bridge between the pr[illegible] gram music and the message.

Hamilton buys a spring flight for s[illegible] weeks starting 26 April, and an eig[illegible] week fall schedule that ends arou[illegible] 18 December. In pace with the gi[illegible] giving market the spring flight e[illegible] phasizes the attractiveness of givi[illegible] and receiving a Hamilton as a grad[illegible] ation or wedding anniversary prese[illegible] while the fall schedule is natura[illegible] geared to Christmas.

Dave Means reports that fm s[illegible] tions have been most cooperative [illegible] handling mailings, running conte[illegible] etc. An important plus has accru[illegible] to Hamilton via the record it se[illegible] out to dealers and stations that c[illegible] tains a 45-second company pitch w[illegible] an open end for a dealer tie-in. T[illegible] watchmaker has thus encourag[illegible] dealers to buy local time, which

(*Please turn to page 78*)

How occupation affects viewing

Report by Sindlinger shows clerical, sales, craftsmen, watch more tv than farmers, unemployed, domestics

There's a great difference in viewing habits by occupation, a recent detailed report on Monday night audiences by Sindlinger & Co. reveals.

Some 90% of all the clerical, sales, craftsmen, foreman, and kindred occupational groups watched tv on an average Monday night.

More than 55% of all managers, proprietors, officials, executives, professional, technical, operative, and semi-skilled groups are in the average Monday night tv audience.

However, Monday night tv attracted less than 55% of the farmers and farm workers, unemployed, domestics, and service workers.

These findings are culled from a special Sindlinger report on tv audience characteristics for 13 Monday evenings, made during the first quarter of this year, and based upon tabulations derived from 18,859 interviews. (See chart below.)

Other highlights from the report:

- Seventy-two percent of the entire adult population watched tv on an average Monday night.
- The biggest percentage of viewers is in the 65 years-of-age-and-older category (76.3%), followed by 35-44 years (75%) and then 25-34 years (73.8%).
- A higher proportion of high school (76.2%) and college (73.6%) educated people comprise the Monday night tv audience than those with less schooling.

The Monday evening tv audience, by occupation

OCCUPATION	% VIEWING	OCCUPATION	% VIEWING
Professional, technical, etc.	66.6	*Unskilled & laborers*	55.3
Managers, proprietors, & officials	57.2	*Unemployed civilian labor force*	36.8
Clercial, sales, etc.	90.2	*Students (12 & older)*	73.8
Craftsmen, foreman etc.	90.5	*Housewives (non-working)*	76.1
Operative & semi-skilled	65.3	*Armed Forces living off base*	83.0
Domestic & service workers	53.2	*Retired or unable to work*	69.3
Farmers & farm workers	41.9	*All persons*	72.0

Source: Sindlinger & Co., 1st quarter 1960, percent of U. S. persons 12 and over.

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 3 June

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
red Astaire (N)	$350,000	Chrysler, Burnett, 5/9
ack Benny (C)	275,000	Benrus, Grey; Greyhound, Grey; 5/18
BS Reports (C)	57,000	Bell & Howell, Mc-E; B.F. Goodrich, BBDO; 5/27
ow Mystery (N)	145,000	Dow Chemical, MacM J&A, 5/23
ectra Playhouse (C)	265,000	Buick, McCann-E., 5/18
ene Kelly (N)	275,000	Pontiac, MacM J&A, 5/13
entucky Derby (C)	75,000	Schlitz, JWT, 5/7
rry Lewis (N)	260,000	Proctor Electric, Weiss & Geller, 5/20
March of Medicine (N)	$125,000	Smith, Cline & French Lab., Doremus-Eshleman, 5/27
Preakness (C)	75,000	Schlitz, JWT, 5/21
Ringling Bros. Circus (C)	225,000	Top Value Enterprises, Campbell-Mithun, 5/27
Sacco-Vanzetti (N)	225,000	Purex, Weiss, 6/3
Phil Silvers (C)	250,000	Carling, B&B, 5/7
Frank Sinatra (A)	300,000	Timex, Doner & Peck, 5/12
Summer on Ice (N)	175,000	Brewers Foundation, JWT, 6/2
Mark Twain Drama (N)	225,000	Pontiac, MacM J&A, 5/13

*Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV

2. NIGHTTIME COMPA

SUNDAY

	ABC	CBS	NBC
6:00		Small World (Jim-Manhattan Shirts (D'Arcy) D-F $30,000	Meet The Press (Manhattan Shirts (Daniel & Charles) I-L $6,500
6:30		Twentieth Century (Prudential (R-McC) D-F $35,000	Saber of London (Sterling (DFS) My-F $28,000
7:00	Broken Arrow (Mars - (Knox-Reeves) W-F $45,000	Lassie (Campbell Soup (BBDO) A-F $37,000	Overland Trail (7-8) (Standard Brands (Bates) P. Lorillard (L&N) W-F $24,500 (hr.)
7:30	Maverick (7:30-8:30) (Kaiser Co (Y&R) Drackett (Y&R) W-F $78,000	Dennis The Menace (Kellogg (Burnett) Best Foods (GB&B) Se-F $36,000	Overland Trail (P&G (B&B) Warner Lam. (Lambert & Feasley)
8:00	Maverick	Ed Sullivan (8-9) (Colgate (Bates) alt Kodak (JWT) V-L $85,800	Music On Ice (8-9) (sust
8:30	Law Man (R. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Music On Ice
9:00	The Rebel (L&M (DFS) alt P&G (Y&R) W-F $42,500	G. E. Theatre (Gen Electric (BBDO) Dr-F $51,000	The Chevy Show (Dinah Shore (9-10) (Chevrolet (Camp-E) V-L $165,000
9:30	The Alaskans (9:30-10:30) (L&M, Armour Scripto (Donahue & Coe), DuPont (BBDO) A-F $77,500	Hitchcock Presents (Bristol-Myers (Y&R) My-F $30,000	The Chevy Show (The Chevy Suspense Show (5/29 S; 9-10)
10:00	The Alaskans (7-Up (Saran Wrap (MacM.J.&A.)	Benny alt Gobel (Lever (JWT) VC-L $47,000	Loretta Young (Toni (North) alt Warner Lam (Lam & Feasley) Dr-F $49,500
10:30	Johnny Staccato (Alberto-Culver (Wade) A-F $11,500	What's My Line (Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L $32,000	No net service

MONDAY

	ABC	CBS	NBC
6:00		D Edwards (Amer Home (Bates) N-L $9,500††	News (Texaco (C&W) N-L $6,500††
6:30		No net service	
7:00	John Daly News (sust	D Edwards (Amer Home (repeat feed)	News (Texaco (repeat feed)
7:30	Cheyenne (7:30-8:30) (Ralston (Gard.) Am. Chicle (Bates) Ritchie (K&E) W-F $82,500	Kate Smith Show (Am. Home (Bates) V-L $27,000	Riverboat (7:30-8:30) (Sterling (DFS) Notema (SSCB) A-F $72,000
8:00	Cheyenne (Johnson & J (Y&R) Armour (FCB) P&G (B&B)	The Texan (Brown & Wmsn (Bates) alt All State (Burnett) W-F $37,000	Riverboat (Stand. Brands (Bates)
8:30	Bourbon St. Beat (8:30-9:30) (Brn & Wmsn (Bates) L-O-P (FSR) P&G (B&B) A-F $80,500	Father Knows Best (Lever (JWT) alt Scott (JWT) Se-F $39,000	Wells Fargo (Amer Tobacco (SSC&B) alt P&G (B&B) W-F $47,000
9:00	Bourbon St. Beat (Reynolds Metal (L&N) Van Heusen (Grey)	Danny Thomas (Gen Foods (B&B) Se-F $47,500	Peter Gunn (Bristol-Myers (DCS&S) alt R. J. Reynolds (Esty) My-F $38,000
9:30	Adv. In Paradise (9:30-10:30) (L&M (Ne-E) DuPont (BBDO) A-F $80,000	Ann Southern (Gen Foods (B&B) Se-F $40,000	Alcoa-Goodyear Theater (Alcoa (FSR) alt Goodyear (Y&R) Dr-F $39,000
10:00	Adv. In Paradise (Reynolds Metals (L&N)	Hennessey (Lorillard (L&N) alt Gen Foods (Y&R) Se-F $39,000	Steve Allen (10-11) (Plymouth (Ayer) CV-L $125,000
10:30	Ted Mack & The Original Amateur Hour (J. B. Williams Co. (Parkson) V-L $23,000	June Allyson (DuPont (BBDO) Dr-F $14,000	Steve Allen (Fred Astaire (10-11) ● Dow Mystery (10-11) ●

TUESDAY

	ABC	CBS	NBC
6:00		No net service	
6:30		D. Edwards (Am. Home (Bates) alt Carter (DFS) N-L $9,500††	News (Texaco (C&W) N-L $6,500††
7:00	John Daly News (sust	No net service	
7:30	Bronco (alt wks 7:30-8:30) (Brn & Wmsn Hagger DuPont (BBDO) W-F $82,000	No net service	Laramie (7:30-8:30) (L&M (Mc-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F $65,000
8:00	Sugarfoot (alt wks 7:30-8:30) (P&G (B&B) Carnation (Compton) (EWBR) W-F $82,000	Dennis O'Keefe (Oldsmobile (Brother) Se-F $38,000	Laramie (Miles (Wade)
8:30	Wyatt Earp (Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dobie Gillis (Pillsbury (Burnett) alt Philip Morris (Burnett) Se-F $37,000	Ford Startime (8:30-9:30) (Ford (JWT) V-L $250,000 (average)
9:00	The Rifleman (Miles Lab (Wade) Ralston-Purina (GB&B) P&G (B&B) W-F $38,000	Tightrope (J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F $30,000	Ford Startime
9:30	Colt .45 (Whitehall (Bates) Brn&W (Bates) W-F $18,000	Red Skelton (Pet Milk (Gardner) alt S. C Johnson (FC&B) CV-L $52,000	Arthur Murray (Lorillard (L&N) alt Sterling (DFS) V-L $30,000
10:00	Alcoa Presents (Alcoa (FSR) Dr-F $25,000	Garry Moore (10-11) (Kellogg (Burnett) P.-P-G (BBDO) CV-L $109,000	M Squad (Am Tob (SSCB) A-F $31,000
10:30	Keep Talking (Mutual of Omaha (Bozell & J) Q-L $13,000	Garry Moore (Polaroid (DDB) S. C. Johnson (NL&B)	No net service

● Specials, see page 45.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers per 7 May-3 June. Program types are indicated as follows: (A) Adventu (Au) Audience Participation, (C) Comedy, (D) Documentary, (L

A G R A P H

7 MAY. - 3 JUNE

DNESDAY		THURSDAY			FRIDAY			SATURDAY		
3S	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
wards Home Morris (Bates) p Morris nett) $9...00††	News Texaco (C&W) N-L $6,500††		D Edwards Amer. Home (Bates) alt Phillip Morris (Burnett) N-L $9,500††	News Texaco (C&W) X-L $6,500††		D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††			
service			No net service			No net service	No net service			
wards Home Morris feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Amer. Home alt Phillip Morris (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)			
Guest 8:30) Home ates) $900 13 wks.)	Wagon Train (7:30-8:30) Ford (JWT) W-F $78,000	Steve Canyon sust Presidential Mission (5/19; 7:30-8) sust Q-L $22,000	To Tell The Truth R. J. Reynolds (Esty) alt Helene Curtis (McCann) Q-L $22,000	Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F $39,000	Walt Disney Presents (7:30-8:30) Mars (Knox-B) Hill (Ayer) A-L $94,000	Rawhide (7:30-8:30) Parliament (B&B) W-F $80,000 Gulf (Y&R) Hamm (C-M)	Play Your Hunch sust	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L $14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) L&M (Me-E) RCA (JWT) Miles (Wade) W-F $78,000
Guest an Shirt & C.I. (Weiss)	Wagon Train R. J. Reynolds (Esty) Nat'l Biso. (Me-E)	Donna Reed Campbell (DBDO) alt Johnson & J (Y&R) Se-F $38,000	Betty Hutton Gen Foods (B&B) Sc-F $45,000	Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F $38,000	Walt Disney Presents Colgate (Bates) Pream (B&B) Nabisco (Me-E) Derby (Me-E) Ward Baking (Grey)	Rawhide Colgate (Bates) Pream (B&B) Nabisco (Me-E) Wrigley (EWRR)	Trouble Shooters Philip Morris (Burnett) A-F $39,500	John Gunther's High Road Ralston (GB&B) Dr-F $31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M)	Bonanza segs open
o Space Pedaro- (Ayer) e Sewing (Y&R) $38,000	Price Is Right Lever (OBM) alt Speidel (NC&K) J-L $21,500	The Real McCoys P&G (Compton) Sc-F $39,000	Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F $36,000	Producers' Choice Bris.-Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F $11,000	Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $38,000	Hotel D'Paree Carter (SSCB) L&M (DFS) W-F $43,000	Specials (8:30-9:30) various sponsors ●	Leave It To Beaver Ralston (GB&B) Saran Wrap (MacMillAy) Maxwell House (B&B) Sc-F $30,000	Wanted Dead or Alive Ben & Wesson (Bates) Kimberly-Clark (FC&B) W-F $39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $36,000
illionaire (Bates) $42,000	Perry Como (9-10) Kraft (JWT) MuV-L $125,000	Pat Boone Chevrolet (Camp-E) MuV-L $61,000	Zane Grey S. C. Johnson (B&B) General Foods (OBM) W-F $45,000	Bachelor Father Whitehall (Bates) alt Ant Tob (Gumbinner) Sc-F $12,000	77 Sunset Strip (9-10) Am. Chicle (Bates) Whitehall (Bates) My-F $85,000	Desilu Playhouse (9-10) Westinghouse (Me-E) Dr-L $80,000	Specials	Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000	Mr. Lucky Lever (OBM) alt Brn & Wmsn (Bates) A-F $13,000 Phil Silvers (9-10) ●	The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F $39,000
Got a cret (Esty) alt Myers 3SB) $37,000	Perry Como	Untouchables (9:30-10:30) Armour (FCR) 7-Up (JWT) L&M (Me-E) DuPont (BBDO) My-F $80,000	Markham Schlitz (JWT) alt Renault (Kudner) My-F $38,000 Electra Playhouse (9:30-11) ●	Ernie Ford Show Ford (JWT) (V-L $12,000 Summer On Ice (9:30-10:30) ●	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty)	Desilu Playhouse Ringling Bros. Circus (9-10) ●	Masquerade Party Block Drug (Grey) Q-L $18,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000	World Wide 60 (9:30-10:30) sust
hool Mr. s 10-11) Steel (DDO) $80,000 Benny 11) ●	This Is Your Life P&G (B&B) L $52,000	Untouchables Colgate (Bates) Ritchie (K&E) Carnation (EWRR) Frank Sinatra (9:30-10:30) ●	Revlon Revue Revlon (Warwick & Legler) V-L $175,000	You Bet Your Life J. B. Williams Co. (Parkson) alt Lever (BBDO) Q-L $53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F $45,000	Twilight Zone Gen Foods (Y&R) Kimberly-Clark (FCB) A-F $36,000 CBS Reports (10-11) ●	Cavalcade of Sports Gillette (Mason) (10-conel) Sp-L $55,000	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L $20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	World Wide 60
Theatre s 10-11) strong Rich- $80,000	People Are Funny Midas Mufflers (Weiss) Glenbrook (DFS) Q-F $24,000	Take Good Look Dutch Masters Cigars (EWRR) alt open Q-L $36,000	Revlon Revue	No Net Service	Black Saddle L&M (Me-E) alt Alberto Culver (Wade) W-F $38,000	Person to Person Carter (SSCB) alt Alt State (Burnett) J-L $000 (gratis)	Gene Kelly (10-11) ● Jackpot Bowling Baruk (Werman & Schorr) Sp-L $3,000	Jubilee U.S.A Carter (SSCB)	No net service	Man From Interpole Sterling (DFS) A-F $25,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

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SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AB
10:00										
10:15		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust	
10:30										
10:45		Look Up & Live sust			On The Go sust J. B. Williams Co. alt sust	Play Your Hunch sust Colgate		On The Go J. B. Williams Co. alt sust	Play Your Hunch Culver, Colgate sust Sterling alt Colgate	
11:00										
11:15		FYI sust			I Love Lucy sust Lever alt sust	Price Is Right Congol Sterling alt Whitehall		I Love Lucy sust Gen. Mills alt sust	Price Is Right Lever alt Nabisco Stan Brands	
11:30										
11:45		Camera Three sust			December Bride sust	Concentration Culver alt Lever Ponds alt Lever		December Bride sust Scott alt sust	Concentration Frigidaire Lever alt Alberto Culver	
12N										
12:15	Johns Hopkins File 7 sust			Restless Gun Best Foods	Love of Life Dumas Milner alt sust Amer Home Prod alt Nabisco	Truth or Consequences Miles P&G	Restless Gun Duxbarrne	Love of Life Gen. Mills alt Gold Seal Amer Home	Truth or Consequences Whitehall alt Nabisco Culver alt P&G	Restle Best Rea
12:30										
12:45	Bishop Pike sust (L 5/15)			Love That Bob Ex-Lax, Johnson & J., Staley, Toni Westgate, Lever, Borden, Mastic Tile, Simonize	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall Ponds alt P&G	Love That Bob Borden, Beech-Nut, Minute Maid, Best Foods, Kroger Block Drug	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt Miles P&G alt sust	Love T Alberto Dracke Lever, Wes
1:00										
1:15	College News Conference sust			About Faces Sunbeam	No net service News (1:25-1:30) sust	No net service	About Faces Knomark	No net service News (1:25-1:30) sust	No net service	About Dun Kbs Re Sin
1:30										
1:45		Baseball Game of Week (partic.) (1:45-conclu.)	Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt H. Curtis	No net service	
2:00										
2:15		Baseball	NBA Pro Basketball Anheuser-Busch & regional	Day In Court Best Foods, Sterling, Block, Whitehall, Sunbeam, Toni	For Better Or For Worse sust	Queen for a Day sust P&G	Day In Court Sunbeam, Toni, J.&J., Borden, Gen. Mills, Block S. C. Johnson, Beech-Nut	For Better Or For Worse sust Gold Seal alt sust	Queen for a Day sust Alberto Culver alt sust	Day I Borden Whitehal Jo
2:30										
2:45		Baseball	NBA Bayuk, Gen. Mills, Schick	Gale Storm Armour Borden, Sterling, Simoniz, Knomark	Art Linkletter Lever, S. C. Johnson Van Camp	Loretta Young sust	Gale Storm Sterling, Borden, Durkee, Lever, Gen. Mills,	Art Linkletter Scott alt Toni Kellogg	Loretta Young sust	Gale Dracke Min. M Lax, J & J
3:00										
3:15	Open Hearing sust		NBA	Beat The Clock Min Maid, Coty Knomark, Ex-Lax S. C. Johnson, Sunbeam, Simoniz	Millionaire Colgate	Young Dr. Malone sust Lever	Beat The Clock Lever, J&J, Red Ball, Simoniz Beech-Nut, Remington, Minute Pile	Millionaire sust	Young Dr. Malone Proctor Elec. alt sust Sterling alt sust	Beat J&J Knomar Dracke
3:30										
3:45	Campaign Round-Up sust			Who You Trust? Lever, Armour B-Nut, Knomark, S. C. Johnson J&J, Bectonic	Verdict Is Yours sust Amer Home alt sust	From These Roots sust sust	Who Do You Trust? Sunbeam, Ex-Lax Simoniz, Toni, Whitehall Peter Pan	Verdict Is Yours Sust alt D. Milner Scott alt Toni	From These Roots sust Lever alt sust	Who Y Beech- Fds. J&J, T Dracke
4:00										
4:15	Presidential Mission (5/15, 5/22; 4-4:30) sust			American Bandstand Best Foods, Gen. Mills, Lever, Elgin	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre sust sust	American Bandstand Welch, Borden Best, Lever, Colgate, Mills	Brighter Day P&G Secret Storm Gen Mills alt Scott	Comedy Theatre sust	Amer Band Beech- Armour Goodr
4:30										
4:45			World Champ. Golf Phillies Bayuk, ASR So. F. $50,000	Amer. Band. DuPont, Pontiac Armour, Keepsake Vick Chemical	Edge of Night P&G H. Curtis alt S. C. Johnson	Adventure Thea. sust	Amer. Band. Toni, Hollywood Candy, Keepsake Northam War Elgin, DuPont Pontiac	Edge of Night P&G Sterling alt Armstrong Cork	Adventure Thea. sust	Amer DuPont Clearas Gen. M Hollyw
5:00										
5:15	Matty's Funday Mattel	Face the Nation sust	World Champ. Golf	American Bandstand co-op			American Bandstand co-op			Amer Band co-
5:30										
5:45	Lone Ranger Gen Mills Brewtz	College Bowl Gen. Electric	Time-Present Kemper Ins.	Rin Tin Tin Gen. Mills			Rocky & His Friends Gen Mills Kool Aid			My Fir Gen Kool

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing from 7 May to 3 June, include (with possible exception of changes made by the networks after presstime). Irregularly sched-

A G R A P H

7 MAY. - 3 JUNE

ONESDAY	THURSDAY			FRIDAY			SATURDAY		
S	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
owe	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Procter Elec. (5/26 S) Nabisco		Red Rowe sust	Dough Re Mi sust sust alt Brn & Wmsn		Heckle & Jeckle sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking
e Go illiams sust wealth sust	Play Your Hunch Procter Elec. (6/1 S) Colgate		On The Go J. B. Wms. Co. alt sust Supp-Hose alt S. C. Johnson	Play Your Hunch Warner Lam alt Colgate Miles alt Heinz		On The Go J. B. Wms. Co. alt sust sust	Play Your Hunch Colgate alt sust Sterling alt Colgate		Mighty Mouse sust Colgate alt sust	Ruff & Reddy sust Gen Foods
Lucy alt alt sen	Price Is Right Frigidaire alt Sterling Heinz		I Love Lucy Armstrong alt sust U. S. Steel alt Simonize	Price Is Right Culver alt Lever Miles alt sust		I Love Lucy sust Gerber alt Kodak	Price Is Right Lever alt Ponds Stand Brands		Lone Ranger Gen Mills sust	Fury Sweets Co. Gen Foods
r Bride ate	Concentration Miles Nabisco alt Brillo		December Bride sust sust	Concentration sust alt Lever Heinz alt Whitehall		December Bride sust Simonize alt sust	Concentration Miles alt Ponds Lever alt Brn & Wmsn		I Love Lucy sust	Circus Boy Miles alt Nestle Nestle alt sust
f Life o alt rong me Prod ever	Truth or Consequences Heinz P&G	Restless Gun Drackett, Westgate, Hill, Simoniz	Love of Life Quaker alt Toni Amer Home	Truth or Consequences Procter Elec. (6/2 S) P&G	Restless Gun S. C. Johnson Drackett Best Foods Borden	Love of Life Lever Gen Mills alt sust	Truth or Consequences Frig. alt Congol P&G alt Whitehall	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug
For rrow KG Light G	Could Be You Whitehall alt sust Congol. (L 5/11) Heinz (5/4 S) Procter Elec. (5/25 S)	Love That Bob Armour, Sterling Drackett, Min. Maid, Dursharma S. C. Johnson Tenth Block	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, J&J Drackett, Armour Toni, Gen. Foods Melmac S. C. Johnson	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Brillo			Detective Diary Sterling Drug sust
service ower 00) sust	No net service	About Faces Ex-Lax Sunbeam	No net service News (1:25-1:30) sust	No net service	About Faces Best Foods S. C. Johnson Hills Bros.	No net service	No net service	No net service	Saturday News sust	Mr. Wizard sust
Turns G alt st	No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Quaker alt Gen Mills	No net service			
ter Or Worse lt sust t	Queen for a Day sust P&G	Day In Court Knomark, Gen Fds. Lever, Gen Mills, Drackett J&J, Best Foods, Sunbeam	For Better Or For Worse Toni alt sust sust alt Dumas Milner	Queen-Day Congoleum alt sust P&G alt Heinz	Day In Court Lever, Armour Drackett, Toni Beech-Nut, Ex-Lax	For Better Or For Worse Lever alt sust sust	Queen for a Day sust alt Nabisco P&G alt sust		Baseball Game of Week (4/17 S) Falstaff, Colgate State Farm Ins. Gen Mills	
nklletter Bros ation loorer	Loretta Young Nestle alt sust Frigidaire alt sust	Gale Storm Beech-Nut, Best Fds, Drackett Borden, Lever J&J	Art Linkletter Kellogg Pillsbury	Loretta Young Nestle alt sust Heinz alt sust	Gale Storm G. Mills, Coty, J&J, Min. Maid, Simoniz, Knomark, S. C. Johnson	Art Linkletter Lever Bros Bauer & Black alt Armstrong	Loretta Young sust		Sp-L $6,000,000*	
naire ate	Young Dr. Malone sust Heinz alt sust	Beat The Clock Johnson & J., Coty, Drackett Restonic	Millionaire Simonize alt sust Quaker Oats sust alt	Young Dr. Malone Miles Culver alt sust	Beat The Clock Beech-Nut, Lever Armour, Sunbeam Drackett	Millionaire Colgate	Young Dr. Malone sust Sterling alt sust			
Is Yours st ng alt rer	From These Roots sust	Who You Trust? Sunbeam, S. C. Johnson, Drackett, Toni, Peter Pan, Lever, B-Nut, Armour	Verdict Is Yours Sterling alt Lever sust alt Amer. Home	From These Roots Lever alt sust Stand. Brands	Who Do You Trust? Drackett, Toni, Staley, Peter Pan, Renuzit, Whitehall	Verdict Is Yours Gen Mills alt Simoniz Lever	From These Roots sust Lever alt sust			
Day tG Storm me Prod	Comedy Theatre sust	American Bandstand Lever, Gen Mills Beech-Nut, Welch Armour, Hollywood Candy	Brighter Day P&G Secret Storm Rem. Rand Amer Home	Comedy Theatre sust	Amer. Band. Goodrich, Welch Gen Mills, Lever Toni, Best Foods Borden	Brighter Day P&G Secret Storm Amer Home Prod alt sust	Comedy Theatre sust	Natl.-Amer. League Baseball (4/16 S) Gillette Sp-L $2,750,000*		
Night tG lk alt taco	Adventure Thea. sust	Amer. Band. DuPont, Plough Northam-Warren Keepsake, Elgin Toni, Old London	Edge of Night P&G Pillsbury	Adventure Thea. sust	Amer. Band. Armour, Alberto Culver, DuPont Plough, Keepsake	Edge of Night P&G Amer Home alt Sterling	Adventure Thea. sust			NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Nat)
		American Bandstand co-op			American Bandstand co-op				Kentucky Derby (5:15-1:45)	
		Rocky and His Friends Gen Mills			Rin Tin Tin Gen Mills Kool-Aid				Preakness (5:30-6)	

*These are package prices and include time, talent, production and cable costs.

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

How can radio put its best foot

Three active station men tell how they think radio can promote more local and national sales, create greater community acceptance

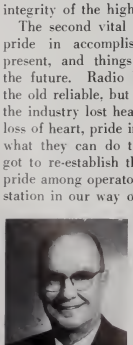
Ben Ludy, *president & general manager, KWFT, Wichita Falls*

For a little more than the last decade, radio has been the complete under-dog to all other media due mostly to the fact that radio operators took the advent of television and adverse criticism of the printed word as something to believe in.

Radio can lift itself up by its own boot straps with four basic points: integrity, pride, target, and enthusiasm.

To start with, the radio operators themselves cheapen their product to a point of no value because of their complete lack of integrity, except in a few isolated cases. With the clean-up on payola, maybe radio operators can hold their heads up and have integrity of the highest order.

The second vital point is pride—pride in accomplishment in past, present, and things to be done in the future. Radio has always been the old reliable, but a lot of those in the industry lost heart, and, with the loss of heart, pride in achievement of what they can do today. We have got to re-establish the old feeling of pride among operators of every radio station in our way of life.



Through integrity, pride, specific target, and enthusiasm

Along with pride, radio operators must have a target—a target that will rebuild the pride and the integrity that we enjoyed in the heyday of radio broadcasting. Pride is so much in the operation of any business—we must have pride in our equipment, our staff, and our client, and above all, the business itself.

You can wrap up these three points, integrity, pride and target in one word—enthusiasm. Enthusiasm is everything that everyone on your staff represents and is trying to achieve. To many, enthusiasm can be the difference between success and failure, and enthusiasm must be built with integrity, pride, target.

Walter Purcell, *promotion manager, WNDU, South Bend*

I think radio would take a real step forward if everyone stopped doing or talking about the same things at the same time. Right now it would seem that everyone is searching for a new sound, and its all the same, revolving around "classy" music with no vocals and clustering of commercials to intrude less upon the listener's ear.

At WNDU we're not looking for a new sound. We are simply trying to do well the things that radio can do best. We try to be a close companion, yet an unintrusive one. We want to be an entertainer who entertains different ways for different audiences all during the broadcast day; an instant source of informative information as to what's going on in our local area and the world. Where the occasion demands, we not only tell what the news is, but what it can mean. We try to be omnipresent for a person who can't be there himself.

We try to program for the kind of audience that is listening at any one time period of the day. In the early morning our music is generally light and up-tempo. In the late morning and afternoon we use memory tunes, hits of the 40's and 50's, standards with a mixture of boy-girl vocal personalities, and instrumental arrangements. In the evening, pop hits of the day and jazz classics build into show tunes from the broadway greats and lead up to our 9-12 p.m. *Music You Want* segment of classical and semi-classical music programed in cooperation with the South Bend Symphony Orchestra.

Good news coverage and sports are our personality; they are the image we create to help us reach our goal.



Stop talking about 'sound,' do thing radio can do best

At WNDU, we plan to celebrate National Radio Month by running two radio giveaway contests every weekday during the month. The one nearest the mystery man wins a radio. In addition, we'll have a proclamation by the mayor, radio and tv spots, a special tv showing of the NAB Radiofilm "Here and Now," free Chicago White Sox ticket giveaways all during the month, and broadcasts from unique places. All of these items should help to build a strong awareness of the important place radio has won in all of our lives by its unique contributions.

Chris Robinson, *national sales manager, KXYZ, Houston*

The subject of self-improvement is a popular one today. Everybody wants to put his best foot forward.

"Corporate image" is joining the popular lingo and newcomers to our country fall right into the swing of things. Air India, which is inaugurating service to the United States, announces in its advertisements that it has found out every firm doing business here needs a corporate

forward?

image. In India, they got along without one.

The radio industry has been here all along. Its image is no new discovery. We have all been aware of it for years. As admen, we have to be. And, despite the definition of radio as a public service medium—it is still a business, subject to the same pressures, the same opportunities, the same dangers as any business.

So, the question of radio's best foot cannot be answered in a vacuum. The answer is much the same as the answer for General Motors, Schick, a big department store, your dry cleaners, the supermarket on the corner, or a man who makes orange juice.

The seminars in public relations are frequent and lengthy. You can get even a college degree on the subject. But, I think that all the experts in the field will tell you no p.r. or ad campaign can create benefits where none exist.

Radio must recognize its own best foot the way any merchant would. There is no single image all radio stations can cling to. Tiffany and the credit jewelry chain are in the same business operating successfully with distinct but helpful images.

Radio stations have their specific personalities, too. They appeal to differing segments of the public. This is as it should be. Let them pursue their chosen audiences with every



Although a 'public service,' recognize we are in business

legitimate device at their disposal. Let them entertain, let them sell, let them inform. And let the entertain-

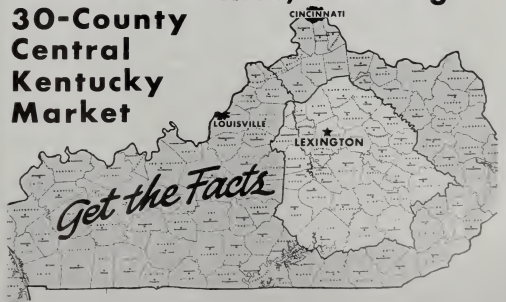
(*Please turn to page* 81)



You're One Down Going In from Here

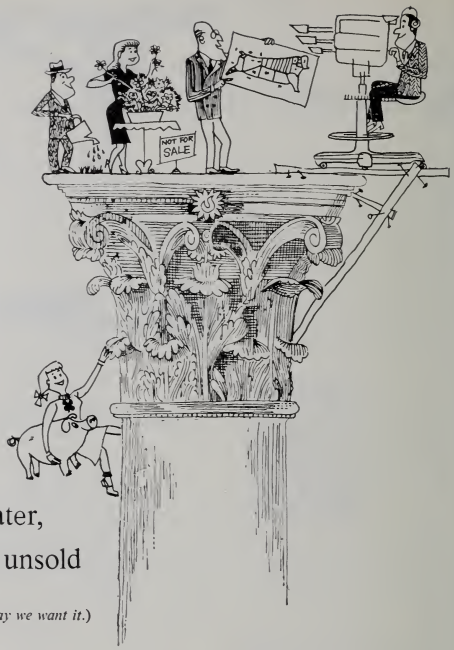
From Lexington, and only from Lexington do you have a clear shot at the $657,165,000 spendable income in the growing 30-county Lexington trading area. You have to buy broadcast **IN** Lexington to sell the 559,200 people that spend $445,793.00 for retail purchases, $104,334,000 for food, $80,902,000 for auto, and $16,309,000 for drugs. Be sure your next campaign shares the prosperity of 149,500 households in Central Kentucky by buying broadcast **IN** Lexington, the only effective influence covering this area.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



Five years and 1,250 telecasts later, this program is still unsold

(*That's the way we want it.*)

SOME PROGRAMS become "public service" because they can't be sold. Others become salable because they render genuine service. WISH-TV's Farm & Home Program is in the latter category. Because commercial sponsorship might create problems for its participants, the program is "sold" only to its audience.

Since 1955, for five days a week from 1:15 to 1:30 p.m., the Marion County Agricultural Agent, or the County Home Economist, or faculty members of Purdue's agricultural extension service, or assorted combinations of agents, economists, professors and 4-H Clubbers, have gathered at WISH-TV to inform and entertain an impressive—and impressed—audience (38.4 share in an important 4-station metropolitan market).

What goes on? A turf prof. has held forth on improving the breed—of turf. Flower-arranging produced many requests for instructions—and the station never smelled so good. Cookie decorating sat well with our audience (1,500 requests) and staff (57 cookies demolished). The work of county agents, Purdue University extension services, 4-H clubs and other organizations, is widely publicized. Without stars, without artifice, the Farm & Home Program is wholesome, straightforward—and deep in the affection of its viewers.

The program *serves*. That's the Corinthian key to good community relations. We suggest that viewer confidence so built may help establish a receptive atmosphere for our clients' commercials.

Responsibility in Broadcasting

THE CORINTHIAN

KOTV
TULSA *(H-R)*

KHOU-TV
HOUSTON *(CBS-TV Spot Sales)*

KXTV
SACRAMENTO *(H-R)*

WANE-TV
FORT WAYNE *(H-R)*

WISH-TV
INDIANAPOLIS *(H-R)*

WANE-AM
FORT WAYNE *(H-R)*

WISH-AM
INDIANAPOLIS *(H-R)*

STATIONS

NET TV

(Continued from page 35)

one of adventure. CBS and NBC are countering this with more diversified show types including variety, drama, comedy, situation comedy, adventure, audience participation. NBC throws two new shows in ahead of its strong *Chevvy Show;* CBS revives *Candid Camera.*

Monday: CBS bets everything on the American sense of humor with three solid hours of situation comedy. NBC and ABC counter mostly with western and adventure plus a dollop of mystery, drama and sports. After tickling funnybones all evening, CBS winds up with a public service show—*Face The Nation.*

Tuesday: CBS continues its laughing streak with three situation comedies plus comedians Red Skelton and Garry Moore. ABC opens with the new *Bugs Bunny,* then rides along with westerns until *Alcoa Presents.* NBC mixes up its fare with westerns, mysteries and adventures, leaving—so far—a two-hour block for specials.

Wednesday: ABC starts off with adventure, slides into a half hour of situation comedy and closes with two hours of mystery. NBC throws in a western, a variety, an audience participation, and a new situation comedy, still has half an hour open for what may turn out to be adventure. CBS turns off the laughing gas (except for a half hour of *My Sister Eileen*), turns over the rest of the night to an assortment of show types.

Thursday: Now it's ABC's turn to spread joy with a two-hour block of situation comedies (this year's highrated *Untouchables* follows). NBC and CBS fight for the western fans until 9 p.m., when all three nets have a situation comedy in the ring.

Friday: Except for the *Telephone Hour,* NBC is entering all new shows into this night. CBS opens with *Rawhide,* then into a new hour show of its own. ABC has three new half-hour vehicles on its slate. Friday night could turn out to be quite a battleground.

Saturday: Each net opens strong with an hour show—one adventure, one mystery and one western; they close the evening just about as diversely with boxing, a western and a public affairs program. In between is a little of everything, except on NBC which is fairly consistent with westerns and adventure.

'WHAT I EXPECT'

(Continued from page 42)

of the several ratings services."

The "arithmetic lesson" also includes knowing how to achieve minimum costs in any given medium, how to plan buys and thereby save money, how to increase advertising weight even after the budget is set, and the media pattern fixed.

And the planner should realize that "cost-per-1,000 is a very effective planning tool. You don't live and die by it, but you should know what to expect in round averages rather than fixed costs (formula buying). He should go over the schedule continuously, look for the temper of the marketplace as a guide to future planning.

"People who deplore cost-per-1,000 are ridiculous. It can be a very valuable tool when wisely used, but I certainly would never—for example—even begin to compare cpm's of print and television!"

Dick Paige's voice is hearkened to respectfully by his agency media associates because he's sat on all *four* sides of the advertising desk — research, network, agency, and client. He's been with Colgate almost two years, before which he was associate media director of Grey Advertising, New York, and media director of North Advertising, Chicago. He entered advertising as research manager of Schwerin Research in 1946, joining NBC TV four years later as manager of audience measurement and then moving to sales planning and development.

He is 46 years old, and was born in Fitchburg, Mass. He attended schools there, as well as in New York, where he was enrolled at City College. He, his wife and their youngsters (including a new daughter) live in the Long Island suburb, Manhasset.

Dick Paige works at Colgate's Park Avenue headquarters, surrounded by two walls of several hundred up-to-date media record binders and two walls of New York skyline. It's here that the media troops—both inside Colgate and outside at the five agencies—meet for briefings.

It's here also that one of his associates last week, commenting on his ingenuous cameraderie and his whip-sharp knowledge of media specifics, said: "His manner is laconic . . . but his mind is pure logic!"

TELEPULSE RATINGS: TOP SPO

Top 10 shows in 10 or more markets: 19 Jan.-15 Feb., 1960 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS													
		N.Y.	L.A.	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo	Cle
Sea Hunt ZIV-UA (Adventure)	20.2	24.6 wcbs-tv 10:30pm	15.7 krca-tv 10:30pm	21.0 king-tv 7:00pm	24.2 wnbq-tv 9:30pm	26.9 wjbk-tv 10:30pm	14.2 wtcn-tv 9:30pm	20.2 ktvi-tv 10:00pm	27.2 kron 7:00pm	12.2 wmal-tv 7:00pm	16.2 wsb-tv 7:00pm	10.0 wbal-tv 10:30pm	15.8 wbsh-tv 10:30pm	18.0 wkbw-tv 10:00pm	19. wkr 7:30
Death Valley Days U.S. BORAX (Western)	17.8	12.9 wrca-tv 7:00pm	16.2 krca-tv 7:00pm	22.7 king-tv 7:00pm	17.9 wgn-tv 9:30pm	11.9 wxyz-tv 7:00pm	26.9 wcco-tv 9:30pm	12.5 ksd-tv 9:30pm	19.4 kpix-tv 10:30pm	15.2 wrc-tv 7:00pm	18.2 wsb-tv 7:00pm	13.3 wmar-tv 6:30pm	18.9 wbz-tv 7:00pm	18.5 wben-tv 7:00pm	14. wkr 7:00
Mike Hammer MCA (Mystery)	18.6	18.3 wrca-tv 10:30pm	13.4 krca-tv 10:30pm	9.0 king-tv 10:30pm	19.2 wgn-tv 9:30pm	4.9 cklw-tv 9:00pm		20.0 ksd-tv 10:00pm		14.9 wrc-tv 10:30pm	17.2 wlw-a 10:30pm		20.2 wnac-tv 7:00pm	13.5 wkbw-tv 10:30pm	17 wkr 9:30
Huckleberry Hound SCREEN GEMS (Cartoons)	17.5	10.7 wpix 6:30pm	16.2 kttv 7:00pm	20.7 king-tv 6:00pm	22.9 wgn-tv 7:30pm	17.4 cklw-tv 7:00pm	16.2 wcco-tv 6:30pm	11.4 kplr-tv 6:00pm	16.5 ktvu-tv 6:30pm	14.2 wttg-tv 7:00pm	15.0 wsb-tv 6:00pm		12.9 wnac-tv 6:30pm		21. wcp 6:30
U. S. Marshal NTA (Western)	16.7	5.7 wabc-tv 6:00pm	7.4 kttv 9:00pm	4.2 ktnt-tv 6:30pm	17.5 wgn-tv 9:00pm	14.0 wwj-tv 10:30pm	16.5 wtcn-tv 9:30pm	17.0 ksd-tv 10:00pm	14.0 kgo-tv 7:00pm	13.5 wrc-tv 7:00pm	16.7 waga-tv 10:30pm		24.2 wnac-tv 10:30pm		17. wgn 10:30
Shotgun Slade MCA (Western)	16.6	11.4 wrca-tv 7:00pm		4.2 ktnt-tv 6:30pm	10.5 wgn-tv 10:00pm	15.2 wwj-tv 10:30pm			12.2 kgo-tv 7:00pm	15.2 wtop-tv 7:00pm	12.7 wlw-a 7:00pm	16.3 wmar-tv 7:00pm	19.9 wbz-tv 7:00pm	16.9 wgr-tv 7:00pm	
Whirlybirds CBS (Adventure)	16.6	2.9 wpix 7:00pm	4.2 khj-tv 7:30pm	16.5 komo-tv 6:30pm	14.9 wgn-tv 9:00pm	7.5 wxyz-tv 11:00pm	7.2 wtcn-tv 6:00pm	19.2 ksd-tv 10:00pm		14.2 wtop-tv 7:00pm	22.7 wsb-tv 7:00pm		16.9 wnac-tv 7:00pm	16.4 wben-tv 7:00pm	13. wcpo 6:30
Bold Venture ZIV-UA (Adventure)	16.6	11.8 wcbs-tv 7:00pm	9.2 kttv 9:00pm	24.4 komo-tv 6:30pm					17.5 kron-tv 9:30pm	18.0 wrc-tv 10:30pm	15.4 wlw-a 7:00pm	15.5 wbal-tv 7:30pm			18. wjw 10:30
Border Patrol CBS (Adventure)	16.4	5.1 wabc-tv 7:00pm			10.8 wgn-tv 9:00pm	11.5 wwj-tv 7:00pm	25.5 kstp-tv 9:30pm	14.5 ksd-tv 10:00pm		10.5 wrc-tv 7:00pm	15.5 wsb-tv 10:30pm	19.3 wjz-tv 5:30pm	23.5 wbz-tv 7:00pm	21.2 wkbw-tv 10:30pm	11. wcpo 10:30
Manhunt SCREEN GEMS (Mystery)	16.3	5.2 wnew-tv 6:00pm	9.2 krca-tv 7:00pm	19.4 king-tv 7:00pm	13.9 wgn-tv 9:30pm	14.2 wjbk-tv 10:30pm	12.2 kstp-tv 10:30pm	16.9 ktvi-tv 10:00pm	23.2 kron-tv 6:30pm		19.5 wsb-tv 7:00pm		13.9 wnac-tv 6:30pm	17.2 wgr-tv 7:00pm	10. wjw 10:30
Top 10 shows in 4 to 9 markets															
Coronado 9 MCA (Adventure)	16.6		12.7 krca-tv 7:00pm		11.5 wgn-tv 8:30pm			21.4 ksd-tv 9:30pm						14.2 wkbw-tv 10:30pm	
Johnny Midnight MCA (Mystery)	14.1												17.4 wbz-tv 10:30pm	16.2 wgr-tv 10:30pm	
Vikings ZIV-UA (Adventure)	15.7		4.2 kabc-tv 7:00pm	28.2 ksd-tv 9:30pm	9.9 wgn-tv 7:30pm			19.4 ksd-tv 9:30pm						17.0 wgr-tv 7:00pm	
Flight CNP (Adventure)	14.4	4.9 wpix 7:30pm							6.7 ktvu-tv 7:30pm	10.2 wttg-tv 7:30pm					
Pony Express CNP (Adventure)	14.0		12.2 kttv 7:00pm							11.9 wtop-tv 7:30pm	11.4 wlw-a 6:30pm			17.4 wkbw-tv 10:30pm	
Gray Ghost CBS (Adventure)	12.8			8.5 klro-tv 6:30pm						18.9 wrc-tv 7:00pm		3.5 wmar-tv 11:30pm			15. wkrc 7:00
I Search for Adventure BAGNALL (Adventure)	12.3	4.2 wpix 8:30pm	5.9 krop-tv 7:30pm				14.4 kstp-tv 5:30pm								
Twenty-Six Men ABC (Western)	12.3	2.9 wpix 10:30pm			7.9 wgn-tv 8:30pm	13.2 wxyz-tv 7:30pm					12.7 wlw-a 6:30pm				
Meet McGraw ABC (Adventure)	11.4	5.4 wpix 8:00pm	8.2 kttv 8:30pm				14.5 kstp-tv 10:30pm			3.3 wmal-tv 11:30pm					
Bugs Bunny (Cartoon)	12.2		12.2 ktla-tv 5:00pm	5.4 ktvu-tv 11:00am	17.7 wgn-tv 6:30pm			9.9 kmot-tv 10:00am			16.0 waga-tv 6:30pm				

*In Washington *Copter Patrol* was used for *Whirlybirds*.

Films listed are syndicated. ½ hr., ¾ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank sp
indicates film not broadcast in this market 19 Jan.-15 Feb. While net shows are fairly stable from one month to another in markets in which they are shown, this is true
much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations

'ILM SHOWS

	3-STATION MARKETS				2-STATION MARKETS		
a.	Col.	Milw.	New Or.	Phila.	Birm.	Dayton	Prev.
2 tv m	23.4 wbns-tv 7:30pm	21.7 wisn-tv 9:30pm	25.7 wdsu-tv 9:30pm	22.9 wcau-tv 6:00pm	34.3 wbrc-tv 9:30pm	15.0 wlw-d 10:30pm	18.8 wpro-tv 7:00pm
2 tv m	24.5 wbns-tv 9:30pm	25.4 wtmj-tv 9:30pm	24.7 wdsu-tv 9:30pm	15.5 wrcv-tv 7:00pm	19.3 wbrc-tv 10:00pm	28.0 wlw-d 7:00pm	21.0 wjar-tv 7:00pm
0 tv m	31.0 wbns-tv 10:30pm		25.5 wwl-tv 9:30pm	24.5 wcau-tv 10:30pm		27.8 whio-tv 8:30pm	
	20.2 wtvn-tv 6:30pm				25.0 wapi-tv 6:30pm		
2 tv pm	18.4 wtvn-tv 10:30pm	12.5 wisn-tv 6:00pm	16.4 wdsu-tv 10:00pm		30.8 wbrc-tv 7:30pm	26.8 whio-tv 7:00pm	21.8 wpro-tv 10:30pm
7 tv pm	21.9 wbns-tv 8:00pm	14.0 wisn-tv 9:30pm	16.4 wdsu-tv 10:00pm	19.5 wrcv-tv 7:00pm	30.5 wbrc-tv 9:30pm	25.5 whio-tv 7:00pm	21.3 wjar-tv 10:30pm
	20.5 wtvn-tv 7:00pm	25.2 wtmj-tv 9:30pm	23.4 wdsu-tv 9:30pm	11.5 wcau-tv 6:00pm	33.3 wbrc-tv 7:30pm	19.3 whio-tv 7:30pm	25.3 wpro-tv 7:00pm
			16.4 wdsu-tv 10:30pm	19.2 wrcv-tv 10:30pm			
9 tv pm	9.2 wlw-c 7:00pm		26.4 wwl-tv 9:30pm	19.9 wfil-tv 7:00pm			25.8 wpro-tv 7:00pm
	13.2 wlw-c 7:00pm	21.4 wtmj-tv 9:30pm	19.7 wdsu-tv 10:00pm		23.0 wapi-tv 9:30pm	24.8 wlw-d 7:00pm	

5 tv pm	9.9 wlw-c 7:00pm		23.4 wdsu-tv 10:00pm		27.3 wapi-tv 8:30pm		
0 tv pm	12.5 wlw-c 10:30pm	12.5 wisn-tv 9:30pm					
0 tv pm					30.3 wbrc-tv 7:00pm		
			17.2 wwl-tv 10:00pm				
					17.8 wbrc-tv 4:30pm		
						24.8 wlw-d 7:00pm	
					25.0 wbrc-tv 6:00pm		
					25.8 whio-tv 6:00pm		
		11.8 wisn-tv 11:30am					

la Pulse's own. Pulse determines number by measuring which sta- actually received by homes in the metropolitan area of a given mar- though station itself may be outside metropolitan area of the market



Name: WSLA-TV, Channel 8

Date of birth: March 17, 1960

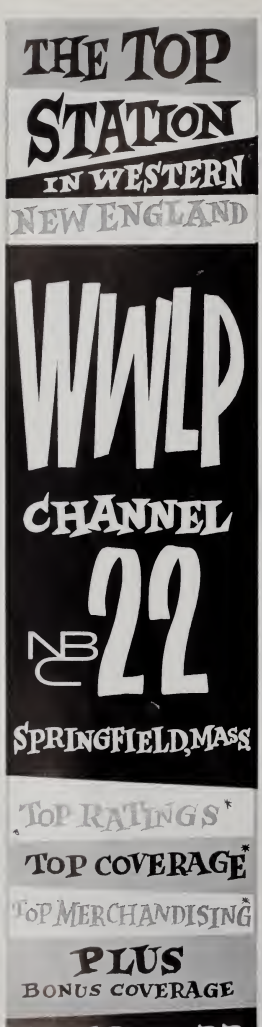
Weight: A healthy Vhf

Residence: Selma, Alabama

Parents: 100,000 proud Papas and Mamas in West Central Alabama

Godfather: Deep South Broadcasting Company, operators of WBAM, Montgomery, Alabama





National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp.:

Maxwell House Div., Hoboken: Campaign introducing Yuban instant coffee now blankets New England, New York State, New Jersey, Eastern Pennsylvania, the southern area in and around Atlanta and the Midwestern area in and around St. Louis. There is also activity in Washington, D. C., and Chattanooga. Frequencies of night minutes and 20's range from 30 to 50 per week in New York, Philadelphia, Boston, Atlanta, and St. Louis. Other markets are being added, but the next major expansion will probably be early September. Buyers: Tom Kohler and Jordan Schreiber. Agency: Benton & Bowles, New York.

Perkins Div., Chicago: Koolaid's campaign starts this month and next, and runs for 10 to 17 weeks, depending on market. The top 30-35 markets are being used, with most of the schedules in kid's and women's shows. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding, Chicago.

Kraft Foods, Chicago: Going into Southeastern markets with schedules for Miracle Whip margarine this month. Schedules are for daytime minutes, 13 to 26 weeks, depending on market. More markets will be added about mid-summer. Buyer: Ron Stack. Agency: J. Walter Thompson Co., Chicago.

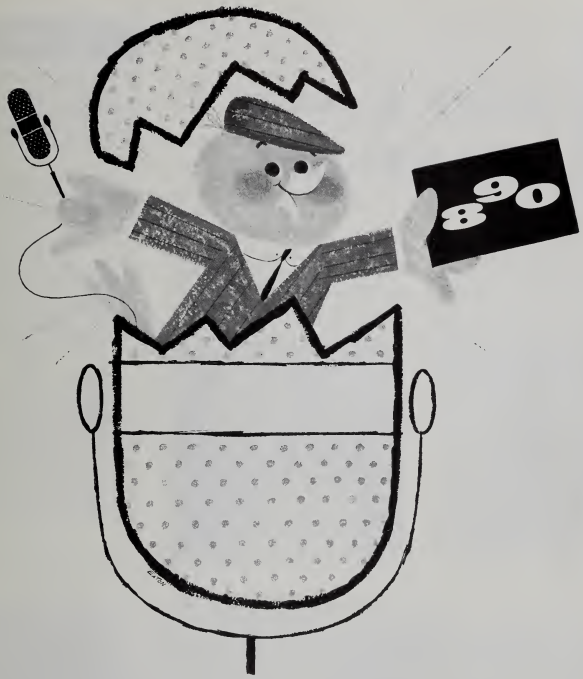
RADIO BUYS

General Motors Acceptance Corp., New York: GMAC campaign starts 28 May for 16 weekends in about 150 markets. In the top 20 markets, minutes are being bought for late Friday drive times and all day Saturday and Sunday. In other markets, five-minute newscasts are being set for all day Saturday and Sunday, about 10 per market. Buyer: Rene Mayer. Agency: Campbell-Ewald Co., New York.

General Foods Corp., White Plains, N. Y.: Campaign for Certo and Sure-Jell starts this month in roughly the top 100 markets. Day minutes are being scheduled for six weeks, about 12 per week per market. Buyer: Polly Langbort. Agency: Young & Rubicam. New York.

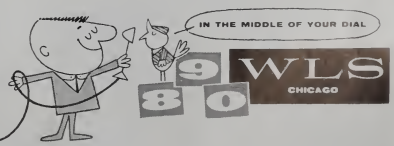
RADIO-TV BUYS

Phillips Petroleum Co., Bartlesville, Oklahoma: Kicking off its spring and summer campaigns this month for Phillips 66 gasoline "New Top Team" promotion. In tv, prime time I.D.'s are being scheduled for four weeks this month in 30-35 top markets, about 10 per week per market, in addition to its regular 52-week scheduled syndicated film shows and news, weather, and sports programs. In radio, weekday traffic and weekend minutes run in 23 markets in three flights covering 21 weeks. About 20 spots per week per market are being used. Buyer: Bill Millar. Agency: Lambert & Feasley, Inc., New York.



we're saying chirrup a bright, new way!

A brand *new* sound sweeps into the air—*bright* as the chirp of a newborn bird . . . *fresh* as the first flutter of its feathers! It's the *totally new* sound you'll hear every day on WLS . . . a sound as happy as a lark! Friendly as a flicker! Perky as a sparrow! Smooth as a swallow! A sound you'll like having around, behind the wheel . . . over the washer . . . out on the patio . . . even in your pocket. We'll say "good morning" in a bright, new way . . . "chirrup, chirrup" throughout the day. We'll make your hours east of midnight sound shorter. We'll warble the weather. Trill the time. Swing sweetly. Speak news with authority. Our *new* sound sparkles with a vocal sheen, new to the Chicago scene. So—lend us *your* ear. Bet you'll like what you hear! We're in the middle of your dial—at 890. Don't get confused when you dial around . . . you'll know it's us by our bright, *new* sound!



Mid-america's bright new sound

NEWS & IDEA WRAP-UP

TOTAL COUNTDOWN, new contest sponsored by WALT (Tampa), is launched by station's (l-r) Bob Walters, Dave Archard, Dick Allen. To listeners who call in correct countdown aired by station: a transistor radio



THE PLAY'S THE THING . . . Here Ely A. Landau (r), chrmn. of bd., NTA, accepts Sidney Hillman Fdtn. award for WNTA-TV's (N.Y.) "Play of the Week" from Jacob Potofsky, pres., fdtn. and Amal. Cloth. Wkrs.



ADVERTISERS

You might take this survey conducted by Capitol Research for WFBM-AM-TV-FM, Indianapolis, as just an inkling of the dimensions of the highschoolers' market.

In terms of spending on themselves: senior students' tally came out at about $4 million annually.

Attention to media on the average day: radio, two hours and 12 minutes; tv, one hour and 48 minutes; newspapers, 27 minutes.

Earnings on part-time jobs: average of $4.20 weekly.

Have to spend on themselves: average of $5.98 weekly.

Campaigns:

• **Melnor Industries,** for its lawn sprinklers, is launching the strongest consumer advertising campaign in its history. Via saturation tv, all major cities in the U.S. will have schedules running from six to eight weeks in each market. This comes to about $300,000 for the 42-major-market

ON THE SUNNY SIDE OF THE STREET, in front of Crosley Field in Cincinnati, a bevy of WKRC-TV gals accommodate entrants with visor hats reading: "WKRC-TV, Channel 12—Always a Treat for the Eyes." Some 10,000 hats were given during Cincinnati Red's opening home game



campaign. Agency: Smith/Greenland.

• The **Watchmakers of Switzerland's** spring advertising campaign, to run for 13 weeks, is centered on local radio to sell its "See The Inside Difference" theme. The schedule calls for 30 spots a week in 30 cities, and is tied-in with some 10,000 jewelers throughout the country. The entire radio campaign is tightly woven into The Watchmakers of Switzerland's three participations a week on NBC TV's *Today* show.

• **The Giroux Co.** for its Grenadine, is turning to tv to supplement its spot radio promotion. The campaign: four participations a week, for 26 weeks, on the *Herb Sheldon Show*, via WOR-TV, New York. Agency: Ben B. Bliss Co., New York.

The FTC this week issued to the public this guide designed to eliminate misleading "guarantee" claims in advertising:

1) An advertised guarantee should disclose (a) the nature and extent of the guarantee, (b) the manner in which the guarantee will perform, and (c) the guarantor's identity.

2) Claims such as "Satisfaction or your Money Back" and "10 Day Free Trial" is construed as guarantee at full refund. Any conditions or limitations on this should be conspicuously revealed.

3) Advertising containing savings guarantee (e.g., "Guaranteed to save you 50%) must clearly present what the guarantor will do if the savings are not realized.

Other FTC notes: Eversharp, and its agency, **Compton,** have denied FTC charges of using deceptive tv demonstrations to sell Schick safety razors and Eversharp blades . . . **Chemway Corp.** has denied FTC charges of giving preferential prices to favored purchasers of **Lady Esther** cosmetics, declaring its challenged discounts are cost-justified.

RCA reports a 72.3% increase in sales of portable radios in the first quarter of '60.

These sales represented the biggest quarterly increase in RCA's 35-year history.

New service: Alfred Politz announced that a new company, **Universal Marketing Research,** has been formed to replace National Field Service. A new feature will be the Universal Omnibus, consisting of regularly scheduled surveys, each utilizing a national probability sample of 3,000 interviews.

Thisa 'n' data: Cadie Chemical Products (out of Joe Gans & Co., N. Y.) is conducting a radio campaign throughout New England for its dust cloth . . . The **Riviera Convertible Sofa Bed Co.** this week will give awards to the four tv stations in Los Angeles proclaiming their vital help in building sales . . . **Wesley Nunn,** retired advertising manager of Standard Oil (Indiana), received a special citation from the Broadcast Advertising Club of Chicago at a luncheon last week.

Strictly personnel: Newly elected



COMMENDED FOR JOURNALISM—Frank Fogarty (l), v.p.-gen. mgr. WOW-TV and Radio, Omaha, receives award for station from Don Woods, dean-elect of the College of Adult Education at the University of Omaha



BIG DAY—climax of Main Line Lumber & Millwork Co.'s (Phila) "Hoedown"—is drawing for weekend in Miami Beach. Airing festivities: WIBG d.j. Bill Jones (l), with (rear l-r) Main Line v.p. Sam Kulla, pres. Ralph Madway; (front c) Miss Phila. (Sophie Kauba); two Main Line hostesses



ALERT SIGNAL for an antique fire engine in running condition is aired for Portsmouth viewers on "Dialing for Dollars" by WAVY-TV's Leigh Smith (Miss WAVY) assisted here by Odell Benton, Portsmouth fire chief

THE SHOW, NOT THE MAN, is "Not for Hire," new CNP series on WLW-I, Indianapolis. Jumping on promotion bandwagon, city's Festival Queen, Ann Lawrie, visited newspapers with news of series



officers of Colgate are **George Lesch,** president, **Ralph Hart,** president of Colgate International, and **John Bricker,** director . . . **Charles Lipps,** elected president and chief executive officer of the Curtiss Candy Co. . . . **R. Harvey Whidden,** to executive v.p. for marketing at Bulova Watch Co. . . . **Carl Stursberg,** to executive v.p. of Warner-Lambert Products Division . . . **Lance Wise,** to assistant public relations director of A. E. Staley Manufacturing Co. . . . **Leonard Johnson,** to assistant director of advertising for Theo. Hamm Brewing Co. . . . **Arthur Foster,** to assistant director of advertising for the Parker Pen Co.

AGENCIES

McCann-Erickson has bought 51 commercial minutes on CBS TV for Esso's Flit campaign starting 13 June and ending 7 September.

The package price, which includes *Love of Life, Verdict is Yours* and *Reckoning* (Wednesday 7:30 p.m. reruns) is a little over $300,000.

Last year Flit spent $375,000 for 18 nighttime minutes on NBC TV.

Agency appointments: Rival Packing Co., billing about $1.3 million, from Guild, Bascom & Bonfigli, to **Needham, Louis & Brorby** . . . U. S. Olympic Association, for its fund raising campaign to help send the U. S. Olympic team to Rome, to **Erwin Wasey, Ruthrauff & Ryan,** Chicago . . . General Mills' feed division, from Klau-Van Pietersom-Dunlap, to **Knox Reeves,** Minneapolis . . . New Oreans Kitchens, Inc., producers of frozen foods, canned specialty foods, sauces and condiments, to **Cunningham & Walsh,** Chicago . . . Maskit, Ltd., for its spray breath freshener, to **Gresh & Kramer,** Philadelphia . . . B.W.B. Foods, Inc., for its Grandma Brown's Home Baked Beans, with a planned radio and tv campaign, to **The Rumrill Co.,** Rochester.

Kudos: Helen Ver Standig, executive v.p. and media director of M. Belmont Ver Standig, Inc., named Washington's "1960 Advertising Woman of the Year" by the Women's Advertising Club of Washington.

Admen on the move: Herbert Maneloveg, named media director of BBDO . . . **Francis Malley** and **Neal Tonks,** to v.p.'s of Doremus & Co., New York . . . **Samuel Novenstern,** to media director of North Advertising's New York operation . . . **Ben January,** to media director in charge of radio/tv at Clarke, Dunagan & Huffhines, Dallas . . . **William Schulze,** to the Chicago staff of Doyle Dane Bernbach as account executive . . . **Earl Wettstein,** to Knox Reeves, Minneapolis, as account executive . . . **Warren Rohn,** to account executive with Olian & Bronner, Chicago . . . **Tom Odum,** to production director at Sanders Advertising, Dallas.

Other admen on the move: Jack Ostrode, to radio/tv director of Beckman, Koblits, Los Angeles . . . **Charles Eaton Jr.,** to associate media director of C. J. LaRoche & Co. . . . **Morton Zieve,** to radio/tv director of Stone & Simmons Advertising, Detroit . . . **William Callender,** to creative director of Anderson & Cairns . . . **George Norris** and

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT **KPIX, SAN FRANCISCO**



Robert Eisentrout, to account executives at Lennen & Newell . . . **Richard Rothlin,** to brand supervisor at Wade Advertising, Chicago . . . **Arnold Siegel,** to director of public relations at Stern, Walters & Simons, Chicago . . . **Jack Copher** and **Robert Lash,** to account executives at Needham, Louis & Brorby . . . **Dave Baylor,** to account executive at McCann-Marschalk, Cleveland.

FILM

In a season marked by bigness and consolidations in the film field, it is refreshing to know that it is still possible for the individual entrepreneur to start out on his own.

This week Herman Rush formed a brand new packaging, production and distribution company, **Herman Rush Associates.**

The company will begin with an interest in Heritage Productions, which controls *Campy's Corner* and *Willie Wonderful.*

Rush recently resigned as president of Flamingo Films and before that was associated with Official Films.

Programs: Durham Telefilms of New York, Toronto and London will handle *Capsule Mysteries,* a five-minute series produced by Charles Michelson . . . **Affiliated Television Productions** has obtained tv rights to *There Oughta Be A Law* from McClure Newspaper Syndicate for cartoon production; Affiliated is also producing *The Goofs,* a 130-episode five minute adult cartoon . . . **ABC Films** has released 35 J. Arthur Rank feature films as the *Empire 35* film package.

Sales: Sterling Television announces *Chatter's World,* a five-minute children's show, already sold to CKLW-TV, Detroit; WBKB-TV, Detroit; KTTV, Los Angeles; WHDH-TV, Boston; WTTV, Indianapolis; WBAY-TV, Green Bay, and WSJV-TV, South Bend . . . Screen Gems' third group of *Three Stooges* comedies, containing 72 more episodes, sold to 27 stations, including WGN-TV, Chicago; KTTV, Los Angeles; WXYZ-TV, Detroit; WGR-TV, Buffalo; WROC-TV, Rochester; WTVR, Richmond; WTOL-TV, Toledo; KVAR-TV, Phoenix; KOMO-TV, Seattle; KUTV, Salt Lake City, and KGUN-TV, Tucson . . . WBZ-TV, Boston, to present NTA's *Play of the Week* on a weekly basis starting in June . . . Ziv-UA's *Vikings* sold to Kern's Bread, WCBY-TV, Bristol and WKYT-TV, Lexington; Fels Naphtha, WRC-TV, Washington and KRON-TV, San Francisco, and Gordon's Bread, KABC-TV, Los Angeles.

Commercials: James L. Wolcott is appointed sales coordination v.p. of Transfilm-Caravel; he was formerly with Wilding and Pathecolor . . . **Jerry Maticka,** a veteran of Robert Lawrence Productions since its formation in 1952, named a director of tv commercials . . . **Harlan P. Croy** named production manager of Filmack Productions' industrial film division in Chicago; Croy, a midwest film veteran of 18 years was former president of Film Arts Productions of Milwaukee.

Ideas: AD-Ventures of Tucson thought up the idea of a gimmick to



And that's not all! ■ Most national advertisers of all San Francisco TV stations ■ Most local live shows of all San Francisco TV stations ■ Most newscasts of all San Francisco TV stations ■ Only over all rating gain scored by a San Francisco TV station in 1959 ■ That's why IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, SAN FRANCISCO KPIX 5
Represented by Television Advertising Representatives, Inc.
WESTINGHOUSE BROADCASTING COMPANY, INC.

A Part of Every Community Project *

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS • ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bolling Co.



call attention to the 1960 Dodge for dealer Bill Breck, in a commercial on KGUN-TV, Tucson. The gimmick announced that new Dodges were available in flake and instant form; special packages were shown.

Promotion: Dollar Federal Savings and Loan Association of Columbus, Ohio, reports success in using Ziv-UA's *The Vikings* to attract juvenile depositors in a four-week campaign for the theme on WTVN. More than 500 members in a Viking Savings Club were enlisted. Mr. J. T. Loehnert, v.p. of the bank, stated he intended to extend the children's promotion indefinitely. Prior to the four week promotion, the series' star Jerome Courtland made personal appearances in Columbus.

Strictly personnel: Kenneth Flower, CBS Films account executive, transfers from San Francisco to the New York office . . . **Kevin O'Sullivan** has been appointed acting sales manager of ITC's New York City division; he was previously regional manager of the division . . . **Adron M. Miller** is manager of the new Hollywood film recording and tv systems center at 1560 North Vine Street; the center includes tape and film facilities for broadcast, military, industrial, and education uses.

NETWORKS

The trend in tv research toward conservatism in rating measurement means that tv "throws away" more viewers per average program than the "total number of noters of the average full-page ad in even the largest magazine," said NBC TV v.p., Don Durgin.

Addressing the ANA's media research discussion group in New York last week, Durgin pointed out that the standard Nielsen ratings does not take account of audience turnover during a program. On the other hand, he noted, print measurement recently announced that "the average page in these six-million copies delivers over 30 million ad page exposures."

Network tv sales and renewals: P&G (B&B), to sponsor *Peter Loves Mary*, a new NBC TV situation comedy series to air next season on Wednesdays, 10-10:30 p.m. . . . **General Foods** has renewed the *Ann Sothern Show* for the third season CBS TV *S. C. Johnson & Son* will join GF on the Sothern show, which switches to Thursdays, 9:30-10 p.m. next season . . . **R. J. Reynolds (Esty)** will sponsor *The Tall Man*, a new Western on NBC TV next season, and *Klondike*, an action series set for Mondays, 9-9:30 p.m. on NBC TV this Fall . . . **American Tobacco (SSCB)** has renewed *Tales of Wells Fargo* on NBC TV for next season . . . **Johnson's Wax (FCB)** renewed as co-sponsor of the *Red Skelton Show* on CBS TV next season . . . Sterling and American Tobacco will co-sponsor *Thriller* on NBC TV this fall

Network radio sales: Pontiac (MacManus, John & Adams) will again sponsor the Notre Dame football games this fall, along with eight tv specials . . . **General Mills** (Knox Reeves) and **Phillips Petroleum** (Lambert & Feasley), for campaigns on Mutual Broadcasting System.

The three tv networks have agreed to increase their yearly Tv Code subscription fee by 800% to permit expansion of Code activities, report NAB.

Network tv programing notes: Revlon will sponsor a Spring Festival of four specials devoted to American artists on CBS TV 12, 26 May and 9, 16 June . . . **NBC TV** has acquired exclusive rebroadcast rights to all episodes of *The Danny Thomas Show*. Repeats of the show will shortly be presented as a daytime feature . . . *Phil Silvers* appears in his third special this season on CBS TV 30 June for **Carling Brewing Co.**

Network affiliates: To **ABC TV,** WRVA-TV, Richmond, Va. . . . To **Mutual,** WCUE, Akron; KRIG, Odessa, Tex.; WITY, Danville, Ill.; WORC, Worcester, Mass.; KLUE, Longview, Tex.; KPUG, Bellingham, Wash.; and KBRC, Mt. Vernon, Wash. . . . To the **Keystone Broadcasting System,** KYND, Tempe, Ariz.; KCCB, Corning, Ark.; KBJT, Fordyce, Ark.; WLIZ, Lake Worth, Fla.; WITY, Danville, Ill.; WITE, Brazil, Ind.; WJQS, Jackson, Miss.; KLCB, Libby, Mont.; KOLE, Port Arthur,

(*Please turn to page 73*)

THE 1st AMERICAN TV COMMERCIALS FESTIVAL & FORUM

Grand Ballroom • Hotel Roosevelt
New York City 18-20 MAY

WEDNESDAY, 18 MAY - LUNCHEON SPEAKER
EARL W. KINTNER, Chairman, Federal Trade Commission
"Your Responsibilities in Creating TV Advertising"
AT 2 P.M.—Screenings of Festival Finalists in SECTION I

THURSDAY, 19 MAY - LUNCHEON PROGRAM
PREVIEW OF BEST FOREIGN COMMERCIALS OF THE YEAR
A selection of European entries in the International Ad Film Festival this June at Venice. Just brought over by TV Consultant, Columnist and Author, HARRY WAYNE McMAHAN.

PLUS -
KENNETH C. T. SNYDER, VP & TV-Radio Creative Director, Needham, Louis & Brorby on "East & West—When The Twain Should Meet."
AT 2 P.M.—Screenings of Festival Finalists in SECTION II

FRIDAY, 20 MAY - AWARDS LUNCHEON
Screening of WINNERS, followed by COMMERCIALS CLASSICS from the past ten years.

SPEAKER - *Jack W. Minor, Director Marketing, Plymouth-DeSoto-Valiant*

SIX SCREENINGS BY PRODUCTS CATEGORIES OF FESTIVAL SELECTIONS

WEDNESDAY	**10 am—SECTION II:**	Gasolines through Travel
	2 pm—SECTION I:	Automobiles through Dairy
THURSDAY	**10 am—SECTION I:**	Gasolines through Travel
	2 pm—SECTION II:	Automobiles through Dairy
	6 pm—SECTION I:	Gasolines through Travel
	8 pm—SECTION II:	Automobiles through Dairy

Cocktail Receptions before each Luncheon and Screening

SEE RESERVATION FORM — OTHER SIDE

TO: THE AMERICAN TV COMMERCIALS FESTIVAL & FORUM
c/o SPONSOR, 40 East 49th Street, New York 17
att. Wallace A. Ross, Festival Director

Date .....

RESERVATION FORM

To Attend Screenings aud Luncheon Forums
Hotel Roosevelt • May 18-20, 1960

PLEASE SEND

..... **tickets for the Complete Program @ $30** ..... **TOTAL $** .....

- **Complete Screening of Sections I and II (attend any two of six screenings scheduled)***
- **2 Luncheon Forums, or Buffet Dinner on Thursday in place on one luncheon (at your discretion, without having to reserve your place)**
- **Awards Luncheon and Screening of Winners on Friday**

(Pre-registration affords a saving over single admission charges. You may also reserve for one or more of the following in advance.)

..... **tickets for Awards Luncheon & Screening of Winners @ $12.50**.....**TOTAL $** .....

..... **tickets for One Luncheon Forum & Screening Both Section I & II @ $12.50**.....**TOTAL $** .....
(Thursday Buffet Dinner & Screenings may be substituted)

..... **tickets for Screenings only—Both Sections I & II @ $5.00**.....**TOTAL $** .....

..... **tickets for One Screening—Either Section I or II @ $3.00**.....**TOTAL $** .....

*NOTE—SECTION I Screenings (Automobiles through Dentifrices)—Wednesday at 2 pm, Thursday at 10 am and 6 pm.
SECTION II Screenings (Gasolines through Travel)—Wednesday at 10 am, Thursday at 2 pm and 8:45 pm.

(Circle day or days if following is desired) PLEASE RESERVE A TABLE OF TEN PLACES IN the name of (Company) ..... for the Luncheon on Wednesday Thursday Friday. No table reservations necessary for Thursday Buffet Dinner.

I enclose check in the amount of $ made payable to: AMERICAN TV COMMERCIALS FESTIVAL.

Please Register and send tickets to: Name .....

Company .....Street & City .....

Other Names to be registered .....,.....,

.....,.....,

.....,.....,.....

WASHINGTON WEEK

7 MAY 1960
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The Senate Commerce Committee had before it nominations of Robert E. Lee for a second term as an FCC commissioner and of Edward K. Mills for the little more than a year remaining of the Doerfer term.

But it seemed much more interested in impressing on the world in general that it was **no less interested in correcting "abuses" in the broadcasting industry than the Harris subcommittee.**

The twin hearing uncovered a whole series of prospects for the broadcasting industry, none of them pleasant. While it took none of the headlines away from the Dick Clark hearings on the other side of the Hill, it **seemed considerably more significant.**

The Mills nomination was sidetracked because of a peculiar conflict of interest situation, in which the nominee has **interests in companies in the communications field which he is unable to divest.**

He and his brother are lifetime beneficiaries of two trust funds which will revert to their children upon their death, and the trustees refused to sell some of the stock when Mills asked. The Attorney General is to be asked to rule.

No indication was given as to **whether the Lee nomination would be approved or held up.** The Committee took up the entire time going on record as dissatisfied with the FCC's guardianship of the airwaves.

That the FCC has already decided to adopt a proposal for station license renewals for shorter periods than three years where there are programing questions, was revealed by Lee.

The Commission has proposed shorter renewal periods only when a station has **failed on its renewal application to show that it has served the public interest, or when a station has engaged in questionable practices.** This would be "regulation by the lifted eyebrow" in the words of former chairman John C. Doerfer, since the **FCC, at least as yet, has no programing standards.**

Sen. Warren Magnuson, chairman of the Committee, tossed a bombshell: he said that unless the House passes the Senate-passed bill to provide Federal funds to the states for construction of educational tv stations, he has another idea.

He told the hearing that he has drafted and ready for introduction a bill which would **tax broadcasters on their receipts from advertising,** one percent of their gross, to finance the educational stations.

The Senators seemed upset about the political broadcasting situation, and threatened to push a bill to give the FCC power to order stations to sell political time, if it doesn't already have that power. They were happy they had set up a "watchdog" subcommittee to look at the industry's performance during the upcoming campaigns.

The Harris House Commerce Legislative Oversight subcommittee hearings on Dick Clark seemed set to put more pressure on the industry.

Clark insisted he had never accepted payola, but the congressmen believed he would never have made so much money from allied interests if it hadn't been for his national d.j. program, and that the only difference between him and the "payola" d.j.'s was that **Clark had profited on a larger scale.**

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

7 MAY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

Conoco (Benton & Bowles) is holding firm this year on its massive syndication regional which covers 68 markets in the central U. S.

This week the formal announcement came that its new show would be **CNP's Blue Angels.** (See FILM-SCOPE, 19 March 1960.)

Conoco, which used CBS Films' Whirlybirds for three years, has syndication in **more markets than any other regional advertiser.**

Its spread is exceeded only by certain national spot spenders in syndication, such as Continental Baking, Kellogg, and Nestlé.

A change of schedule often proves exactly the right tonic for a syndicated show's local ratings.

Thorpe Finance in Milwaukee had Ziv-UA's Lock-Up slotted in prime time on Sunday evenings, but was very unhappy about ratings.

A few months ago they switched the show to Tuesday night and this was result: **a 20 point ratings increase.**

Klau-Van Pietersom-Dunlap is the agency on the Thorpe regional buy.

The CBS o&o program exchange idea had proved such a success in 1959 it will be expanded from three to five stations in 1960.

All five CBS-owned stations will produce 13 half-hour tape programs, for exchange between May and September.

So far the programs are non-commercial and are not available to other stations.

A CBS spokesman called the idea an **"outstanding public relations success."**

Programs for 1960 are as follows: Why is It So?, science series from Los Angeles; Rebuttal, debate from Chicago; Montage, cultural show from St. Louis; Caucus, interviews and discussion from St. Louis, and American Musical Theatre, a history of the musical, from New York.

Re-runs have taken on added importance in syndication recently because of the industry-wide decline in new production.

A heartening sign is the good ratings which series such as Phil Silvers. syndicated off CBS TV by CBS Films, have been able to score this season.

Here are **some of the better ratings performances** of Phil Silvers in March Nielsen reports for March 1960 on markets of varying size:

CITY	STATION & TIME	RATING
New York	WRCA-TV, 7 p.m., Tues.	15.9
Philadelphia	WRCV-TV, 7 p.m., Thurs.	16.7
Boise	KTVB, 8:30 p.m., Wed.	41.5
Fargo	WDAY-TV, 7 p.m., Thurs.	39.0
Tampa-St. Petersburg	WTVT, 10:30 p.m., Mon.	16.5
Toledo	WTOL-TV. 8:30 p.m., Fri.	20.0
West Palm Beach	WPTV, 7 p.m., Mon.	19.2
Wichita Falls	KSYD-TV, 7:30 p.m., Fri.	44.7

Every so often a show and an advertiser come along that seem to be a natural for each other.

Such a case is **Screen Gems' Medicine 1960 and Blue Cross,** which purchased the entire series of 12 tape hours in seven markets.

Blue Cross took six South Carolina stations in addition to KRCA-TV, Los Angeles.

The sale puts the series into 45 markets.

COMMERCIALS

Earl Kintner, chairman of the FTC, will be the principal luncheon speaker on Wednesday, 18 May, the first day of the American TV Commercials Festival and Forum at the Hotel Roosevelt in New York.

Other important events for the three-day festival are these:

- An unofficial preview of **European commercials** entered in the Venice festival this year will be shown on Thursday, 19 May, by **Harry Wayne McMahan.**
- **Kenneth C. T. Snyder** of N,L&B will speak on Thursday on East and West Coast production.
- **Jack W. Minor,** Plymouth-DeSoto-Valiant marketing director, will address the Friday, 20 May luncheon on pride in the selling profession.

John Cunningham, of Cunningham & Walsh, has been named chairman of the Tv Commercials Council which, in association with Wallace Ross and SPONSOR, is presenting the festival.

For a complete program of events, see p. 38, this issue.

The evidence is piling up that commercials with original music, either jingles or background scoring, do better on the whole than commercials without music.

A case in point: Herman Edel of Music Makers has pointed out that **18 of 24 commercials** to receive this year's N. Y. Art Director's Awards **had such original music,** and that **of these 18, all but four utilized music as a vital part.**

Incidentally, eight of these winners came out of the Music Makers shop.

The problem of clearing up certain kinds of tape distortion has been solved by Charles H. Coleman of WBBM-TV, Chicago.

A new device, licensed by CBS to Ampex for manufacturing, will **correct geometric distortion, vertical zig-zag, crawls, and scalloping.**

First deliveries of the invention, which Ampex will make under its own trade name, will be to CBS stations.

Regarded as a technological break-through, the operation of the new unit is instantaneous, correcting certain distortions from the very first lines of a tape and rendering them invisible to the viewer.

AUTOTEC (automatic time element compensator) will be Ampex's trade name for the device.

Its creator, Mr. Coleman, is said to have actually invented it at home in his spare time.

Schwerin studies have discovered some general rules governing the degree of success of analogies used in commercials.

When a cologne was called "fresh as a daisy" the unrelated visual image called to mind **produced a relatively ineffective comparison.**

But when the cologne was said to be "fresh as a spring breeze" the double similarity of smell and feel proved strongly effective.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

7 MAY 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

Bruited about in Connecticut political circles is this report about Westinghouse's Don McGannon: **he's seriously thinking about running for U. S. senator on the Democratic ticket.**

McGannon **practiced law in Connecticut** before Chris Wittig brought him into Westinghouse as his assistant.

The Madison Avenue rumor of the week which both parties unreservedly pooh-pooh: **Grant merging with McCann-Erickson.**

Incidentally, the profit margin on Grant's overseas operation is said to **stack up better than any other in the business.**

A frequent complaint heard from agencies anent specials for next season:

The networks won't get excited about booking them unless the account wants to pick **from among the stars the networks have under contract.**

And CBS TV and NBC TV have plenty such inventory.

Lennen & Newell this week rejected the implication that another change in its top media spot was in the offing.

Those job interviewers of upper-crust media people, said L&N's p.r. rep, were **only to find assistant media directors** in line with media department expansion.

Chalk up "good music" as one of the most confusing terms being used in local radio today.

Report trade people who have been lately travelling among stations: **every other broadcaster has his own conception of what constitutes a good music policy.**

In fact, stations who've converted from the Top 40 format figure that a less frantic type of jazz belongs under the label of good music. (See 'good music' story on page 36.)

More and more agencies with farm accounts are passing up farm journals for radio.

One of the basic reasons: they've found that the farmers are too busy in the spring and summer to go through their farm journals and **they let the issues pile until they can spare the time in the fall.**

Don't think that the folksy, party-line informality that marked radio in the '30's is entirely gone from the medium.

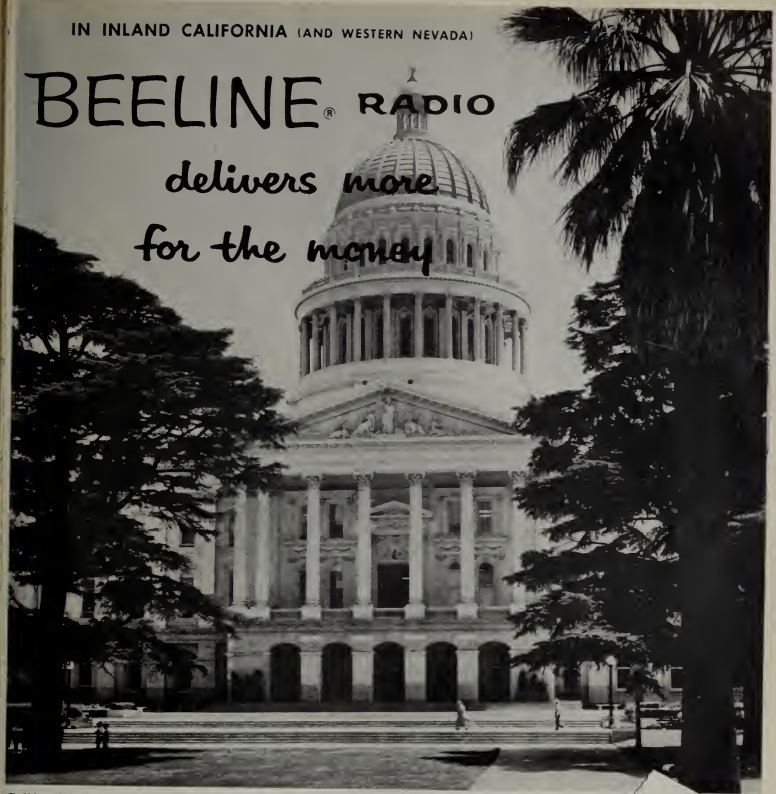
In a town in the northwest there's a daytime small-watter run by the widow of the station's founder.

After opening up the day's schedule with local news and gossip, she tells the listeners: "Sorry to leave you, but I have to go down and sell a little advertising and do some shopping. If I'm not with you at noon, it's because my boy, Ronnie, has been ailing and I want to make sure he has a good warm lunch."

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE® RADIO

delivers more for the money



California's Capitol

Free-spending Californians and Nevadans are clustered thick in Beeline station broadcast areas. For example, KFBK is located in the heart of the Metropolitan Sacramento Market which ranks 9th nationally in retail sales per household and 43rd in total retail sales. National ranking for total food sales is 39th and total drug sales is 49th (SRDS)

The city of Sacramento is the capital of California. It is also the center of an area having huge, diversified food-canning, industrial, dairying and agricultural activity plus several very large military establishments.

As a group, Beeline stations give you more radio homes than any combination of competitive stations — at by far the lowest cost per thousand (Nielsen & SR&D)



*Sales Management's 1959 Survey of Buying Power

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

In TV, too... FILM does the "impossible"!



THE *REAL* McCOY! Not a background projection! This scene, from a 60-second TV film commercial, was shot, as a unit, skyline and all, from the roof of a Brooklyn hotel. It comes to viewers *real as life*, and —real importantly—*at lowest possible cost.*

And so it goes—whenever you want the exceptional—turn to film. For film, and film alone, gives you the opticals, the other effects, you must have for high-polish commercials . . . provides animation . . . assures coverage and penetration the world over.

For further information, get in touch with Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Avenue	130 East Randolph Drive	6706 Santa Monica Blvd.
New York, N.Y.	Chicago 1, Ill.	Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

PRODUCER: Gray-O'Reilly Studios
ADVERTISING AGENCY: Young and Rubicam, Inc.
ADVERTISER: General Cigar Company, Inc.
PRODUCT: Robt. Burns Continental

Reproduced from retouched 20X enlargement of original 35mm film.



WRAP-UP

(*Continued from page 64*)

Tex.; KTER, Terrell, Tex., and KULE, Ephrata, Wash.

Thisa 'n' data: Mutual has obtained broadcast rights to the 1960 Army-Navy football game this year . . . **Kudos: Dave Karp,** awarded the Mystery Writers of America's Edgar Award for his "The Empty Chair" show on *The Untouchables,* ABC TV.

Network personnel news: Merritt Coleman, names CBS TV v.p. and business manager, talent and contract properties, Hollywood . . . **James Duffy** to ABC Radio national director of sales . . . **Don Patton,** to account service manager, tv production sales, CBS TV, Hollywood . . . **Jack Greggson,** to Mutual Broadcasting.

RADIO STATIONS

WMAL, Washington, D. C., is out to prove radio's power to sell: it's buying time on WNTA, Newark, to feature some of its top personalities.

The purpose: to reach timebuyers and other New York admen.

Another radio station, WJW, Cleveland, sought to buy time on four stations in the same city, but was turned down by three of them.

WJW's objective: run a 15-minute profile of its new "beautiful music radio" format which started this Monday.

WJW couldn't understand its competitors' attitude in view of the fact that newspapers advertise in other newspapers and magazines use other magazines.

Asked WJW: **Why not radio using other radio?**

The 11 member stations of the San Francisco Radio Broadcasters' Association met last week to unveil their newly-prepared **presentation which tells the story of the growth of the Bay Area.**

The first agency exposure to it will be this week at the San Francisco Advertising Club Radio Departmental. Following that, the presentation will tour the nation's agencies.

On the move: WADO, New York, this week moves to new offices at 444 Madison Avenue.

Sports notes: Republic Steel joins Carling Brewing and other local clients in sponsoring the 1960 broadcasts of the Cleveland Indians baseball games on **WHBC,** Canton . . . The Prudential Insurance Co., the Studebaker-Lark Dealers Association, and Tidewater Oil will co-sponsor the UCLA football and basketball games for the upcoming season on **KMPC,** Los Angeles.

Thisa 'n' data: WIP, Philadelphia, is launching its "color radio" campaign by handing out helium-filled colored balloons imprinted with the station call letters and the color theme . . . **WFYI,** Garden City, L. I., held a reception for 500 guests to mark its increase to 10,000 watts . . . **Carl Vandagrift,** general manager of KYW, Cleveland, has been appointed a member of Ohio's Committee on Public Information . . . **Hugh Ferguson,** farm director at WCAU, Philadelphia, has been admitted to charter membership in the newly-organized Pa. Agricultural Reporters' Association . . . Business note: The Marquardt Corp. (Grant) has set a new 52-week contract on **KFI,** Los Angeles, for its daily five-minute *Engineering Report.*

Kudos: To **Alan Courtney,** p.r. director at WQAM, Miami, a special award for outstanding public service from Dade County commission chairman Ben McGaney . . . To **WIP,** Philadelphia, the Sigma Delta Chi Distinguished Journalism Award for public service in radio journalism . . . To **KYW-AM-TV,** Cleveland, **KXOK,** St. Louis, and **WSB,** Atlanta, the National Safety Council's 1959 Public Interest Award . . . **Bill McReynolds,** farm director for WOAI, San Antonio, honored by the Fort Worth Press for "outstanding contribution to soil conservation" . . . The *Dick Buckley Show,* on WKDA, Nashville, honored by the Radio-Tv Council of Middle Tennessee as the program "contributing most to family living" . . . **WPON,** Detroit, recipients of an award for outstanding programs in the educational, cultural and ethical field by the Detroit Advisory Council on Educational Radio & Tv.

Station staffers: Paul Marion, to managing director for WBT, Charlotte . . . **Bert Mitchell,** to Western States representative for Programatic Broadcasting Service . . . **Robert Martin,** to program manager of WGBS, Miami . . . **William Donnelly,** to commercial manager of WOLF, Ithaca, N. Y. . . . **Robert Lloyd,** to director of business development for the KNX-CRPN sales department . . . **William Dean,** to sales manager of KMOX, St. Louis . . . **J. C. Dowell,** promoted to v.p. and national sales director of Public Radio Corp. . . . **Jerome McCauley,** to account executive at WABC, New York . . . **Glenn Johnson,** to promotion director of WIBW-AM-TV, Topeka . . . **Charles Trainor,** to general manager of WKRG, Mobile . . . **H. D. Neuwirth,** to director of sales of WIP, Philadelphia . . . **Harold Commings,** to director of merchandising and client services at WPTR, Albany-Schenectady-Troy . . . **Sandra Dickerson,** to the promotion and public relations division at WFBM, Indianapolis.

2-State Sales for Half-State Costs!—

WWTV AREA RETAILERS OUTSELL THOSE IN HAWAII AND ALASKA COMBINED!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

Imagine it! Retail sales are greater in the Cadillac-Northern Lower Michigan area than those in the states of Hawaii and Alaska *combined*!*

And most important, *you need only WWTV, Cadillac* to get complete, effective coverage of this area. WWTV is the *only station* with daily circulation in all of Northern Lower Michigan's 36 counties (NCS No. 3). NSI (November, 1959) for Cadillac-Traverse City shows that *WWTV delivers more homes than Station "B" in 344 of 352 competitive quarter hours surveyed, Sunday through Saturday.*

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of Michigan worth having. *If you want it all, give us a call!*

**Combined annual retail sales for Hawaii and Alaska are currently $809,033,000. WWTV area sales are $809,795,000.*

The Fetzer Stations

WKZO-TV — GRAND RAPIDS KALAMAZOO
WKZO RADIO — KALAMAZOO BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD TV — PEORIA, ILLINOIS

AM-TV-FM

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

TV STATIONS

Network and national regional spot tv gross time billings in 1959 totaled $1,232,914,530 — up 14.3% over the $1,078,360,401 for 1958, according to TvB.

In its second annual tabulation covering combined network and national and regional spot tv gross time billings, TvB shows an increase in 1959 for 28 of the 32 major advertising classifications in the above category.

Largest percentage increase in any classification was for **agriculture,** where spot and network gross time billings last year were $3,574,871, compared with $1,378,154 in '58. Largest dollar increase was in the **food products** classification: $275,180,125 gross time billings in '59 compared with $243,515,420 in 1958.

Here are some TvB compilations of industry expenditures during 1959:

• Manufacturers of **cameras and photo supplies** again used tv as the leading advertising medium in 1959. Total tv gross time billings for this group was **$10,228,671 — up 11.5%** over 1958's $9,177,184. Network gross time billings during '59 for photography companies were $9,058,671. The leading advertisers, in order: **Eastman Kodak,** Polaroid, Bell & Howell, Ansco, Revere Camera, and G.E. flash bulbs.

• The **soft goods industry** (clothing, footwear, hosiery) invested record amounts in tv in '59: total tv gross time billings were **$22,896,159, an increase of 33%** over the $17,215,439 spent in 1958. National and regional spot tv gross time billings were $16,273,000 in 1959. Leading advertisers in this classification, in order: **International Latex,** United Merchants & Mfr., DuPont de Nemours, Exquisite Form, Kayser-Roth Hosiery, International Shoe, Maiden Form, Phillips-Van Heusen, U. S. Rubber, and Manhattan Shirt.

In search of beauty?: WBTV, Charlotte, is conducting a local home-making contest for the 1960 "Mrs. America" competition. Judging will be based on **hair-styling, cake-baking, refrigerator dessert** and **preparing a complete meal.** State win-

HOW TO PLAY

'Take TAE and See'

It's simple. It's fun. Ask your Katz man for your free "Blindfold Kit," complete with blindfold, pen, comparative "homes reached" and rates of the three Pittsburgh TV stations. Then follow simple instructions and let your secretary prove to you—blindfolded—that in Pittsburgh, you'll reach more homes per dollar during peak viewing hours when you take TAE.

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4



ABC TELEVISION
REPRESENTED BY
THE KATZ AGENCY



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc

Photo: Presealite Manufacturing Company, El Dorado, Arkansas. "Producers of Incandescent Lighting Fixtures for Home, Office, and Factory."

WORLD FAMOUS
MOHAWK MIDGETAPE PROFESSIONAL 500
HIGH SPEED
POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY



Used by NBC – CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

mohawk...
business machines corp.
944 halsey street brooklyn 33, new york
manufacturers

ners compete in the National Finale at Ft. Lauderdale, 2-14 June.

Thisa 'n' data: **WABC-TV,** New York, has just concluded the **most profitable first quarter** in its history, with net profit increasing 18% over the comparable 1959 period and station sales, local and national, up some 15% . . . **WNDU-TV,** South Bend, Ind., has developed a new tv series, *Something To Think About,* to be scheduled each Friday night, and to feature some of Notre Dame's instructors discussing a variety of subjects . . . The **KING Broadcasting Co.,** Seattle, this week purchased the first of four production units of the Ampex Corp.'s new VR-1000 C-1 model videotape recorder . . . **WOW-TV,** Omaha, is holding a series of luncheon meetings in New York and Philadelphia for timebuyers . . . *TV Guide* is starting a new viewer service: the magazine is acting as a clearinghouse for viewers wishing to send in letters about programs or commercials. These will be forwarded to the persons in charge.

Kudos: To **KMOX-TV,** St. Louis, the Albert Lasker Medical Journalism Award . . . To the **WGN-TV** (Chicago) news department, the Sigma Delta Chi award for tv reporting during 1959 . . . **Frank Fogarty,** v.p. and general manager of WOW-TV, Omaha, named as having made the outstanding contribution to journalism in Omaha during '59 by the Department of Journalism of the University of Omaha . . . **WWJ-AM-TV** Detroit, recipients of three first place honors from the Detroit Council on Educational Radio & Tv . . . To **KSL-TV,** Salt Lake City, the first place prize for merchandising activity from Chun King . . . The news department at **WHC,** Pittsburgh, received four awards at the Pa. Associated Press Broadcasters meeting . . . **KFMB-TV,** San Diego, named the Newsfilm Station of the Year by the Encyclopaedia Britannica. the National Press Photographers Assn., and the University of Missouri School of Journalism . . . To **KRON-TV,** San Francisco, the National Safety Council's Public Interest Award . . . To **WBAL-AM-TV,** Baltimore, the New March of Dimes special certificate of appreciation for its "outstanding support."



Housewives are the most wonderful, spendingest people! We love them, advertisers love them — and they love WSB-TV. This station's *Today in Georgia* operates on the pleasant idea that the ladies are interested in all that goes on around them. For seven years, 9-9:30 a.m., weekdays it has been the most-listened-to local women's program in the area. TV Radio Mirror's recognition of *Today in Georgia* as best in the South is shared by a host of happy advertisers. It will sell for you, too. Ask Petry about availabilities.

ATLANTA'S

WSB-TV

CHANNEL 2

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

On the personnel front: Paul Palangi, to the sales staff and **Bill Duerr,** to the promotion staff at WTAE, Pittsburgh . . . **Dale Hart,** named acting commercial manager of KOTV, Tulsa . . . **Jack Sampson,** to assistant publicist in the promotion department of KGO-TV, San Francisco . . . **M. E. Medearis,** to account executive at KPIR-TV, St. Louis . . . **Paul Kane,** to assistant program manager for KYW-TV, Cleveland . . . **Douglas McLarty,** to production manager for WRCV-TV, Philadelphia . . . **Walter McNiff,** elected v.p. of TvB . . . **Robert Novak,** to program manager of KDKA-TV, Pittsburgh . . . **John Radeck,** to operations manager and **Carrol Ward,** to program director of WJBF-TV, Augusta . . . **Rod Belcher,** to sports director of KING-TV, Seattle . . . **Bob King,** to general manager of WTVP, Decatur, Ill. . . . **Robert Burris,** v.p. and sales manager of KEY-T, Santa Barbara, to assume additional duties of station manager . . . **Donald Bowen,** to sales account executive at KDKA-TV, Pittsburgh.

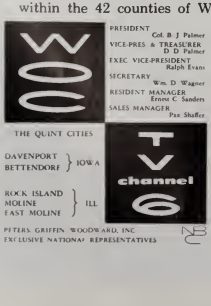
GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a *"Red-Letter Success."* You get that EXTRA PUSH when you buy WOC-TV WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities See him today.

TvB

(*Continued from page 40*)

er two groups in the minus column were stationery, office equipment (—47.9%) and transportation and travel (—10.7%).

TvB took a close look at tv's No. 1 client, the food industry, which is responsible for over 20% of national advertiser investments in the medium. Most spectacular rise in this field was in dry foods (flour mixes, rice, etc.) where tv purchases jumped 46.3%—from $20,500,000 year before last to $30,100,000 in 1959. In the baked goods sub-category, tv investments rose to $36,600,000 last year, a 19.7% increment over 1958.

General Foods led the giants with $35,500,000 in tv advertising, an 11.9% hike over its 1958 investment. General Mills came up 17.3%—from $13,800,000 in 1958 to $16,200,000 last year. A 4.7% increase was registered by Kellogg which upped its investment from $12,800,000 to $13,400,000. The Quaker Oats Co. cut back tv expenditures from $6,400,000 in 1958 to $4,700,000 last year—a 26.7% drop.

HAMILTON

(*Continued from page 44*)

turn has been solicited by stations.

Perhaps the most telling proof of fm's potency for Hamilton was documented in the company's financial report for 1959 as outlined in the *Wall Street Journal*, 20 March 1960.

The report showed that net sales were up by close to $7 million, while net income jumped from $731,437 in '58 to $1,100,723 in '59, and company dividends in the same period rose from $1.72 to $2.69.

Another indication of Hamilton's prosperity was the purchase of Wallace Silversmiths, Wallingford, Conn. in November of '59.

During this period of expanding profits, Hamilton's print strategy remained stable, while the company placed a major portion of its budget in fm for the first time.

Hamilton likes to think of itself as a pioneer in fm as it was one of the first national advertisers to place a large budget in the medium. And if current results maintain, the company is likely to remain a big advertiser for years to come.



If it's reach you want

Nielsen Station Index gives you *all* the dimensions you need for *all* competitive tv markets:

- total number of homes viewing each station by quarter hour
- total number of different homes reached by successive broadcasts and frequency of reaching them
- detailed composition of each time-period audience

NSI® supplies these useful measurements in both Metro/Central Areas and total station reach—with known and acceptable accuracy.

Send for free specimen reports and descriptive material on NSI nationwide services covering every tv market and major radio markets. See for yourself why, more than ever before, decision makers are relying on Nielsen Reports.

Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

CALL . . . WIRE . . . OR WRITE TODAY FOR ALL THE FACTS

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 5-0021

0113

K-NUZ ... Award Winning
RADIO IN HOUSTON
first in Outstanding Public Service
in Award Winning News Coverage

A. P. AWARD
1959
U. P. I. AWARD
1958-1959
NATIONAL SAFETY COUNCIL
1959
ALFRED P. SLOAN
AWARD
1959

NO. 1* BUY
LOWEST COST PER
THOUSAND IN
HOUSTON

*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS

National Reps.:
THE KATZ AGENCY,
INC.
• New York
• Chicago
• Detroit
• Atlanta
• St. Louis
• San Francisco
• Los Angeles
• Dallas

IN HOUSTON,
CALL DAVE MORRIS
JAckson 3-2581

MUSIC

(Continued from page 38)

age mentality." He contends, on the basis of much research in this area, that you can characterize precisely the type of person who will listen to and enjoy certain kinds of music (see chart, page 37). For example, most "music likers" are women or younger persons. Those who like classical selections tend to be the better-educated; those preferring country and Western, lesser educated. The happy medium for all age groups and all educational levels is the waltz.

Samit makes this summary for station programers and, indirectly, for buyers interested in using musical programs:

"(1) When you set a policy as to the kind of music your station will program, you automatically determine the kind of audience your station will pre-select, and in sharp measure. (2) You can deliberately shift your audience composition by age, sex or educational level, merely by shifting the type of music you program and promote (assuming, of course, you maintain a policy long enough for the interested public to learn about it). (3) The kind of music you program should be determined by the character of the community you serve, and what the competition is doing, since this will help you decide what kind of audience you want to go after."

He adds this caution, however: Be sure your music matches in quality and in mood your non-musical selections. For example, some stations will air sophisticated, complete symphonies and orchestrations and then broadcast news shows in a completely opposite style.

What is "good music?" Samit discusses some of its characteristics: "In a descriptive rather than an appraisive meaning, good music is that which subordinates the beat and stresses harmony and timbre. Neither beat nor melody are major elements. And this type of music lasts longer—is enjoyed over a longer period of time."

The former hit-or-miss musical programing strategy has evolved into a much more scientific slotting of records with flowing themes and moods designed to attract the largest audience segments. This means there's a more fixed, regular beat to selections played in the early morning

d early evening, when men are at me, than during the daytime hours, en it's largely the housewife lis- ing at home.

Programers are mindful of the op 40," but—in broadcast jargon— the "Top 40 edited" with which y're most concerned. They delete more raucous, novelty members d strain out the melodic selections ich come within the confines of ir "good music" definition.

And many of the selections in the op 100" or the "Top 40" are far m the stereotype of rock 'n' roll nblers. Elvis Presley, for example, o has set sales records with 20 secutive disks selling more than e million copies, has long been own as a balladeer. Some of the ottest" singers do a smooth, melod- job on "sweet" themes.

That's why the programer of today ditions each disk on its own merits, her than accepting or rejecting on basis of name of song, the name a performer or the style with ich he is identified. "Sweets" are " and the "rocks" are "out"—and st radio stations know this and ogram their selections in keeping h the public taste.

PONSOR ASKS

(continued from page 53)

nt, salesmanship, and information the specific personalities. If radio es this with honesty and imagina- n, the best foot is forward.

But stop and think—this is hardly change. Except for a very small oup, the honesty has been there all ng. Some dirty linen caught more n its share of attention, but that uation is being effectively remedied the industry itself.

There is always room for more agination. Yesterday's ideas grow quickly. The search for new and tter ways must remain a continuing est.

Radio has been and still is on the ht track. The best foot moves stantly forward. The main prob- n the industry faces today is the ack its own self-confidence took m recent "scandals." With con- nce restored, radio needs no extra p. Today, it has about everything needs to continue to be one of the st dynamic forces in our civiliza- n.



TWO you can TRUST

for advertising accuracy

NATIONAL REGISTER PUBLISHING CO., Inc.
147 West 42nd Street, New York 36, N.Y.
333 North Michigan Avenue, Chicago 1, Ill.
2700 West 3rd Street, Los Angeles 57, Cal.

IF you're unhappy with your NATIONAL SALES out of New York

If you are dissatisfied with the amount of Network and Spot you're getting then you need what I have to offer—16 years of successful selling to New York agencies. Acting as your PERSONAL representative in that area I can provide the day-in-day-out contact necessary to sell the people you are missing.

Box 26

BUY

THE STATION WITH THE NBC PERSONALITY

KTBS-TV

CHANNEL 3 SHREVEPORT, LOUISIANA

Tv and radio NEWSMAKERS



James E. Duffy, director of sales for the ABC Radio Network Central Division, has been appointed ABC Radio national director of sales. He joined the network's publicity department in 1949; was made assistant publicity director in 1952; and in May of that year was promoted to director of advertising and promotion for the Central Division. Duffy became an account executive for ABC Radio Central Div. in 1953. In the fall of '55 he moved over to ABC TV as a Central Division account executive.



John J. Cody has been appointed sales manager of WHEC-TV, Rochester, N. Y. A native of Stamford, Conn., he joined the WHEC radio sales department in 1955. Prior to that, he was with WWHG, Hornell, N. Y. Previously, Cody was advertising manager for the Hornell Baseball Association. He was graduated from Alfred University in 1958 and is a W.W. II veteran of four years with the Marine Corps. Cody is a member of the Rochester Sales Club. He succeeds LeMoine Wheeler, retiring 30 June.



Ralph F. Glazer has been named Eastern sales manager of CBS Radio Spot Sales. He joined the CBS organization in 1951 as manager of sales service with KNX, Los Angeles, and the CBS Radio Pacific Network. In 1954, Glazer shifted to the KNX-CRPN sales department. A year later he was named Eastern sales manager, relocating in New York. In 1956, he moved to CBS Radio Spot Sales as an account executive. Glazer was promoted to manager of the San Francisco office of CBS Radio Spot Sales in 1959.



Richard M. Dunn joins the Chicago office of Wade Advertising as director of broadcasting. For the past three years, he was assistant to Lewis Titterton, v.p. in charge of the tv program department at Compton. His other previous agency connections include N. W. Ayer & Son, Stockton West Burkhart of Cincinnati, and the Biow Co. Dunn was agency producer for two NBC TV specials—tributes to Richard Rogers and Irving Berlin. In his new post, he will work directly with tv, film, and business depts.

Include yourself In!

The Biggest Advertising Convention of the Year...

ADVERTISING FEDERATION OF AMERICA

56TH ANNUAL INTERNATIONAL CONVENTION

JUNE 5-8, 1960—HOTEL ASTOR, NEW YORK

Advertising's most inclusive get-together explores, discusses, expands the convention's theme: "ADVERTISING WORKS FOR FREEDOM." Keynoted by the Hon. Frederick H. Mueller, Secretary of Commerce. Provocative . . . Controversial . . . Vital to Everyone Interested in Advertising:

HEAR FTC Chairman Earl W. Kintner; Noted educator-anthropologist Dr. Margaret Mead; John P. Cunningham, Chmn., Cunningham & Walsh, Inc., discuss "*Self Regulation in Advertising.*"

HEAR Creative Session Speakers: Max Freedman, Washington Correspondent, *The Manchester Guardian;* Al Capp, creator of "*Li'l Abner*"; Walter Guild, Pres., Guild, Bascom & Bonfigli; and other speakers, other subjects of special interest.

PLUS ENTERTAINMENT! New York in June is a World of Entertainment for You, for Your Wife; and ABC, CBS, NBC Networks present "*An Evening with Rodgers & Hammerstein.*" Star-studded stage show featuring music and artists from Oklahoma, South Pacific, Carousel, Flower Drum Song, Sound of Music and other Broadway hit shows of R&H. Last minute extra: Chevrolet's fabulous TV Fashion Show, with models wearing original creations from leading designers.

MAIL YOUR REGISTRATION NOW FOR TWO GREAT ADVANCE PACKAGE OPPORTUNITIES!

$60.00 Advance Package

Includes admission to all sessions, brunch, 2 cocktail parties, 3 luncheons, dinner-dance, entertainment for you.

$30.00 Wife's Advance Package

Includes admission to parties, brunch, entertainment, dinner-dance, and special trips for your wife.

Advance price applies only until May 29th

Advertising Federation of America
250 West 57th Street, New York 19, N. Y.

My check for $.....covering Advance Registration for the 56th Annual AFA Convention, June 5-8, is attached.

CHECK TYPE OF REGISTRATION DESIRED

☐ Package Registration—$60 ☐ Wife's Package Registration—$30

☐ Advance Registration Only (Does not include meals)—$20

Reduced advance rates expire May 29.

Name_____ Title_____

Company_____

Address_____

City_____ Zone_____ State_____

Please make your hotel reservations direct with the Hotel Astor, New York City 36.

frank talk to buyers of air media facilities

The seller's viewpoint

There's a great deal of current nonsense about music on radio, says Robert E. Eastman, who heads up the station representative firm of that name. Many people characterize music according to their own opinions—which often have nothing to do with whether such music is generally popular or surrounds the commercial with an effective selling atmosphere, he states. Eastman cites examples to prove his case, and lists what he considers to be the most common biases concerning programing of popular music on the U. S. radio scene.



THE DOUGH-RE-MI OF RADIO'S MUSIC

A large confusion and controversy exists regarding radio's music and its appeal. It is a subject which is a constant issue between the buyers and sellers of radio time. Music is an emotional thing, a highly personal thing.

Buyers and sellers bandy about terms like: "station image," "good music," "adult appeal," "rock 'n' roll," etc.

They espouse opinions like:

- Any old music is "good music."
- The top popular music is all "rock 'n' roll."
- A station that plays just top popular music can't have a good "image."
- Classical music reaches a more well-to-do audience.
- Top popular music does not have "adult appeal."
- Certain types of music provide the wrong "product climate" etc., etc.

Let's hit a few of the prejudices head-on.

First, let's face the fact that there is a lot of good, old music and also much good top popular music. Who can say that only Glenn Miller music is good? The person who is big for Glenn Miller, of course.

Ask a buyer, "What is rock 'n' roll?" Sometimes you'll get the answer: "Why the Top 40, of course." The beautiful rendition of "The Battle Hymn of the Republic" by the Salt Lake City Tabernacle Choir is about as far from rock 'n' roll as one can get, and this is not by any means just one exception. Percy Faith's "Theme From 'A Summer Place,'" currently very popular, is another example.

Station image derives from a great deal more than just the music played. It includes many elements, such as character of personalities, news treatment, public service, etc.

One highly respected advertising man recently contended most adamantly that a station playing just the top popular music wouldn't sell appliances. The week before, we talked to an appliance dealer who was far outselling all of his competitors doing what the adman said was wrong.

Daily in our representative business we see a great deal of evidence of sales results from all varieties of musical formats. An expertly contrived "balanced music" station produces astonishing results for heating gas and honey; a "toe-tapping" music-policy station has a lock on all the big grocery chains who acclaim the tangible results; a "soft music" station sells several hundred thousand dollars of real estate; a strictly Top 40 station outsells all competitors for a new car dealer with 122 sales in one week.

What is the answer? The answer is really *showmanship* and *salesmanship*. Stations with real showmanship can do a variety of things with music and still deliver a most respectable audience circulation.

Salesmanship is difficult to separate from showmanship. Basically, salesmanship emanates from the warmth, sincerity and believability of human personalities on the air. These same qualities build showmanship.

No music should be classified as "adult appeal" or otherwise because "adults" are people with varying tastes.

Spot radio used properly is a fabulous sales producer. By and large, local advertisers are using it more skillfully than national advertisers.

Some buyers are over-cautious. An undue amount of time is devoted to questioning music content, station image, audience composition, etc. This wastes time, money, and can result in a weaker buy.

To buy spot radio effectively and efficiently we recommend a few simple and basic steps:

1. Use ratings. It's a mass medium. Look at all three surveys for cross-check confirmation.
2. Request and give weight to documented evidence of a station's ability to produce results and especially results which relate to your product.
3. Ask about recent news scoops. This exposes a degree of enterprise and showmanship.
4. Put enough dollars into the market to insure adequate frequency.

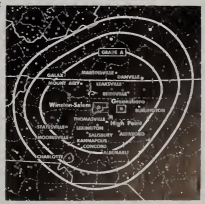
The above procedure excludes all of the programing debate and properly assumes that if the ratings check out, the programing is right. The public will not long tolerate a dull show or one that attracts because it is noisy.



PROOF:

In North Carolina's biggest Metropolitan market, total retail sales within WSJS-Television's Grade A Coverage area come to $1,396,079,000. Only WSJS-Television offers this strong signal strength in its industrially rich Piedmont market.

*



WSJS television

Winston-Salem / Greensboro

MST

NBC

CHANNEL 12

Headley-Reed, Reps.

SPONSOR SPEAKS

Tv Commercials at the Roosevelt

The First American Tv Commercials Festival and Forum, which runs 18-20 May at the Hotel Roosevelt in New York, promises to be one of the most important and constructive events of the current air media season.

SPONSOR has long felt that tv and radio commercials deserved more attention and much more recognition.

This year SPONSOR, in association with Wallace A. Ross, is providing the first national marketplace of commercial ideas, and the first really professional competition.

A visit to the Roosevelt next week will provide you with an unequalled opportunity to inform yourself on the broad range of television advertising concepts.

The Festival will feature commercial screenings, luncheon and dinner forums, and awards for advertising and craftsmanship. For reservations, call or write Tv Commercials, c/o SPONSOR Festival, 40 E. 49th St., New York 17.

The need for a federated NAB

Two weeks ago, in our issue of 23 April, we proposed that broadcasters seriously consider reforming the present structure of the NAB.

The SPONSOR article, titled "Just One President—Does the NAB need more?" outlined a plan for a federated association with separate organizations for tv, am radio and fm radio.

Under the federation system each major branch of broadcasting would have its own board of directors, full-time president and staff. Coordinating these, and acting for the industry on major policy matters involving governmental and public relations, would be a federation board and president.

Since the article appeared we have received countless letters and phone calls praising the SPONSOR plan as a practical, sensible, realistic blueprint for the industry.

If you agree with the proposal, we urge that you write both to us, and to present NAB leaders about it.



THIS WE FIGHT FOR: *Continual, unremitting pressure to cut down on the burden of paper work that makes the buying and selling of radio/tv spot seem onerous to many clients.*

10-SECOND SPOTS

Quote: "The research people have discovered an unusual thing about trouble: it always starts out being fun."—Pat Butram, CBS Radio.

Goldbricks: The balmy Manhattan spring-time has turned a former station rep nostalgic to the point where he's giving away "trade secrets."

"Those spring and summer afternoons," he recalled, "were great for playing hookey. We'd leave the office well ahead of lunch just as if we were going out on a full afternoon of calls at agencies. After lunch, we'd head for Yorkville" (the German-American section of New York City around 86th St. East). "The reason we chose Yorkville was that we'd never run into any of our bosses there, although we'd run into plenty of buddies from other rep firms. The movie theaters there are air-conditioned, and the chance of recognition is slight. To make doubly sure of anonymity, we'd remove coats and ties. Then back to the office about 4 o'clock like good reps back from sales calls."

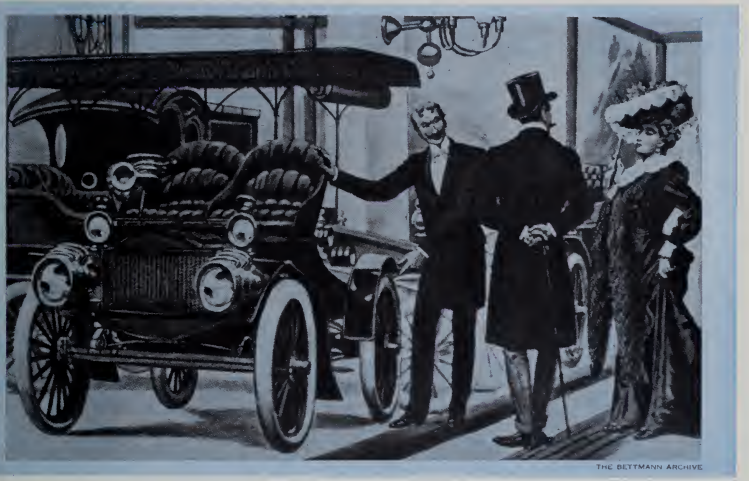
SPONSOR mentioned this to another ex-station salesman. "Personally," he said, "I used to haunt the legit theaters in the Broadway area. Ever wonder why actors say matinee crowds are tough to play to? I know now. Three-fourths of a matinee audience has no business being there, and they're afraid to laugh or applaud for fear of attracting attention to themselves."

The build-up: From an American Women in Radio & Tv luncheon announcement, "Jefferson said: 'It is the most dangerous blot on our Constitution.' Confused and confusing it tampers with the very basis of democracy—the right to vote. Like the air we breathe (which is often more impure than we think), the water we drink (confident it must be fresh), we take our vote for granted. But like the water and the air, even the vote can be less than it seems. Come hear Lucius Wilmerding tell why every thinking AWRT-er should care about the 'dangerous blot'—the antique electoral college. . . ."

Agenciana: Heard about the secretary who is on her last lap?—Phil Stone, CHUM, Toronto.

WGAL-TV

the on-the-go market



THE BETTMANN ARCHIVE

$684,903,000 automotive sales

including filling stations, automotive supplies



The people in this prosperous multi-city TV market are on the go, live better, spend better. This is truly a model-sales market. And, there's a dramatic reason for this: WGAL-TV delivers an audience which is greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys.)

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

STATION JINGLES GOOD ENOUGH TO EAT !!!



14 MAY 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Speaking of increases!...



GARMENTS BY LANE BRYANT, MILWAUKEE

We're proud to tell about ours.
d Nielsen agree . . . . 'LUK has struck the Green Bay Market!

AUDIENCE INCREASE STORY in 112 prime quarter hours 6-10 pm Mon. thru Sun.		Results of audience increases	NEW VIEWER PATTERN in 112 prime quarter hours 6-10 pm Mon. thru Sun.	
ARB reports	WLUK-TV 75 audience increases		ARB reports	WLUK-TV 1st or 2nd place 92 times
NIELSEN reports	WLUK-TV 77 audience increases		NIELSEN reports	WLUK-TV 1st or 2nd place 85 times

Proof that WLUK-TV is first twice as often and second three times as often as the third station in the market.

"Congratulations Lady 'LUK".
You're sure cutting a fabulous figure in Wisconsin's second market.
I'm glad to be on your side.

Preliminary U. S. Census reports 20% population increase in Green Bay. For the lowest cost per family, see your Hollingbery man.

LUK-TV

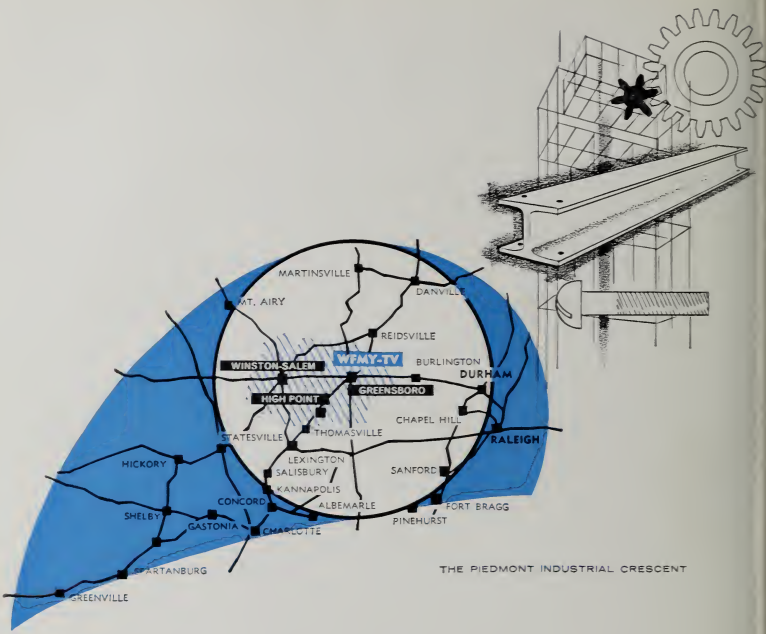
SPORTS: AIR MEDIA'S $200 MILLION GATE
The ante goes higher every year as webs, stations compete for rights to the events
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An agency memo on tape vs. film for commercials
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The two-minute plug on tv: is it coming?
Page 47

DIGEST ON PAGE 4



THE PIEDMONT INDUSTRIAL CRESCENT

the **STEEL** industry . . .

creates buying power in the Piedmont Industrial Crescent!

The South's expanding steel industry is **another reason why** WFMY-TV . . . located in the heart of the industrial piedmont . . . is the **dominant selling influence** in this $3,000,000,000 market. WFMY-TV serves . . . and sells in this heavy industrial 54-county area where 2,250,000 people live, work and buy.

BUREAU OF ADVERTISING SEAL OF GOOD PRACTICE CHARTER SUBSCRIBER

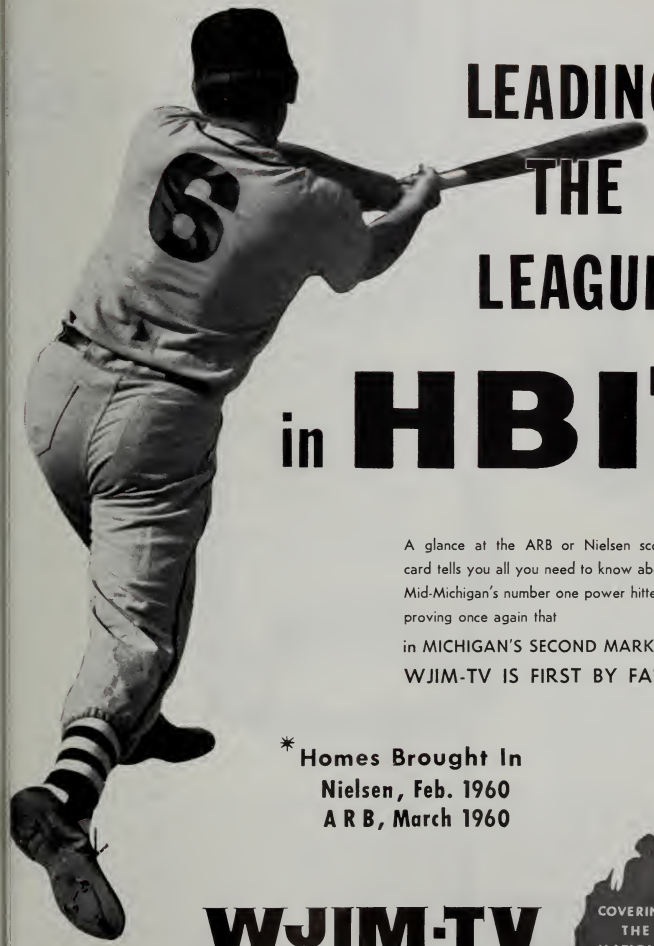
wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 11th YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.
New York, Chicago, San Francisco, Atlanta, Boston, Detroit

CHANNEL 2



LEADING THE LEAGUE in HBI's*

A glance at the ARB or Nielsen score card tells you all you need to know about Mid-Michigan's number one power hitter—proving once again that

in MICHIGAN'S SECOND MARKET
WJIM-TV IS FIRST BY FAR!

*Homes Brought In
Nielsen, Feb. 1960
A R B, March 1960

WJIM-TV

Strategically located to *exclusively* serve
LANSING..FLINT..JACKSON

COVERING THE NATION'S **37TH** MARKET

epresented by **BLAIR TV**

CBS

BALANCED PROGRAMMING



MEANS LISTENER LOYALTY

. . . and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters, Griffin and Woodward, Inc.

© *Vol. 14, No. 20* • **14 MAY 1960**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Sports: air media's $200 million gate

35 More than 10% of all programing time is devoted to sports—from the World Series to the high school basketball game. Here's the latest look

Ad agencies mull over ARB coverage study

39 First national coverage study to buck Nielsen in eight years is best given the once-over with figures set for publication around 1 August

Resort strikes local gold with year-round tv

41 Mountain hotel goes after untapped local citizenry with tv spots; raises area tab from $8,000 to $55,000, is able to remain open year-round

Swiss watch's merchandising coup

42 Watchmakers of Switzerland boost radio budget from 0 to 100% in less than year's time: devise new merchandising plan to build retail traffic

Memo to four group supervisors on vtr

44 Hicks and Griest executive producer Dick Rendely writes a memo on tape vs. film to group supervisors Skoog, Hicks, Grunewald, and Kogan

Are two-minute spots in the cards for tv?

46 Here's the reaction by both agencies and stations to long commercials following P&G query, via Benton & Bowles, for an unnamed food product

Timebuying tips from the winners

48 Recipients of the SRA timebuying awards, Genevieve Lemper, FC&B, and Harold Simpson, Esty, discuss the qualifications of a good timebuyer

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49 Station salesman teams up with d.j. to sell spots on late night program; tallies up 112 new accounts (65% for nighttime) in first six months

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SUMMER: It's the coolest time of the year on WJW-TV! Beginning in June, channel 8 kicks-off its exciting SUMMER FILM FESTIVAL... a cool summer treat of the best feature films from Paramount, Warner Bros., 20th Century and United Artists. It's a time for gigantic contests with prizes from automobiles to miniature poodles. It's a time when WJW-TV advertises, publicizes, and devises top exploitation. The price is right too, in fact, it's the best time money can buy.

YOU KNOW WHERE YOU'RE GOING WITH WJW TV *CBS CLEVELAND*

A **STORER** STATION • REPRESENTED BY THE KATZ AGENCY

We have
an eye for
the ladies

and they
have an eye
for us



It is always pleasant to learn that you are more appealing to women than the next man —and if you are a broadcaster or an advertiser it has its practical advantages.

During the average minute of the day, for example, 3,932,000 women have their eye on the CBS Television Network—some 524,000 *more* than are watching our closest competitor and 2,329,000 more than the third network. (Among *young* women our plurality is respectively 461,000 and 937,000.)*

This ability to catch a woman's eye can be attributed in large measure to the variety and dramatic quality of the Network's daytime schedule. It presents the three most popular daytime programs in television, including AS THE WORLD TURNS and THE EDGE OF NIGHT, both of which recently celebrated their 1000th broadcast on the same day. Equally, such courtroom dramas as THE VERDICT IS YOURS and such special documentary programs as WOMAN! seem to be uniquely responsive to the needs and interests of most women. The first has been widely acclaimed by bar associations for illuminating the processes of the law, while the second has provided clear insights into the complexities of raising children and the recent tendencies toward early marriage.

In the hours when television presents programs primarily designed to entertain and inform America's housewives (10 am to 5 pm) the CBS Television Network now attracts 4 per cent more of them than it did a year ago. And it reaches them at an 11 per cent lower cost per thousand than any other network.†

This is why the nation's advertisers are currently spending 2.1 million more dollars a month sponsoring programs on the CBS Television Network than on any other.

**Based on Nationwide Nielsen (AA) Reports, January-April 1, and ARB January-March data, Monday through Friday, 10 am-5 pm. †NTI, January-February.*

CBS Television Network

WKOW-TV

MADISON'S

abc Action

BUY FOR:

PEPSI-COLA

The most "sociable" homes are delivered at Madison's lowest cost per thousand. WKOW-TV's frequency pays off in HIGH TURNOVER.

FOLGER'S

Quality food products are well within the means of Madison families whose average income is $8,345. Madison market EBI approaches a billion dollars.

KING MIDAS FLOUR

Dealer calls, letters to retailers, and window displays are provided by WKOW-TV, with Madison television's only full time merchandising staff.

IF ACTION IS

your aim in Madison call Gen. Mgr. Ben Hovel or Headley-Reed.

WKOW TV abc in MADISON, WIS.

NEWSMAKER of the week

A significant move in line with the continuing trend for centralization of broadcast management in the hands of businessmen rather than showbusiness types took place a fortnight ago as Payson Hall was named president of Meredith Broadcasting Co. and executive v.p. of its parent, Meredith Publishing, which operates five radio and four tv stations.

The newsmaker: Payson Hall is a 44-year-old broadcast executive who has had some 24 years of active, professional business experience in terms of ledger and budget analysis and balancing. As president of Meredith Broadcasting, a newly designated division of Meredith Publishing, Des Moines, Ia., he will be responsible for broadcast policy involving five radio and four tv stations.

Actual operations, however, will be handled by Frank Fogarty, v.p. and general manager of WOW-AM-TV, Omaha, who is new executive v.p. of the broadcast division. The other stations include KCMO-AM-TV, Kansas City; WHEN-AM-TV, Syracuse; KPHO-AM-TV, Phoenix, and KRMG, Tulsa.



Payson Hall

Payson Hall's second new post as executive v.p. of the publishing company will call for his policy-making abilities as well as administrative skills in the publishing of *Better Homes & Gardens, Successful Farming*, 17 book titles and six idea publications, as well as operation of other concerns.

Hall has been with Meredith since 1947, director of tv and radio since 1952, Meredith treasurer since 1953. He's had many years of fiduciary experience since graduation from Cornell in 1936 (economics, political science) and from the School of Business at Columbia (accounting, auditing).

He started in business with a CPA firm, moved successively to assignments as financial secretary at a college, senior credit statement analyst of Chase National Bank, chief accountant of Bridgeport Brass and industrial engineer and budget manager of TWA.

His job, he told SPONSOR, will be "to run a group of good stations and to possibly expand the number of properties" with an eye to their over-all value rather than the price alone. Hall lives in Des Moines with his wife and four children (two girls, two boys). Active in both professional and civic affairs, he's a board member of TvB and NAB, served as co-chairman of the latter's annual convention in Chicago last month. He's a member of the Chamber of Commerce and a trustee of the Central Presbyterian Church.

BEN FRANKLIN
could have been "The Mr. Big" of WPTR

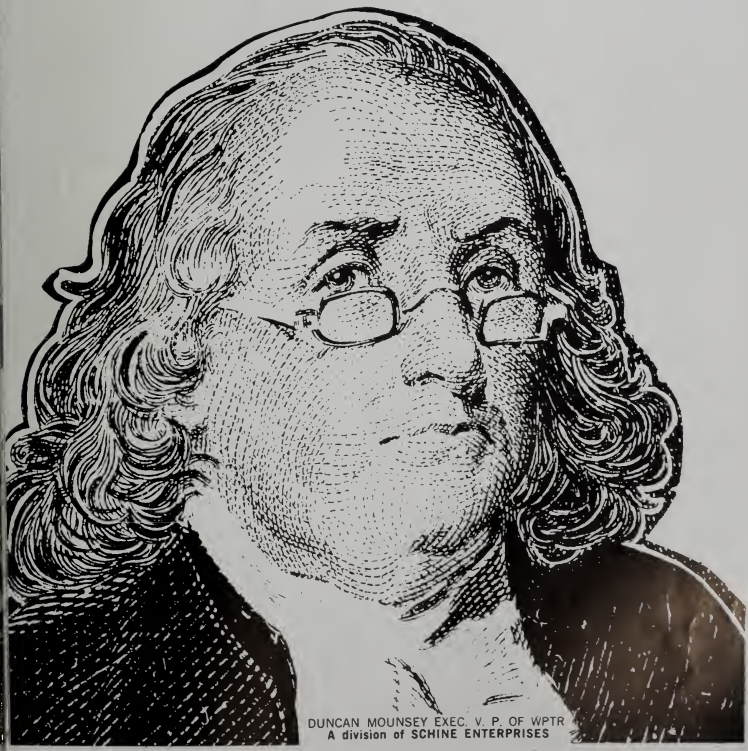
Because Ben wouldn't run "formula radio" any more than he ran a formula publication. We believe his concept (like that of WPTR) would be to create the type of responsible broadcasting that would serve its community best. The transmission of news, the intelligent interpretation of news and the courage to take stand on issues is GRASS ROOTS RADIO AT ITS BEST. This is WPTR.

WPTR originated "Action — Central News" — it has a minimum of 48 newscasts every day—it pioneered "radio editorials", "Public opinion polls" are among its regular features. It delivers more public service time to its area than any other radio station in this 2,000,000 plus market. People trust it.

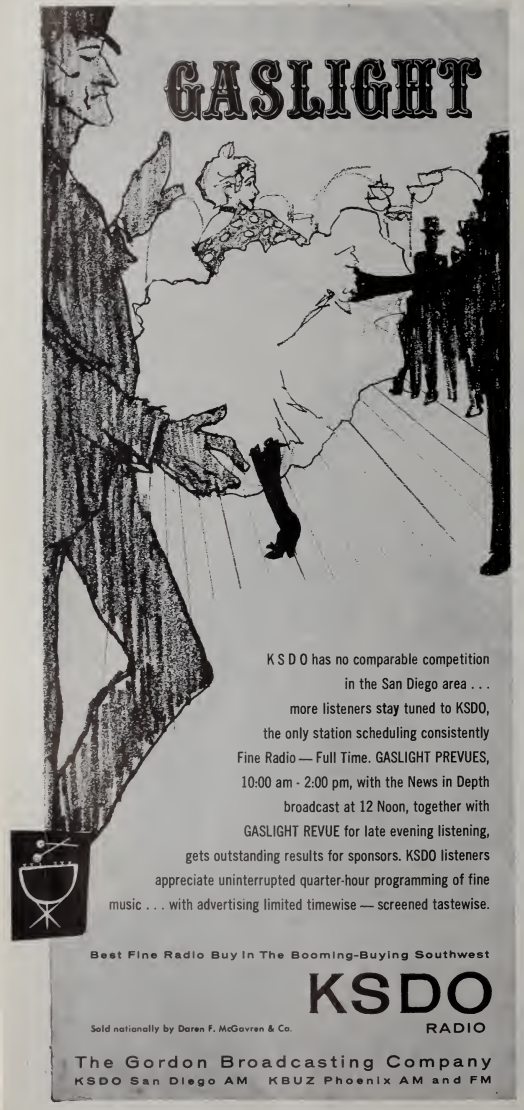
Perhaps it's why WPTR has more local advertising than the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

WPTR 50,000 PEOPLE WATTS
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. Represented nationally by Robert E. Eastman & Co., Inc.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES



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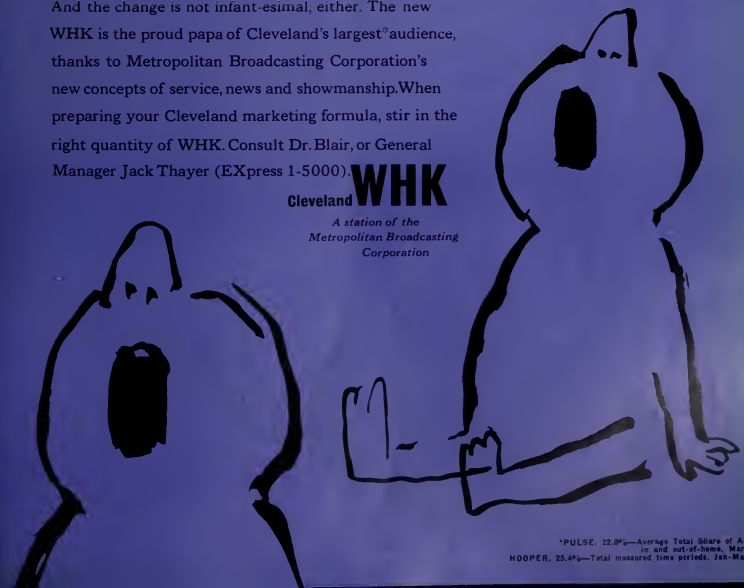
In Cleveland, particularly...

LISTENING HABITS HAVE CHANGED!

And the change is not infant-esimal, either. The new WHK is the proud papa of Cleveland's largest* audience, thanks to Metropolitan Broadcasting Corporation's new concepts of service, news and showmanship. When preparing your Cleveland marketing formula, stir in the right quantity of WHK. Consult Dr. Blair, or General Manager Jack Thayer (EXpress 1-5000).

Cleveland WHK

A station of the Metropolitan Broadcasting Corporation



*PULSE, 22.0%—Average Total Share of Audience, in and out-of-home, Mar., 1960.
HOOPER, 25.4%—Total measured time periods, Jan-Mar., 1960

Designer: Irving Miller Artist: Tom Lisker



And *Emphasis* is the popular new NBC Radio feature heard eight times each day, between 9 am and 5 pm, immediately following "News On The Hour."

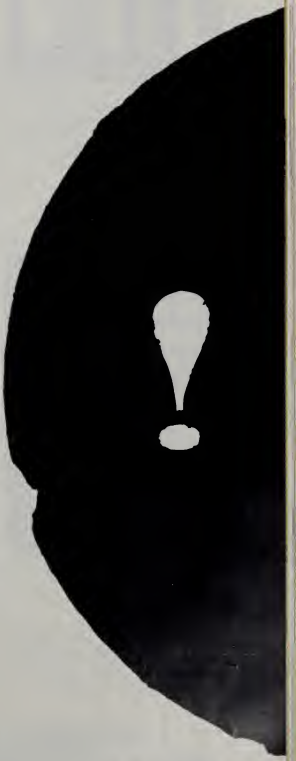
Emphasis' perceptive five-minute close-ups on people, places and events provide attractive, enlightening background for women about the home . . . and for a broad cross section of America. Proof comes, day after day, in the form of letters. Thousands of letters – completely unsolicited from housewives, truck-drivers, engineers, educators, professionals and laborers–asking for copie of favorite *Emphasis* programs they have heard.

What explains *Emphasis*' universal appeal? Its discern ing commentators and their wide choice of livel subject matter. Every day listeners can hear Morga Beatty, David Brinkley, Alex Dreier, Pauline Frederick Wilson and Lee Hall, Chet Huntley, Robert McCormic and Ray Scherer reporting on topics that are as vita varied, and informative . . . as they are entertainin

ertisers, too, will find emphatic reaction to *Emphasis*.
just one week 10 announcements will deliver more
n 16 million commercial impressions for only 51¢
thousand. And during that week your message will
er more than 3½ million unduplicated homes.
the selling power of *Emphasis* on your advertising
edule . . . as part of the Sound of the Sixties on

HE NBC RADIO NETWORK

the word is emphasis



LONG ISLAND IS A MAJOR MARKET!

WHLI

THE VOICE OF LONG ISLAND

THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)

MORE FOOD
IS SOLD ON
LONG ISLAND
THAN IN
NEWARK,
NEW HAVEN AND
NEW ORLEANS...
PUT TOGETHER!
$764,361,000
(Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau)
...Delivers MORE Audience than any other
Network or Independent Station!
(Pulse)

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of Long Island
Represented by Gill-Perna

by Joe Csida

Sponsor backstage

Pay tv calls for very blue chips



I remember like it was yesterday the flurry of excitement Matty Fox stirred up when he announced his Skiatron deals with Sol Hurok, and the San Francisco Giants and the Los Angeles Dodgers a few years ago. And now, last Thursday the Securities and Exchange Commission placed in the record of its hearings on the stock dealings of Skiatron Electronics and Television Corp., a stipulation which gives some interesting, heretofore unrevealed data on Fox's Skiatron of America deals. It indicates, for example, that the distinguished impresario, Mr. Hurok, and/or one or another of his companies actually received more than $160,000 from Skiatron for using his best efforts to negotiate agreements between Skiatron and performers affiliated with Hurok. The contract made plain, however, that neither Hurok nor any of his firms had the right to make agreements for any of the artists. At any rate, since Skiatron never became a reality no talent deals were ever made. Hurok's contract called for a fee of $260,000 per year, and was washed out finally by mutual consent.

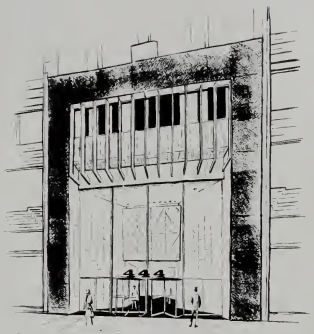
The Giant ball club, says the stipulation, got three-quarters of a million dollars from Skiatron of America, and this was only partial payment on a contract which called for the pay tv firm to pay the Giants $2 million a year. The Dodgers were able to pick up only a paltry $370,000 in their deal, but according to the SEC papers, this was an advance to the club to keep the negotiations between it and Skiatron of America open.

Skiatron of America, of course, is the licensee on an exclusive basis of the scrambled signals Skiatron pay tv system owned by Skiatron Electronics and Television Corp. The SEC paper said that the licensee firm has liabilities of $4,650,000 and that the parent firm lacks the financial resources to put over the pay tv system. Fascinatingly enough the stipulation reveals what some of the required resources would be. To install the Skiatron system in the homes of a little over 100,000 subscribers would cost roughly $13,000,000. This is purely the installation cost, and reckons nothing for running the company, programing costs, etc. The chips, as I've said on many occasions need to be very blue in this pay tv business.

Setting new highs in wage scales

And there seems to be a tendency on the part of the pay tv operators to make quite elaborate deals. I mean, of course, to indicate no similarity whatsoever between the present International Telemeter Division (Paramount Pictures) pay tv operation and the messed-up Skiatron situation. But Telemeter has just concluded a deal with the musicians' union, which Herman Kenin, president of

(*Please turn to page* 18)



You are invited...

to visit our new offices in the Newsweek Building—444 Madison Avenue, New York City—national center for Bartell Broadcasting Corporation and headquarters of WADO radio.

We've taken the fourteenth floor—complete with outdoor terrace—and made of it a model of beauty and efficiency.

Come see us soon!

BARTELL BROADCASTING CORPORATION

444 MADISON AVENUE, NEW YORK 19, NEW YORK

WADO New York
WOKY Milwaukee
WAKE Atlanta
WYDE Birmingham
KYA San Francisco
KCBQ San Diego
TeleHaiti
TeleCuracao
TelAruba

NETWORK PROGRAMMING

AIR POWER • CODE THREE • SAN FRANCISCO BEAT • NAVY L
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON • 26 M
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS AND
MEET McGRAW • DEADLINE • BOLD VENTURE • COLONEL FL
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMAN DEC
IT'S A GREAT LIFE • INTERPOL CALLING • YOU ARE THE
HIRAM HOLLIDAY • MIKE HAMMER • BOLD JOURN

WPIX

the prestige independent



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! There are more opportunities to sell in a "network atmosphere" on WPIX-11 during *prime evening hours* than on *any* other station. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience... *on* a station that has a healthy respect for the rate card. ***Where are your 60-second commercials tonight?***

:TWORK AUDIENCES

Nielsen recently studied his entire New York sample, both Audi- and Recordimeter-Audilog homes, and found "no significant nce" between the kind of people who watch WPIX 11—New York's g Independent station—and New York's leading Network station. lelsen "WPIX AUDIENCE PROFILE" study provides a direct com- n of audiences for the prime qualitative categories of: FAMILY ME • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF Y • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD :00-11:00 PM, seven nights a week. Qualitatively they are equal. lelsen states: **"NONE OF THE COMPARISONS YIELDED A SIG- ANT DIFFERENCE!"**

NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers C General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • C gate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambe Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, In National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobac Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar C Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorilla Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limit Kellogg Company • Miles Laboratories, Inc. • The American Tobac Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • G Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many mor







WPIX
new york

The ONLY New York independent
qualified to display the
SEAL OF GOOD PRACTICE.

7½ HOURS DAILY
NEGRO Community Programming
+
** 16½ HOURS DAILY
SPANISH PUERTO RICAN Programming
=
24 HOURS DAILY
of Whirl-Wind sales action
WWRL
NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM



The Station Viewed the Most
CHANNEL 4
ONLY VHF IN COLUMBUS
172,870 TV Homes, in 47 Counties
Per family income in Metropolitan Columbus is eighth highest in the nation
WRBL-TV
COLUMBUS, GEORGIA

Sponsor backstage (*Continued from page* 14)

the American Federation of Musicians proudly announced last week. International Telemeter (about whose current Canadian pay tv experiment I did a piece a while back) signed an agreement with the AFM which says that Telemeter will use live music *only* in all of its pay tv productions. The deal was made specifically with reference to the full-length production of Gian Carlo Menotti's *The Consul,* which Telemeter is taping for showing in Canada, and in which they are using 28 musicians. Pay scale for the men, $60 per session, announced the AFM president, is the highest ever paid union musicians, and the contract further makes it necessary for Telemeter to make the same 5% welfare fund contribution to the union, which the commercial record companies now make.

This is obviously a rough deal. And you may be sure it is not unknown to other talent and craft unions in show business. Maybe there's just so much money in pay tv, or at least maybe the anticipated profits are so great, that the pay tv entrepreneurs don't consider it very important if they set new highs in wage scales and other conditions in their union agreements. Or, maybe they just can't help themselves.

Theater men quote Consent Decree

The Skiatron episode and the rough AFM deal announced by Mr. Kenin have some anti-pay tvers scoffing somewhat cockily, and claiming that they never did think pay tv was anything to be taken seriously. On the other hand theater exhibitor groups still are concerned enough to keep battling any and all pay tv efforts. Last week, as the SEC was winding up its current Skiatron hearings, an exhibitor group called the Congress of Exhibitors raised a beef with the Department of Justice, concerning the present and potential participation of motion picture production companies in the pay tv field. The theater men claimed that the Consent Decree had found that production and exhibition of entertainment under single ownership was improper, and that pay tv is exhibition just as precisely as showing a film in theaters in exhibition.

Troubles or no, however, I still am of the firm opinion that in one form or another, via homes and/or theaters, pay tv will show up. It may not pop up in any significant form or to any large degree today or tomorrow, but it must come. And in spite of Skiatron's dilemma, and the exhibitors' protests, I do know that a number of top motion picture producing companies (among others) are still exploring the potential of the pay tv business, and possible avenues of entry.

Correction

In telling a little story about Bill Hedges a few weeks ago I made the misstatement that Bill is retiring in July. He's not. He was supposed to retire in July, but since he's handling the political conventions for NBC, he's not going to retire till January. Bill wanted me to make this correction, and I'm happy to do so.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.



WHY OKLAHOMA CITY IS A GOOD MARKET IN WHICH TO DO MORE BUSINESS...

And why WKY RADIO AND TELEVISION are good stations on which to do more business.

If you are engaged in marketing of products, market lists present a problem. You need information on what is happening NOW in the market. Not only nose-counting, retail sales and income figures, but also the flavor and feeling of the market. How about vitality? How about the mental eagerness of the people? How about their outlook for the future?

To give you an idea of the tremendous opportunities in the Oklahoma City market, WKY RADIO AND TELEVISION is devoting the major part of its trade efforts to the story of the industrial, economic and "people-growth" of the Greater Oklahoma City Market.

As for WKY RADIO and WKY-TV, the story is simple. As the prime-communicator in the market, we are a powerful sales force among the people enriched by the market growth.

This, the first of the series on our market, deals with . . .

Industrial Development... Diversified!

Growth of a market depends upon industrial development. Stability depends upon industrial diversification.

The Greater Oklahoma City Market has both!

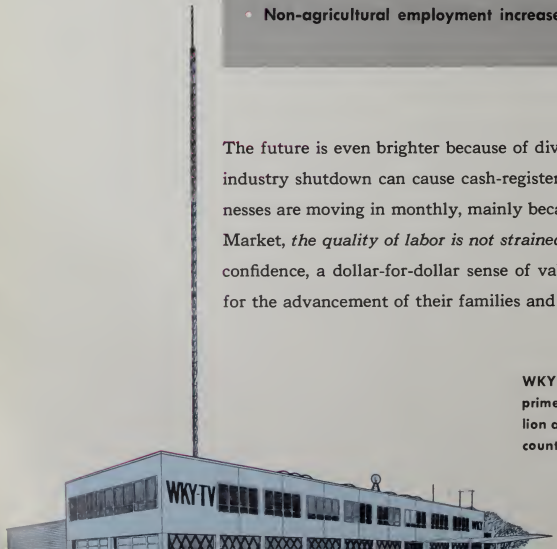
The result is a steadily increasing flow of money into the hands of people who can buy more of the products you have to sell.

Facts

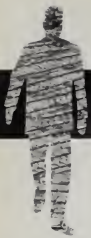
- **Well over one billion dollars were invested in Oklahoma City for capital improvements (1950-1959).**
- **1959 set the record with $206,688,252 spent for industrial expansion and community improvements.**
- **A typical indicator of community growth is the increase in electric consumption — 147.5% in the past ten years.**
- **Non-agricultural employment increased 28%.**

The future is even brighter because of diversified expansion. No one industry shutdown can cause cash-register-cobwebs. And more businesses are moving in monthly, mainly because in the Oklahoma City Market, *the quality of labor is not strained.* People have enthusiasm, confidence, a dollar-for-dollar sense of values and a dynamic desire for the advancement of their families and community.

WKY RADIO AND TELEVISION is the prime communicator to over a million and a half of these people in 56 counties. One reason is on page 4.







ON BEYOND RATINGS...

In convincing you of the prime importance of WKY RADIO AND TELEVISION in the Greater Oklahoma City Market let us make one thing plain:

> *Both stations have more coverage than any competitive media (54 counties for TV, 56 for radio). Both stations have proved rating stories. By the accepted slide rule criteria, we're "number one" (or else we probably couldn't afford to be selling the market rather than the stations).*

But beyond the ratings and the coverage is where you find the full impact of WKY RADIO AND TELEVISION.

> *In the pride of operation... we do it better or not at all!*
> *In our living code of ethics... stricter than average because it is formulated upon personal conscience rather than fear of control.*
> *In our audience loyalty. Good programs can attract audience to us... or away from us. But our audience loyalty makes people more inclined to come TO us.*

So, look on beyond ratings in measuring the full value of WKY RADIO AND TELEVISION. Look to *SALES!*

We make more sales to the people in this rapidly expanding market than any other communicator. We are established in the minds and hearts of the audience as the *prime* communicator.

Good Stations on which to do More Business

WKY RADIO AND TELEVISION

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa–St. Petersburg, Fla.
Represented by The Katz Agency

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

14 MAY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

Something new and highly significant has been added at NBC: RCA's president John L. Burns has moved into the network business picture with an objective reminiscent of the pioneering radio achievements of the late Deke Aylesworth—first NBC president.

Burns' big ambition: to bring back under the NBC canopy the top hardgoods giants, like **General Electric, DuPont, U. S. Steel, and even Firestone.**

The first coup in this personally blueprinted campaign: the signing up of **Westinghouse for the Friday 8:30-9 p.m. period, effective 6 January.**

According to a source within RCA the deal was made by Burns at the highest Westinghouse level. **(The last time Westinghouse had any billings relations with NBC was in the fall of 1951, involving 13 NCAA football games.)**

Meaning of the Westinghouse defection from CBS TV: (1) **an end of 12 steady years of sponsor relationship, starting with Studio One;** (2) **the loss of what amounted to $10 million in annual billings.**

National spot tv billings in April set up another record month for that medium, according to what SPONSOR-SCOPE was told in a crosscheck of reps this week.

It was also learned that the business at hand was ample enough to register a record second quarter, and that despite cutbacks by Lorillard, Colgate Dental Cream and Revlon. Lorillard's explanation: it was spending $740,000 on the summer Olympics.

A business ritual that seems to be hobbling some of the leading spenders in network tv these days is rule by committee.

The methods, agencies are complaining, is too cumbersome for the speed and dynamism of tv, with the result that **shows are sold from under. As a result, attractive time periods are lost as, first, the client's committee finds the time to get together and, then, ponders a decision.**

Strange as it may seem, two titans that have felt the rub of this type of operation are **Lever and P&G.**

Colgate's H. E. Little has had a sobering second thought with regard to his wish to return to exclusive sponsorship of his tv network nighttime programs.

Apparently Little is facing up to the hard facts of network advertising life and decided that, in effect, **it is too late in the season to fight City Hall.**

The shift in gears now entails **Colgate's remaining with Perry Mason** (but from six to four minutes alternate weeks), **continuation with Ed Sullivan as an alternate sponsor,** alternate sponsorship of Band of Gold and Twilight Zone and a possible minute in Father Knows Best—all on CBS TV.

Little's willing to spot **Sister Eileen in the Wednesday slot, if CBS yields its 50% hold on the series,** as effected with Screen Gems. Otherwise he'll continue the Millionaire, beefing it up with guest names.

Now even the once douty Maverick has gone spot carrier.

This fall on the week that Kaiser isn't holding the fort **the show will be shared by R. J. Reynolds, Noxzema and a third account to be recruited.**

The flow of new business in both spot tv and spot radio the past week suggested anything but a seasonal lull.

The tv activity included: **U. S. Royal Tires** (Fletcher Richards, C&H); **Mennen's Brake deodorant** (Grey); **Decaf** (McCann-E); **Kleenex** (FCB); **Geotz Brewing** (J. H. Shaw); **P&G Secret** (Burnett); **Chung** (BBDO Minneapolis); **Kellogg** (Burnett) nine weeks of minute participations.

Among radio buys: **Volvo** (Anderson & Cairns); **John Hancock Insurance** (McCann-E); **Nescafe** (Esty); **Hill Bros.** (Ayer); **Tuberose** chewing tobacco (Bates), southern markets.

The sellers of spot tv better get busy with some proselytizing on the upper executive levels at Bates, which is still pretty much of a stalwart in that medium.

The reason: More of its clients' money is being poured into **network spot carriers—money that would have ordinarily gone into spot—as the result of information from the Bates media department that there are not enough good spots available from stations.**

Retorted one rep to this statement: **"Inertia could be one of the answers. Maybe when the agency goes buying, the spots it wants aren't all to its liking. But that doesn't prevent it from sweetening the schedule as it goes along."**

As a significant index to the enveloping concept of the multiple-station buy in national spot radio: Esso's current (and initial) wave of announcements are being carried on an average of close to four stations per market.

The apparent motivation: **the radio audience has become so fractionalized that in order to reach an ample number of gasoline buyers the local budget must be spread among several stations.**

Philadelphia, with seven, ranks as the market topping Esso's numerical list. **Only two markets were limited to two stations.**

Norelco (LaRoche) is keeping its fall tv plans under the tightest of wraps: in other words, it's got a new shaver and a secret campaign weapon.

The account deems itself **No. 1 in the men's electric shaver field.**

Not that anybody is going to be surprised, but during the first quarter of 1960 there were more homes tuned into tv—per average minute—morning, afternoon and evening than the like quarter of the year before.

Nielsen comparison of homes using tv total day, as coming from TvB:

MONTH	1960	1959	% CHANGE
January	14,780,000	14,256,000	3.7%
February	14,600,000	14,168,000	3.0%
March	14,464,000	13,772,000	5.0%
Quarter	**14,615,000**	**14,065,000**	**3.9%**

At the moment it looks like the non-o&o stations left when CBS TV Spot Sales gets out of the representation business next year may wind up in the pockets of a couple Spot Sales executives.

These executives haven't decided whether they'll set up their own organization or **merge the representation of these three stations with an established rep firm: WTOP-TV, Washington, WJAX-TV, Jacksonville and WBTV-WBTW, Charlotte-Florence.** In the meantime the three stations are the target of a lot of outside rep bidding.

Also meanwhile **WLS-TV, Salt Lake City,** has decided to go with **Blair** and **KOIN-TV, Portland,** with **Harrington-Righter-Parsons. WHOU, Houston, switches to H-R,** as part of the Corinthian parcel.

ABC TV this week had but 24 minutes out of a total 155 commercial minutes still available for sale for the fourth 1960 quarter.

In terms of percentage sold: 84-85%.

What makes the nighttime sales swathe cut by ABC TV particularly notable is the fact that the **network is still loaded with nighttime clearance problems.**

An analysis made by a top-rank agency which uses ABC shows:

1) The network still **can't clear full time in 53 important two-station markets.**
2) Of 33 shows it **cleared but 16 in these markets** on the average this season.
3) Of the 16 **only five were on the average cleared live**—the other DB.
4) The **average rating for the live clearances was 34** and the **delayed 21.**

Note: These 53 markets constitute about a quarter of all sets (11 million).

P.S.: In the past year ABC has made substantial strides in overcoming the clearance situation by **acquiring its own affiliates** in such markets as Atlanta, Dayton, Binghamton.

It may not be so fantastic after all to envision the **Detroit giants using the basic marketing principles of P&G to sell their cars.**

Look at how far the automotives have gone in adopting the philosophy of **spreading the tv network risk by buying into various types of participations.**

Chevrolet is already in network spot carriers and so far **Dodge, Plymouth** and **Pontiac** have elected for next season to share their programs with other sponsors. Pontiac will make it an alternate week of **Surfside 6 on ABC TV** and Plymouth will be in a **Friday night half hour** as well as the **Garry Moore show**—both participations on **CBS TV.**

Credit Gail Smith, formerly with P&G, with having had lots to do with the co-sponsorship trend at General Motors.

Observed a marketingman to SPONSOR-SCOPE this week anent a possible kinship between package goods and automobiles in selling methods: **"Compacts have brought prices down to the point where the prospect is inclined to much less heavy wheeling and dealing before making a decision. They've also made it tough on maintaining brand loyalties."**

Hollywood producers of tv film will net well over $200 million from the network phase of advertising during the 1960-61 season.

You can figure the producer's share as averaging **$95,000 for an hour's show** and **$55,000 for a half-hour show**—covering both original plays and second-runs.

The studio production sources, numerically, of the 79 film series (24 of them 60-minute affairs) already scheduled for commercial sale on the three networks:

PRODUCER	ABC	CBS	NBC	TOTAL
MCA-Revue	1	4	8	13
4-Star	4	4	4	12
Warner Bros.	9	0	0	9
Screen Gems	4	4	0	8
CBS owned or partnered	1	7	0	8
NBC owned or partnered	0	0	5	5
Edelman	1	2	1	4
20th Century-Fox	2	1	0	3
Desilu	3	0	0	3
MGM	1	0	2	3
Ziv-UA	0	1	1	2
Miscellaneous	5	3	1	9
Total	**31**	**26**	**22**	**79**

BBDO expects to have ready by July for intra-mural distribution an updated study on the dimensions of spot tv.

The tabulations will deal with **day, night** and **fringe time,** chart the **cost-per-thousand and audience obtainable in typical uses of the medium** and point out the **various trends prevailing in that facet of the medium.**

The agency is also making a study of the **status and future of film syndication.**

Listerine (Lambert & Feasley) is cutting loose with a 50-market campaign in spot tv which will run from 1 July to the end of the year.

The product will also be on the Loretta Young Show this fall, and, during the baseball season sponsor Mutual's version of game of the week.

Incidentally, Warner-Lambert has also picked up **This Is Your Life for the 1960-61 season** and the Hudnut DuBarry Division will carry a George Burns Special on NBC TV 7 June.

Altogether it looks like a **record spending year for the combine in air media.**

The Saturday Evening Post (BBDO) may battle tv for the advertising buck, but that hasn't prevented it from embracing the medium as a seller of its product.

For the next four weeks, starting this Tuesday (17), the SEP will use an ABC TV daytime quarter-hour to promote the issue hot on the stands.

The three weekly commercial minutes, figuring at about $2,600 per minute on an average of 98 stations, will be **spread over three programs the same day.**

Unlike other tv buyers, the SEP **can tell within 48 hours how well the medium has done for it.** The barometer: the additional orders from newsdealers.

Coca-Cola's (McCann-Erickson) patience in waiting in line for a piece of Ozzie & Harriet has finally paid off; this fall it will have the alternate week now held by Quaker Oats.

Show's new title: Adventures of the Nelsons. The new price for the series: **$55,000 for originals and $25,000 for repeats.**

The Nielsen national on the Academy Awards showed just as many homes tuned in this year on the telecast as prevailed for the event last year.

The match-up was **24 million homes,** even though the rating was lower this time. The **average tune-in for '60 was 45.8** and the **total audience rating per minute, 53.6.**

TvB's latest tack in pitching to automotives: matching tv's market coverage as compared to newspapers from the viewpoint of cost efficiency.

Point stressed: the **newspaper's concept of metropolitan area coverage ignores the vast burgeoning of suburbia and is obviously obsolete.**

Case highlighted: it would take **scores of newspapers** to match the circulation delivered by a **single Los Angeles tv station.**

On the spot tv side this same TvB presentation relates that if Plymouth in December '59 **had completed the Steve Allen show with five spots a week in 28 markets at prorata the network cost the Plymouth ratings and frequencies would have fared thus wise:**

PERIOD	EFFECT ON RATING	AVG. FREQUENCY REACHED
One week	From a 21.5 to a 55.3	From a 1 to a 1.8
Four weeks	From a 38.6 to a 79.1	From a 1.9 to a 5.1

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 52; News and Idea Wrap-Up, page 72; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 82; and Film-Scope, page 64.

Only Kprc-TV?

Yes, only KPRC-TV. Because only KPRC-TV has CH-2, most effective selling agent put in television. Thousands rely on KPRC-TV and only KPRC-TV to stimulate sales. Only KPRC-TV—the station for people who like results.



Courtesy of **Dial**



The George Foster Peabody Award won by "Great Music from Chicago"

For the second consecutive year!

WGN television wins Peabody Award



The 1959 Peabody Award for television entertainment (musical) was won by WGN-Television's acclaimed series of live, color telecasts, "Great Music from Chicago."* With Deems Taylor as commentator and such renowned artists as Fritz Reiner, Sir Thomas Beecham, Andre Kostelanetz, Howard Barlow, Dorothy Kirsten, Byron Janis, Woody Herman, Count Basie, Sarah Vaughn and many others—WGN-Television brought to Sunday night television a new breath of life.

One year ago, WGN-Television's "Blue Fairy" won the coveted Peabody Award for "the nation's outstanding program for children in 1958"—the only Peabody Award given to a television station!

"Great Music from Chicago" also won the Radio-TV Mirror Award for the "best musical program in the Mid-West."

Awards are wonderful proof that devotion to excellence has paid off. But an equally important reward is growth in both audience size and audience loyalty—a direct result of WGN-Television's policy of quality programming presented with integrity.

*Now available for syndication in your market.

WGN-TELEVISION

441 N. Michigan Avenue • Chicago

Quality - Integrity - Responsibility

How Come **CHANNEL 10** Stays Perennially On Top in the **Rich Rochester N. Y.** Area?

COULD BE BECAUSE:—

we have the **POWER**

Yes, thanks to our new 316 KW (maximum power) transmitter, we now speak to more than a million Western New Yorkers with a stronger voice—look at them with a brighter eye! Our primary coverage area is considerably extended!



we have the **SHOWS**

We offer our viewers the very finest programs of two major networks—CBS and ABC—a galaxy of great stars in a brilliant host of new shows and old favorites! We also offer News-Weather-Sports, complete and accurate, twice nightly at 6:30 and 11:00 P.M.—plus many other fine, live local shows, and the great MGM movies.



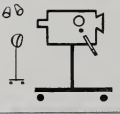
we have the **KNOW-HOW**

Not only do we possess the technical know-how that guarantees best-quality production, but being Rochester-owned, we understand the wants and whimsies of the people of this area, give them what they want, know how to promote our station and our programs in the most effective manner.



we have the **FACILITIES**

Now that we have the very latest in Videotape, our facilities, both in equipment and personnel, leave nothing to be desired. Our well-trained engineers and production staffs welcome the constant challenge of handling live shows and live commercials in truly expert fashion.



we have the **WILL**

Perhaps our BEST quality is our ceaseless will to *please!* We are intensely proud of our consistent leadership in Rochester, and we are determined to maintain it!



Adequate power, top-notch programming, expert know-how, modern facilities and the resolve to please and satisfy—every one of these things is *essential* to a successful television station—and these are the things that attract and hold our ever-increasing number of sponsors.

CHANNEL 10

(WVET-TV • WHEC-TV) CBS BASIC • ABC AFFILIATE

THE BOLLING CO. INC. • NATIONAL REPRESENTATIVES • EVERETT-McKINNEY, INC.

49th and Madison

Sounding the fm trumpet

YOUR SPLENDID ARTICLE ON FM IN APRIL 30 ISSUE ONE OF THE FINEST AND MOST FACTUAL I HAVE SEEN IN ANY TRADE PUBLICATION. YOUR RESEARCH INTO ADVERTISING'S NEWEST AND MOST EXCITING MEDIUM IS HIGHLY COMMENDABLE. CONGRATULATIONS.

Charles Siverson
director
WROC-FM
Rochester, N. Y.

* * *

I found your lead article in the April 30th issue on fm most interesting and encouraging. As a fairly frequent fm listener, I am most enthused with regard to its future growth, and as you know, Triangle operates four fm stations.

I was, however, disappointed in finding no reference to the QXR Network with which our three eastern fm stations are affiliated. Our station in New Haven and Philadelphia functions as the key pick-up for the respective legs of the QXR Network, and Triangle has great confidence in its future development.

The network now consists of 17 stations covering major markets in New York State, New England and South to Washington. It seems to me that the scope of this operation should have justified some reference, if nothing more than inclusion in the list of networks you referred to.

Edward H. Benedict
dir., national sales
Triangle Publications
N. Y. C.

* * *

I had just about given up hope that your staff was keeping an eye on the booming fm situation. Then the 30 April edition arrived—hooray! Please send 100 reprints of "Why Fm is Picking Up Speed."

Jim Hodges
gen. mgr.
KHIQ
Sacramento, Calif.

Congratulations on your excellent article "Why Fm is Picking Up Speed," which you carried as the lead article in SPONSOR on April 30, 1960. Your wonderful research work certainly pinpointed the giant strides fm has made in the last few years.

We would like to have 100 reprints of this article in order to distribute to Pittsburgh agency people and potential advertisers.

Thomas J. Daugherty
manager
WKJF-FM
Pittsburgh

* * *

We at Howard Marks Advertising enjoyed your recent article "Why Fm is Picking Up Speed."

Since we are in the process of selling fm to a selective clientele, we feel that it would be an effective sales aid. Consequently, we would appreciate your sending us 16 copies of that issue or reprints.

James N. Morey
tv dir.
Howard Marks Adv.
Cleveland, Ohio

Best convention in 20 years!

I couldn't disagree more with your editorial about NAB needing a better marketplace (SPONSOR, 23 April).

I have attended all conventions since 1941 and I would say that the 1960 meeting was by far the most serious, with sessions better attended and less extraneous interference than any in the past 20 years.

Having been on the convention committee of the NAB Board that brought more dignity and actual accomplishment in the management convention, I do not agree that it is necessary to have a scantily clad group of professional he'p roaming the halls of the hotel to publicize sideshow attractions. From what I have been able to learn in personal visits during the 1960 convention, the equipment people, the music libraries, the news services, and many others were well satisfied with the accomplishment of business and the accommodations. In fact, some expressed relief over the elimination of the nightclub atmosphere of previous conventions.

Robert T. Mason
gen. mgr.
WMRN
Marion, Ohio

KBIG is loaded with advertisers who prove good copy and FRESH AIR just **can't miss!** Radio Catalina's **new programming format** is a potent sales weapon... hitting a responsive audience throughout Southern California at an average **71% less cost** than other major regional stations.



BIG CHIEF SPEAKS

"Me look up in summer sky. Peachtree Street Atlanta. See smoke signal from big wigwam. Strange tribe. Me no can read. Kind warrior

LOUIS READ

tell me this mean 'janitor AMBitious!' Louis say he come Atlanta to track down many timebuyers. I say, 'Good! 14TH show you how.'"



The Chief is wise.

If you know what he means by 14th write to BIG CHIEF c/o SPONSOR, 40 E. 49th St., New York 17, by 31 May. Win a prize you'll love for summer fun.

Timebuyers at work

Dick Olsen, senior timebuyer at Doherty, Clifford, Steers & Shenfield, Inc., New York, feels that radio is not always used properly by advertisers new to the medium. "We all know that radio has performed well for certain clients, but we don't always seem to bear in mind the reasons for that success. I believe that if radio is used, it must be bought in heavy frequency. Radio should be bought at saturation levels to be effective because of such factors as high audience turnover, listener loyalty, and the differences in program content. In order to adequately cover a market it's necessary in most cases to use more than one station. There are few markets, if any, where one station has more than 35% of the audience. Budgets have to be big enough to accommodate multiple station buys." Dick points out that the net effect of heavy flight activity is nearly as good as 52-week advertising on a smaller scale. "Studies indicate that the shortest cycle which is truly effective is for six weeks, and recall tests show remembrance for two weeks thereafter. In other words, use radio big for big results."



Mary Dwyer, Kenyon & Eckhardt, New York, thinks the networks could render a great service to advertisers, agencies, and local stations by keeping their affiliates better informed about the commercial scheduling of products. "In these days of cross-plugging and multiplicity of products under one huge company name, the placement of local spots is a real problem. Proximity of competitive products is hard to avoid, and it keeps a spot buyer on his toes to stay abreast of the individual products advertised within across-the-board network shows. The turnover is constant and keeping a close check is absolutely essential. One week everything is fine and dandy, and the next week you find your local spots adjacent to a competitive network spot." Mary points out that too close proximity can void the efforts of both advertisers, and since the networks and stations have a big stake in the success of any campaign, they should be on the alert to avoid anything that might lessen its effectiveness. "This goes for multiple spotting as well, of course, and makes it very important for every spot buyer to know what his client's competition is doing in the way of network activity."



HOW DO THE C-O'S STACK UP?



In the opinion of their listeners in seven of the top ten U. S. markets, the CBS Owned Radio Stations stack up high indeed! That's because the C-O's program for active listeners—not for the fringe hearing of people with their minds on other matters. The C-O's get attention because they ask for it, every hour of every day, with broadcasting designed for the alert adult mind. Look at our partial listing of locally produced programs and you'll see what we mean. And added to it is the unique strength of the CBS Radio Network with its schedule of great personalities, drama, comedy, complete news coverage and analysis, public affairs and special events. This is responsible broadcasting. It gets a responsive audience. And that means response to your advertising, too!

CBS OWNED RADIO STATIONS
REPRESENTED BY CBS RADIO SPOT SALES

C-O

Florence

is unique



She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—a single-station market
61 air miles from another
tv station. No other single medium
effectively serves this
agricultural-industrial market
of 1,300,000 people
in 30 counties.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by CBS Tv Spot Sales

A Jefferson Standard station affiliated with
WBT and WBTV, Charlotte, N. C.







SPORTS:

WHAT THREE TV/RADIO SPORTS CLASSICS WILL PULL IN AUDIENCES

WORLD SERIES	125,000,000
KENTUCKY DERBY	40,000,000
ROSE BOWL	60,000,000

Prediction based on data from Gillette Co. and CBS TV

AIR MEDIA'S $200 MILLION GATE

Network tv sponsorship alone amounts to nearly $70 illion; regional tv raises tv total to about $150 million

Add radio from national to local levels and the whole staggering. Here's a look at latest sports developments

rom crystal set days, trends in air edia programing have been an ever-anging pattern. One year it's quiz ows, another season it's westerns. t like *Old Man River*, sports just eep rollin' along."

Itself a $40 billion "industry," orts accounts for annual billings to and radio of close to $200 million; every year the advertising ante goes up a little higher. Networks struggle for coverage rights to the classic sporting events, stations vie for rights to local events, and sponsors compete for the chance to reach the sport fans. This year is no exception, although some rather exceptional things have occurred recently, some the past week.

• Saturday afternoon NCAA football games will not be on NBC TV this fall. The whole autumn collegiate schedule was deftly lifted from the network's pocket by ABC TV.

• The Summer Olympics Games in Rome have been grabbed by CBS TV, and U. S. viewers will get to see the events the same day they take place thanks to the double miracle of jets and tv tape.

• NBC TV has nailed down the World Series on a "long-term lease," and Gillette Safety Razor Co., whose name is synonomous with aired sports, has contracted to sponsor it for the next five years.

At SPONSOR presstime, the following situations had developed in the

TV/RADIO SPONSORS OF MAJOR LEAGUE BASEBALL

		TELEVISION		RADIO
	Team	Origination	Sponsor	Origination
AMERICAN LEAGUE	**Baltimore Orioles**	WJZ-TV *(feeds 3 stas.)*	Hamm Brewing Co. Local co-sponsors	WBAL *(feeds 12 stas.)*
	Boston Red Sox	WHDH-TV *(owns 2/3)* *(feeds 5 stas.)*	Narragansett Brew. Atlantic Refining Ford Dlrs. N.E.	WHDH *(feeds 47 stas.)*
	Chicago White Sox	WGN-TV *only*	Hamm's Oklahoma Oil	WCFL *(feeds 50 stas. for Gen. Fin.)*
	Cleveland Indians	WEWS *(feeds 2 stas.)*	Carling Standard Oil Ohio Central Nat'l Bank	WERE *(feeds 47 stas.)*
	Detroit Tigers	WJBK-TV *(feeds 6 stas.)*	Speedway Petrol. Stroh Brew. Co.	WKMH *(feeds 40 stas.)*
	Kansas City Athletics	WDAF-TV *only*	Schlitz Brew. Co.	WDAF *(feeds 12 stas.)*
	New York Yankees	WPIX *(feeds 3 stas.)*	Ballantine R. J. Reynolds Atlantic Refining	WMGM *(feeds 40 stas.)*
	Washington Senators	WTOP-TV *only*	Gen. Mills Gen. Cigar Household Fin. Colgate-Palmolive Nat'l Bohemian Beer	WTOP *(feeds 12 stas.)*
NATIONAL LEAGUE	**Chicago Cubs**	WGN-TV *only*	Hamm's Okla. Oil	WGN *only*
	Cincinnati Redlegs	WLW-T *(feeds 5 stas.)*	Hudepohl Brew. Standard Oil Ohio Colgate-Palmolive	WKRC *(feeds 50 stas.)*
	Los Angeles Dodgers	KTTV	American Tob. Union Oil	KFI *(feeds 10 stas.)*
	Milwaukee Braves	*(No television)*		WEMP *(feeds 40 stas.)*
	Philadelphia Phillies	WFIL-TV *(feeds 2 stas.)*	Atlantic Refin. Ballantine Bayuk Tasty Baking	WFIL *(feeds 19 stas.)*
	Pittsburgh Pirates	KDKA-TV *(feeds 3 stas.)*	Atlantic Refining Pittsburgh Brew. Ford Dlrs.	KDKA *(feeds 21 stas.)*
	St. Louis Cardinals	KPLR-TV *only*	Anheuser-Busch	KMOX *(feeds 71 stas.)*
	San Francisco Giants	*(No television)*		KSFO *(feeds 8 stas.)*

Sources: Sports Network (Dick Bailey), N.Y.C. **Sporting News**, St. Louis. *Sponsor estimate.

FOR THE 1960 SEASON

RADIO

Sponsor	Combined rights
Same as tv	$450,000
Same as tv	$500,000
Gen. Finance Gen. Cigar Gen. Tire Budweiser	$350,000
Carling Richman Bros. Society Nat'l Bank	$500,000
Same as tv	$500,000
Schlitz Skelly Oil	$300,000
Same as tv	$900,000
Nat'l Bohemian Local co-sponsors	$250,000
Oak Park Savings Fleleman Brewing	$450,000
Burger Brewing	$350,000
Same as tv	$600,000
Miller Brew. Clark Oil Carillard	$220,000*
Same as tv	$300,000
Same as tv	$350,000
Anheuser-Busch Local participating sponsors	$400,000
Falstaff Folger's Amer. Tob.	$137,000*

world of sports events broadcasting:

• On 10 May, the new American League pro football schedule may be up for grabs. Because on that day, the ABC TV option on it expires, and no sponsors were in sight at this writing. Without sponsors, the network is naturally reluctant to break into its profitable Sunday afternoon lineup of sponsored shows.

If this happens, the new football pro league looks like it may wind up an orphan where sponsorship is concerned. CBS TV already has signed up for Sunday afternoons the National League pro football, and NBC TV will pick up a few of these games. Neither CBS nor NBC would have room for the American League schedule.

• ABC TV on its new NCAA collegiate football schedule has signed up three sponsors: Gillette, Humble Oil, and Liggett & Myers.

• CBS TV picked up this week the first of its sponsors for the Summer Olympic Games. P. Lorillard Co. has signed for one-quarter of the full sponsorship which leaves three-quarters still to be sold. The Lorillard buy amounts to about 20½ hours of Olympics sponsorship.

The coverage of the Olympics will be flown by jet to New York from Rome, and tapes will be played the same day. Slotting of Olympics will be in prime time. CBS TV, although it is working in cooperation with Italian tv, is not simply picking up their tapes; it has its own production crew on the site supervising its programing.

• Gillette Safety Razor Co. will put more than $1 million in advertising behind its four-week 1960 Father's Day promotion of its award-winning 195 adjustable razor and dispenser of the new Super Blue Blades which have produced the greatest trade and consumer response in the company's history. Spearhead of the campaign will be *Friday Night Fights* (NBC TV), *Big League Baseball* (NBC TV), and its 200 disk jockeys of spot radio.

• ABC Radio just picked up rights from TelePromPter for next month's heavyweight championship fight between Johanson and Patterson for an estimated $200,000 in rights (very high for radio rights to a single fight). Bristol-Myers has already taken half sponsorship. Tv will be closed circuit to theaters only.

• NBC TV will be programing more sports events this coming year in color than ever before. The World Series will be colorcast again as it was last year. Basketball—from which the bugs of colorcasting were removed last year—will get the tinted treatment this year, along with a lot of other NBC sports. If racing from Hialeah is picked up again by the network, it probably will be telecast in color this year, too.

HOW THE TV NETWORKS DIVIDE THIS YEAR'S SPORTING EVENTS

	SPORT	DATE	NETWORK
football	*NCAA FOOTBALL*	Fall (12 games)	ABC
	LIBERTY BOWL	Dec. 1960	NBC
	BLUEBONNET BOWL	17 December	CBS
	BLUE-GRAY	December	NBC
	PRO FOOTBALL CHAMP.	December	NBC
	GATOR BOWL	31 December	CBS
	ROSE BOWL	2 January 1961	NBC
	SUGAR BOWL	2 January	NBC
	COTTON BOWL	2 January	CBS
	ORANGE BOWL	2 January	CBS
	EAST-WEST	January	NBC
	SENIOR BOWL	January	NBC
	PRO BOWL	January	NBC
	PRO FOOTBALL PREVIEW	Fall 1960	CBS
	PRO FOOTBALL NFL	Fall	CBS
	PRO FOOTBALL NFL	Fall	NBC
baseball	*WORLD SERIES*	5 Oct.	NBC
	ALL-STAR GAME	11 & 13 July	NBC
	MAJOR LEAGUE BASEBALL	April-Sept.	NBC
	GAME OF THE WEEK	April-Sept.	CBS
golf	*ALL-STAR GOLF*	Oct.-April	ABC
	CROSBY TOURNAMENT	January	ABC
	MASTERS TOURNAMENT	April	CBS
ring	*SAT. NIGHT FIGHTS*	52 weeks	ABC
track	*TRIPLE CROWN*	May-June	CBS
	HORSE RACE OF THE WEEK	April-October	SPORTS NET.
misc.	*JACKPOT BOWLING*	52 weeks	NBC
	NATIONAL TENNIS SINGLES	10, 11 Sept.	NBC
	SUMMER OLYMPICS	26 Aug.-11 Sept.	CBS

• On the regular NBC TV prime time network schedule next season is a Monday night stanza at 10:30, handled by comic Milton Berle, and devoted to championship bowling. The sponsor will be Bayuk cigars.

• ABC TV, while having stolen some thunder from NBC with its signing of NCAA football, nevertheless has no bowl games signed for the winter. They are divided between CBS and NBC. However, this week, the word was that ABC might come up with a brand new bowl football game—the proposed Gotham Bowl in New York.

• Bowl games next year that are slated for 1 January are being moved to 2 January because the First is on a Sunday. Some in the industry wonder whether this switch to a Monday (even though a legal holiday) will affect viewing.

• Gillette has moved its boxing programs from its long-time slot on Friday nights on NBC TV to Saturday nights on ABC TV. Some admen observers suspect they will find little or no difference at all in audience size and audience composition.

The magnitude of sports in the tv radio firmament is enormous. A conservative estimate of national and regional advertising dollars in tv sportcasts would be about 10% of total spending in the medium: last year this was an estimated $1½ billion. So sports' share would be about $150 million, of which about $70 million is network tv. Add to this the amount spent in radio—both net and national and regional spot—and sports comes out with about another $25 million share, to bring the ante up to $175 million. Since local coverage (with local sponsors) hasn't been figured in, it is safe to say that the grand total would reach close to the $200 million mark.

In assessing the broadcast hours devoted to sports programing it must be remembered that they don't start and stop with the event itself. There are lead-in and lead-out shows surrounding gamecasts (usually quarter-hour stanzas devoted to interviews with players, sport quizzes, etc.). Then there are the programs of sports news and sports scores. And then

(*Please turn to page* 58)



CHIN IN HAND, Frank J. Gromer, Jr., media director, Foote, Cone & Belding, N.Y., ponders a point about ARB's coverage service made by Herbert Kaufman (foreground), ARB account executive. Beside Gromer is Martha Sykes, FC&B media research analyst, one of seven attending pitch

Selling season is on as research firm pushes the first circulation study to buck A.C. Nielsen since 1952

Here's a rundown of what's offered. Survey is based on the same data used in coming up with program ratings

The American Research Bureau's national tv coverage service—first to buck Nielsen since the Standard Audit and Measurement Service offered its figures eight years ago—is currently undergoing close scrutiny by ad agencies.

Scheduled to appear about 1 August (though it may be earlier), the service also represents the first circulation study based upon the same source material used for local and network program reports.

Since Nielsen has not yet firmed its plans for NCS No. 4, ARB is the cynosure of all eyes in the coverage arena. It is confident that its study will become the industry standard upon its release this summer. This confidence is based upon the signatures of two networks (ABC and CBS), the definite commitments of at least half a dozen top agencies, and indications from other ad houses they will join up, too.

ARB is not offering any revolutionary format for station circulation. By and large, its data follows along the lines laid out by the ill-fated Broadcast Measurement Bureau, the NAB, and the various NCS studies.

However, the ingenious interlocking of coverage, local and network reports via semi-annual "sweeps" sampling of tv viewing in all U.S. counties, not only provided the research firm with an economical device, but collared immense quantities of comparable data. Local reports, for

example, are comparable with the coverage material.

Here is the basic information provided:

- Physical facts about each station, including indications of physical changes since NCS No. 3 and ARB's fall 1959 sweep. (ARB coverage data represents the average of station circulation data gathered during the November 1959 and March 1960 sweeps.)
- Total households by county, based on the latest *Sales Management* figures.
- Number and percent of tv homes, by county.
- Number and percent of tv homes "able to receive" each station, by county.
- Number of days per week the average home viewed each station—during the daytime, at night and during the total day, by county. This so-called "F" or exposure index is a new feature in coverage data. The figures are averaged for each station's total county lineup.
- Average weekly circulation by county for each station—during the daytime, at night, and during the total day. This is the number and percent of tv homes viewing once or more during the average week. Total weekly figures are unduplicated.
- Average daily circulation by county for each station—during the daytime, at night, and during the total day. This is the number and percent of tv homes viewing once or more during the average day. Total daily figures are also unduplicated.
- For each station, the share of total weekly circulation represented by each county in its coverage area. Eliminated from the calculations here are counties in which less than 5% of the tv homes are viewers of the station. Share data is given in the station reports but not in the county reports—that is, those reports which break down viewing of all stations within a county.
- Station totals, of course, are given for all the above county information except that the "F" index figures are averaged. These station totals are shown by both full coverage and metro areas.
- As is the normal practice in publishing station circulation information, the complete data is broken down two ways: (1) by counties, showing each station's audience and (2) by stations, showing the audience for each county covered.

Probably the most unique element in ARB's coverage study is that the figures are not based on coverage-type questionnaires at all but the same diaries that ARB uses for its local and network rating reports. In other words, the coverage information is tabulated on the basis of reported program viewing.

ARB *could* provide a combination of coverage and time period (or program) information by county. It could show, for example, the county-by-county audience to a local or network show—in theory, that is. Actually, however, the samples would be too small.

Overall, the ARB coverage sample is quite sizeable—110,000 different homes per sweep or 220,000 different homes in all. Minimum sample per county is 12 or 13 per sweep, though the figure is higher in metro areas. Since there have been two sweeps and since there will be county clusters in the less-populated areas, a two-county cluster thus provides a minimum sample of 50 homes for coverage data. ARB sends out close to 100 diaries to get 50 usable returns.

ARB's policy is to use no more than two counties per cluster. However, where a major change in station facilities took place between the two sweeps, there will be supplementary data using only facts from the second sweep. In such cases the county cluster maximum would be four.

Since, geographically speaking, most of the U.S. is rural or small-town in nature, most of the 3,000-odd counties are clustered. A total of about 730 counties will be reported individually.

What ARB essentially measures is viewing by tv-telephone homes. ARB's sample is of the probability type, not, strictly speaking, the area type. The "frame" or list from which sample homes have been chosen on a statistically random basis is the nation's full complement of telephone books. This means about 76% of

(*Please turn to page* 58)

WHY AGENCIES WANT NEW TV COVERAGE DATA

Estimated number of physical changes in U. S. tv stations, spring 1958-*spring* 1960

No. of markets	No. of stations	Changes in call letters, channel nos.	Operations started	Operations ceased	Affiliation changes	Visual power changes	Antenna height changes
165	215	15	35	15	80	80	75

Source: ARB. Period covers time between field work for NCS No. 3 and ARB's March 1960 "sweep"

RESORT STRIKES LOCAL GOLD WITH YEAR-ROUND TV



FILM SPOT is in the making as George Colovas, owner of the High Point Inn, describes the type of shot he has in mind to a WDAU-TV cameraman. Station produced films for unprecedented resort tv push

▶ Mountain hotel goes after untapped local citizenry via tv spots; raises area tab from $8,000 to $55,000

▶ Puts $10,000-per-year into WDAU-TV, Scranton, pot schedule; breaks into ranks of year-round hostelries

The High Point Inn (Mt. Pocono, a.), in a move unusual among resorts, has done some tv prospecting its own backyard—and turned up gold mine in guests from the imediate vicinity.

Until last spring High Point, like ost resorts, virtually ignored the earby citizenry and concentrated adertising efforts on the country's popation centers via newspapers and rect mail. Then it pioneered a spot mpaign on WDAU-TV, uhf outlet Scranton, and local billings, which id averaged $6,000-8,000 annually, ot to $55,000 in 1959. Expectations e for new heights in the neighborod of $75,000-100,000 this year.

High Point felt the effects of its ot tv venture almost immediately. addition to this all-important inux of sleep-in guests from the area, ere was an upsurge of conventions, les meetings, and day-long employee ings arranged by commercial outs in the neighborhood. And business picked up at the resort's restaurant and bar, which can accommodate a large number in excess of the sleep-in capacity.

Much of the new traffic is off-season and during the week, when needed most. Owner George Colovas says that thanks to tv now he's able to stay open year-round, while some 80% of the Poconos hotels are limited to the Memorial Day-Labor Day season. In fact, last winter he had to rent four nearby motels to house his overflow.

The current tv budget is $10,000. High Point's filmed spots, mostly minutes, plus some 20's and I.D.'s, are produced by WDAU-TV. They run three or four times per week on a day and night rotating schedule designed to reach the widest cross-section of audience.

An informal tone is maintained throughout the commercials, in keeping with the resort's atmosphere. They include shots of owner Colovas greeting guests, showing them around —a demonstration of High Point's personal touch.

The video presents a panorama of the resort's attractions, accompanied by voice over description of the good times to be had. A representative 60-second spot opens with an automobile full of vacationers pulling up to the entrance and spilling forth its passengers. This is followed by winter sports scenes, including skating, skiing and tobogganing. Then the indoor facilities get the limelight, with special emphasis on the swimming pool. The camera also takes a look at the all-important dining room plus some of the nightlife, including entertainment in the cafe.

The Poconos area draws an estimated $60-70 million in tourism per year. High Point, a medium-sized resort, is able to accommodate 170 sleep-in guests and 300 at table. Its average rates range from $12.50 to $15 a day per person.

Thus far, High Point is the only Poconos resort on tv. Its increased share of the area's vacation revenue should cause resorts there — and everywhere—to take another look at their media patterns. This pioneering advertiser has proven the effectiveness of tv in attracting valuable local traffic. ◀



PRESENTING RADIO MERCHANDISING CONCEPT to client, here represented by executive v.p. Paul Tschudin (r), are (l to r) Newman McEvoy, C&W v.p. in charge of media, Bob Palmer, media supervisor, Frank Vernon, buyer, and E. W. Lawrence, v.p. and account supervisor

WATCHMAKERS ON RADIO, PART II

SWISS WATCH'S MERCHANDISING COUP

Watchmakers of Switzerland has stations place entry blanks for station's own audience promotion contests with retail jewelers; builds traffic, dealer support as broadcast ad budget skyrockets from nothing to 100% in less than year's time

Watchmakers of Switzerland is now in the tenth week of a 13-week, 30-market campaign, and participating radio stations are, in effect, running promotion contests for the client at no additional cost. Here's how it all came about.

Watchmakers of Switzerland was faced with a nettlesome problem. Due to its particular marketing philosophy and make-up, the federation does not wish to name its member brands in its advertising. However, instead of proving to be a handicap, client and agency devised a way of turning this limitation to their advantage.

The Swiss Watch group has been with C&W for nearly one year, and in that time its broadcast budget has skyrocketed from 0 to 100%. The federation's major copy point has been to stress the difference between a quality watch and its low-priced counterpart and to urge consumers to see for themselves by comparing the insides of the two kinds of watches. It was determined that the most forceful way to demonstrate this would be by creating a display where the two watches would lie side by side, their backs removed to expose the movements. The display is most effective when viewed on the dealer's counter. In print, depth tended to be lost, minimizing the difference. On tv, though movement added a new dimension, the full scope of the comparison still could not be captured. Thus the nature of the problem: how to—under these conditions, unable to name brands—to create dealer enthusiasm and build up retail traffic so that the potential customer would see the display in its most advantageous light, at the point of purchase.

The answer lay with Bob Palmer, media supervisor on the account at C&W. Palmer theorized that since the marketing restrictions made it impossible for the client to take advantage of radio stations' usual merchandising offerings, that the station could perform a different kind of merchandising for Swiss Watch, with mutual benefits. The account team (Newman McEvoy, v.p. in charge of media, E. W. Lawrence, v.p. and account supervisor, Palmer, and media buyer, Frank Vernon) hosted a breakfast for reps and outlined their strategy. Stations carrying Swiss Watch schedules would be asked to plan and execute an audience promotion contest built around entry blanks obtainable only from local jewelers. The station would promote the contest with on the air announcements, wherever possible adjacent to Swiss Watch spots. Stations would contact all retailers and offer them the opportunity to participate in the contest, at no cost.

Realizing that this kind of merchandising required extra energy on the part of the stations, although tied-in with their own audience promotion efforts, Watchmakers of Switzerland is holding a contest among the stations. The three winners will receive a plaque and a full-page ad in SPONSOR announcing the awards.

Reaction to the proposal was mixed, although 150 stations were to submit suitable availabilities. Some of the key radio stations chosen were: KNX, Los Angeles; WXYZ, Detroit; WBZ, Boston; KWK, St. Louis; WTOP, Washington, D. C.; WHK, Cleveland; WCCO, Minneapolis; KNUZ, Houston; WQAM, Miami; WHB, Kansas City; WDSU, New Orleans; and WING, Dayton.

Depending upon the market, Swiss Watch has scheduled between 20 and 40 spots during traffic and evening hours, with one-quarter of the spots during the weekend. The federation is after the male who, says the group, accounts for a majority of watch sales. The commercials are mixed minutes and 30's and are dramatizations of the back of the watch theory. A customer is about to purchase a watch without knowing what's inside, and is instructed that it might be clever to find out just what he's buying.

With results in for only the first six weeks, stations reported to C&W a total of 12,659 direct contacts with jewelers, and had already secured the cooperation of close to 3,200 of these jewelers, or about 40% of the total number in the 30-market area. After six weeks stations had aired a total of 9,045 contest promotion announcements, and there are still several stations that have yet to begin.

WINS, New York, which is conducting several two-week contests, received close to 800 entries in its first promotion. WCCO, Minneapolis, had received 1,603 entries and KWK, St. Louis, nearly 860 in early tabulations.

Swiss Watch supplements its radio schedule with net tv and has bought 37 minutes on the *Today* show (NBC, 7-9 a.m.), beginning in February and continuing through June, with the heaviest frequency leading up to and during graduation week.

The client anticipates continuing positive results from this kind of promotion and has already renewed for next fall, with indications that its budget will remain a solid 100% in air media.



A WINNER A WEEK, every week for the 13 weeks of the promotion, is how WJJD, Chicago, handles its Watchmakers of Switzerland contests. Here winner Tom Fairfield (l) is presented with Swiss quality watch by retailer Shelly Freedman as WJJD sales manager, Lloyd Webb looks on

To: Messrs. Skoog, Hicks,
Grunewald, and Kogan
From: Dick Rendely

Re: VIDEO TAPE vs. FILM COMMERCIALS



CONTROL ROOM CONFERENCE between Richard Rendely, Hicks & Griest executive producer, and NTA director Len Tannen (back to camera) checks out script. Author of tape-fiilm memo was on production staffs of SSC&B and Calkins & Holden for three years each before joining Hicks & Griest as executive producer responsible for all tv/radio film and tape production

Commercials men have all but abandoned asking the sweeping question of whether or not tape will replace film in the immediate future.

The more important question for the moment is this: When *should I use tape and* when *should I use film?*

One answer is provided in a working memo sent recently by Hicks & Griest executive producer Richard R. Rendely to four group supervisors: agency president Charles V. Skoog, Jr., executive v.p. Harry L. Hicks, Jr., senior v.p. Theodore J. Grunewald, and v.p. Irving Smith Kogan.

In this memo, Rendely discussed the relative merits of tape and film in the areas of visual product appeal, costs, effectiveness, and speed.

Taking months of daily experience with all types of production problems, Rendely came to some vital conclusions for today in the continuing debate of tape vs. film in commercials.

To a great extent this is as moot a comparison as is fly casting vs. bait fishing. Each has merits. Each produces results. All you can do is try to relate the merits and results, etc., to your particular requirements. Thus I'll try, in this report, to supply sufficient basic information to answer most of the questions which can arise.

Since so much has been written, stated, inferred, and often misconstrued on the subject of tape, I think it best that we begin with Genesis and a common frame of reference.

WHAT IS VIDEO TAPE?

In simplest analysis, video tape recording (vtr) is merely a system by which live tv (picture and sound) may be recorded, retained, and replayed. The very fact that vtr is

possible enables two production improvements: (1) editing and (2) the use of some film techniques (electronically). These editing and production capabilities, however, are still critical in many areas as evidenced at the recent tape demonstration. Thus, we must think of and create for tape as a specific medium and not in terms of other recording techniques.

When considering the advisability of producing vtr commercials or choosing between tape and film, these four factors must be weighed:

1. Visual product appeal.
2. Costs (production and use).
3. Commercial interest and effectiveness (which medium will better accomplish the intended purpose and hold the audience).
4. Necessity for speed.

VISUAL PRODUCT APPEAL

One of the first and prime concerns of almost every client and agency is "How good can we make the product look." Since both film and vtr are played over system to reach the home, and both permit reasonable opportunity to prepare the product for shooting, both can make the product "look good." Some products, however, will look better on tape than on film and vice versa.

The reason for this is found in the general basic natures of each medium, i.e. film permits whiter whites and darker darks; tape is more detailed in gray scale. (These basic differences are lessened considerably by judicious lighting. However, extensive shot-by-shot lighting preparation eliminates one of the cost saving features of tape recording.)

In a recent CBS demonstration, for example, Ivory Snow appeared very white on film and dull white on tape; vice versa, the girl's dark blonde hair appeared dark blonde on tape and brunette on film. Thus the question of visual product appeal must be taken singly with each and every product.

Since this is such an important question, one of the fastest growing procedures today is advertiser appropriation of a certain amount of funds for experimental product shooting both on film and on tape. This is no idle expenditure for in addition to answering the above question, the practice usually produces some extremely fine product shots which can later be well integrated into future commercials, (and as such pay for the experimentation).

COSTS

Before continuing, I wish to say that cost should never be the major determining factor in any commercial. Audiences don't see your bills, they either get your message or they don't; and quality counts. The subject of cost comparison is a very complex question due to the many factors which must be considered. As you know, one production company flatly states that in *many* cases tape production is 30% to 50% less expensive than film. A major New York advertising agency on the other hand reports that tape can be 47% more expensive than film. Both statements are true. The "why" of these statements is based mainly on 3 considerations: (1) complexity of production; (2) number of commercials to be shot, and (3) intended use of the commercials.

Tape commercial production can be less expensive than film if you create specifically for tape, and basically adhere to the simple rule of creating for live tv. This doesn't necessarily mean the strict live approach will give the best commercial but as soon as you try to simulate too many film techniques your costs will rise accordingly and may even surpass film production costs. (See page 46, "Creating to Tape".)

Constructions costs are similar. So are talent costs. However, tape enables the use of three cameras simultaneously as opposed to one generally used in commercial filming. Tape crews are considerably larger than film crews. Thus in short, the basic saving in tape lies in speed of production... shooting, as much as possible, the commercial from start to finish. Once you create elaborate editing problems, continually reshoot scenes for minor changes, and laboriously prepare each and every shot, you have eliminated that cost saving benefit in vtr. This then raises the question of which do you want, a precise, complex story (film) or immediate, live presence (tape)? This is discussed later in this report.

There is a "hooker" in this whole

5 TIPS ON YOUR FILM/TAPE DECISION

Tape vs. film is "as moot a comparison as is fly casting vs. bait fishing. Each has merits. Each produces results."

The four factors to consider are "visual product appeal . . . costs . . . interest and effectiveness . . . (and) necessity for speed."

To determine product appeal, a fast-growing procedure today is "advertiser appropriation for a certain amount of . . . experimental product shooting both on film and tape."

If you use tape the cardinal rule is this: "Create for tape; don't use it as a film alternate."

"Never use an effect for the sake of an effect. If it doesn't strengthen the meaning or interest of a commercial, don't use it."

cost subject. Saving production dollars doesn't automatically mean saving money. If you intend to use tape for spot campaigns in several markets, look before you leap.

CREATING FOR TAPE

The one cardinal rule in using tape cannot be repeated too often: Create for tape; don't use it as a film alternate! There are a great many things tape can do . . . use them. There are also limitations . . . beware of them.

Below are several effects tape will accomplish more quickly than film, and less expensively.

1. Traveling mattes.
2. Electronic Wipes (including made to order patterns).
3. Insertion of people into miniature sets.
4. Use of miniature sets as "life sets" backgrounds.
5. Superimpositions.
6. Match dissolves.

Avoid writing copy that requires heavy editing, especially if your client is cost conscious.

Limited animation is possible but not very good yet. This is true also of stop motion; and live-animation combination.

Squeeze motion is feasible but very time consuming and therefore quite costly.

Try to plan your writing; as I said before, so that as much of the commercial can be shot as is possible without stopping the action. This means plenty of pre-planning with the producers and directors, also. Again remember that three cameras are all working simultaneously for you. Film can be transferred to tape very well. Thus insertion of good film clips is fine. But bear in mind the basic picture difference of film and tape. For best results, don't try to match scenes, use film clips of other subjects.

Try to avoid pulling a camera into extraordinary locations for a single shot, unless you specifically wish to look extravagant.

Here's an example:

I recently shot a picture with a sequence at Roosevelt Raceway. Wanting to take advantage of the big grass monogram in the infield, I took my camera man on to the roof of the stands where he made the establish-

(*Please turn to page* 60)

Are two-minute spots in the cards for video?

P&G, about to spring new food product, queries tv stations on availability and rate of two-minute spots

Industry for the most part amenable to new length, though some concern is evident as to viewer reaction

Advertisers who need two minutes to tell their story can do so on spot tv.

This conclusion is evident in the wake of industry reaction to Procter & Gamble's inquiry via Benton & Bowles into two-minute rates. Reports are that P&G favors the new commercial length for introduction of an unnamed food product which lends itself to intricate demonstration (see SPONSOR-SCOPE, 30 April).

Virtually all stations surveyed by SPONSOR felt the two-minute spot would be workable in participation programs, provided it fulfilled the NAB Code and individual station good taste criteria. Confidence in B&B's ability to produce tasteful, interesting 120-second commercials was universal; some voiced reservations as to how some other agencies might handle the new length, however, and preferred to wait and see what would be produced rather than issue a blanket endorsement.

Some fears were expressed that two-minute spots might bring on audience accusation of over-commercialization, but for the most part it was felt that viewers are more likely to object to number of interruptions than commercial length. It was cited that on network shows it's not unusual to have commercials longer than two minutes without audience upheaval.

As for rates to be charged, a num-

ADMEN FAVOR TWO-MINUTE SPOTS



Y&R's Pete Matthews sees long spot as means to avoid rush job on product demonstration



"Creative needs determine proper length of a commercial:" DDB president Bill Bernbach

BOTH SIDES OF TWO-MINUTE COMMERCIAL COIN

PRO	CON
Audience more likely to object to number of interruptions than length of commercial, so properly spaced two-minute spots no problem	*Audience might accuse stations of overcommercialization if they carry two minute spots, asserting period is too long for one advertiser*
Poor taste can show up in 20 *seconds, even* 10. *There's no reason why two-minute commercials can't be tasteful if creatively handled*	*Transgressions of taste might result from allowing two-minute commercials. More exposure time would mean more chance to err*
In participation programs the Code, as revised, permits five commercial minutes per half hour—room for two 120*-second spots*	*Accepting two-minute spots may lead to Code violations. Accustomed to back-to-back* 60*'s, some stations might tack on shorter spots*

er of ideas are under consideration t this preliminary stage. The one ientioned most frequently, and often ith a tone of finality, is twice the inute rate. In support of this, staons point out that a two-minute ommercial most likely would take ne place of back-to-back 60's, and to ccept less than 200% of the 60-secnd rate would mean loss of revenue. here is talk of the five-minute rate, ut with the Code allowing only one inute, 15 seconds per five minutes, here is little support for this.

A unique viewpoint expressed by ay Heitin, WRCA-TV, New York, ational sales manager, is that twice ne minute rate might prohibit rowth of the two-minute commerial. "Tv is much too young for xed forms," asserts Heitin, "and to ive this new commercial length a hance to grow, 150% of the oneinute rate might be more appropriate."

From the agency viewpoint, twoinute tv spots represent an additional sales tool of considerable use. Wilam E. (Pete) Matthews, v.p.-director of media relations at Young & Rubicam, and an enthusiastic advocate of lengthier commercial availabilities, explains, "Often the limitation of a minute creates a quickie effect that detracts from what the advertiser is trying to accomplish. Given the two-minute period to work with, agencies can develop new creative techniques to heighten impact.

"If it's necessary to go into extreme fringe time for two-minute spots, however, it might not be worth it—unless you're reaching a selective prospect group, which would be an ideal situation." Mr. Matthews feels that under any conditions the two-minute spot advertiser ought to have exclusivity. "To buy that much time and be surrounded by bits and scraps would be grossly unfair." His view on rates is that for the privilege of standing alone, stations might justifiably charge more than twice the minute rate.

Matthews sees the two-minute commercial as ideal for products for which demonstration of action is required. "For automobiles and fabrics, for instance, the advertiser could mount something really impressive with 120 seconds," adds Matthews.

Pro-two-minute-spot sentiment stems also from William Bernbach, president of Doyle Dane Bernbach, who believes the idea of the commercial ought to dictate its length. "No spot length is good or bad of itself," instructs Bernbach, "the *problem* is what matters and gives rise to the technique employed to solve it."

Bernbach cites as an example his agency's handling of the Polaroid Land Camera commercials on network tv. A minute is required to take and develop the picture, so the commercial must be longer.

A hypothetical use for two-minute spots suggested by Bernbach is for development of a character to appear in subsequent commercials. Once the audience has been sufficiently familiarized with this character, the advertiser could shift back to shorter commercials and move ahead on the momentum built with the introductory, two-minute spots.

In dismissing the danger that two-minute spots might bring on overcommercialization, Bernbach comments, "You can over-commercialize with 20 seconds; you can entertain with three minutes; it's a matter of creativity."

Timebuying tips from SRA award

The recipients of the 1960 SRA timebuying awards discuss the function and nature of their profession

Genevieve Lemper, FC&B, and Harold Simpson, Esty, agree honesty a must in buyer-seller relationship



IN NEW YORK over 300 members of the SRA gathered at the Waldorf to honor Harold Simpson, timebuyer at William Esty, New York, and Louis Nelson, director of marketing and v.p., Wade Advertising, Chicago. Pictured with the winners are, from left to right, Louis Avery, pres. of Avery-Knodle; Nelson; FTC head Earl Kintner; Simpson, and Preston Peters, pres. of PGW



IN CHICAGO, a full house at the Sarah Siddons room of the Ambassador East Hotel saw Roger O'Sullivan, Avery-Knodle, present the Chicago Timebuyer of the Year award to Genevieve Lemper, FC&B. Standing with Miss Lemper (l to r) are Charlie Compton, Meeker, Art Etringer, Blair-TV; Jack Davis, Blair-TV; Miss Lemper; O'Sullivan, and French Eason, H-R

The winners of this year's SRA timebuying awards concur on the major qualifications for a good timebuyer.

Genevieve Lemper, Foote, Cone & Belding, Chicago, chosen as the Chicago Timebuyer of the Year, and a 33-year veteran in her field, stresses the idea that as in any relationship between buyer and seller, honesty is the best policy. It's an old adage, but when SPONSOR spoke to Harold Simpson, buyer at William Esty, New York, and recipient of the Silver Nail Timebuyer of the Year Award, he too emphasized its tremendous importance.

"No two buys are alike," says Simpson. "This means that every buy involves individual treatment in adapting the client's objectives to the markets. It often happens that one of the best and most up-to-date sources of market information is the representative. If you have established a good working arrangement with the sales representatives, your clients will reap the benefits of all the services these representative firms can offer. It's just common sense that good relations between buyer and rep will promote a smoother, more efficient operation. Certainly, I've always found this to be the case."

From Chicago, Miss Lemper, who buys for B. F. Goodrich and S. C. Johnson among many others, reports that it's important to listen to the rep to get to hear another side of the story. "Even though a rep may not be completely filled in on your campaign objectives, even when pressed for time, I do my best to hear a rep out. These reps are close to the stations, are close to the markets and often come up with excellent suggestions."

Miss Lemper tries to be available to see station men. "I find it's time well spent. How do I define that? Well, when someone comes into my office and sits here and gabs and I learn nothing, then I feel I've wasted time. This rarely has occurred with station men or reps."

Simpson, a graduate of Colgate

winners

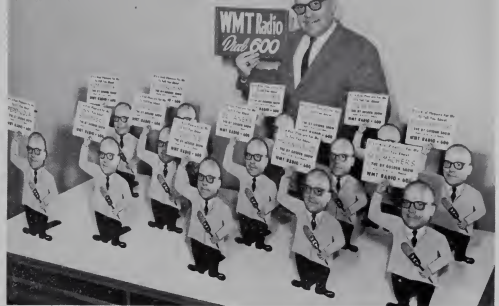
University and an Economics major, has been with Esty since 1949. He supervises broadcast buying for such major accounts as Reynolds Tobacco, Thomas Leeming, Pacquin, Sun Oil, Chesebrough-Pond's, P. Ballantine, Nestle, and the consumer products division of Union Carbide.

The Silver Nail Award winner sums up the buyer's function as the man charged with the responsibility of purchasing the best possible exposure in the selected markets at the most economical price. In order to do this he believes that the buyer must have a sound working knowledge of the client's objectives and problems. "He's got to be thoroughly familiar with the markets he's called to buy in. He must understand the uses and limitations of the various rating services. He must have developed a rapport with the reps. He has to be able to sift the meaningful material from past experiences and apply it to new ones, bearing in mind the changing nature of the business."

Miss Lemper has been a longtime consultant for many station managers throughout the Midwest, and has been active in the Women's Ad Club, and the Broadcast Ad Club of Chicago. In her 33 years with Foote, Cone & Belding she has worked on the original *Amos and Andy* series and Bob Hope's Pepsodent program, among others.

Louis J. Nelson, v.p., and marketing director of Wade Advertising, Chicago, also received recognition at the SRA luncheon. He was presented with the Annual Gold Key Award as the advertising agency executive of the past year.

A highlight of the occasion was the appearance of FTC chairman, Earl Kintner. The commissioner delivered a friendly but firm address, urged that sincere self-discipline could eliminate the need for further laws and regulations. "But," he cautioned, "there will be more law unless all of you give more than lip service to the self-promulgated standards you have established. I cannot urge upon you too strongly the need for sincere self-discipline."



PERSONAL IDENTIFICATION with sponsors helped WMT d.j. By Gosden (above with his army of "little men"), salesman Ford Roberts spark run for minutes on Gosden's late night show

THERE'S A RUN ON NIGHT RADIO IN CEDAR RAPIDS

You might say nighttime radio is tricky, virtually impossible, or just plain burdensome to sell. But the fact is it can be sold—even over-sold—with some old-fashioned determination and a firm belief that many advertisers will respond to it, if someone takes the time to approach them.

As proof of the above, take the case of station WMT in Cedar Rapids, Ia. Only a few months ago, its evening spot sales were near zero, and might have remained there if Ford Roberts, seven-year announcer with the station, hadn't asked for a crack at sales.

He got the crack, all right, with one slight hitch: as low man on the sales totem pole Roberts was restricted to new accounts. With daytime monopolized by the veteran salesmen, this meant going after late evening hours, with the exception of the sponsored 10 p.m. news and 10:15 p.m. sportscast.

Co-incident with Roberts' move to sales, WMT added a new d.j. personality, By Gosden, whose program was scheduled for 10:30 p.m. to midnight. Choosing this slot for his first sales experiment, Roberts teamed up with Gosden, visited each new sponsor in more than a dozen cities in Iowa and neighboring states. The kind of personal relationship and first-hand knowledge they gained, enabled Gosden to ad-lib each commercial, thereby lend it a strong personal tone.

Results come fast and furiously. In a short time Roberts and Gosden had 27 sponsors on the line, more than they could handle. Solution: the program was extended a half hour and spots (nearly all minutes) which could not be accommodated were moved into two earlier d.j. programs.

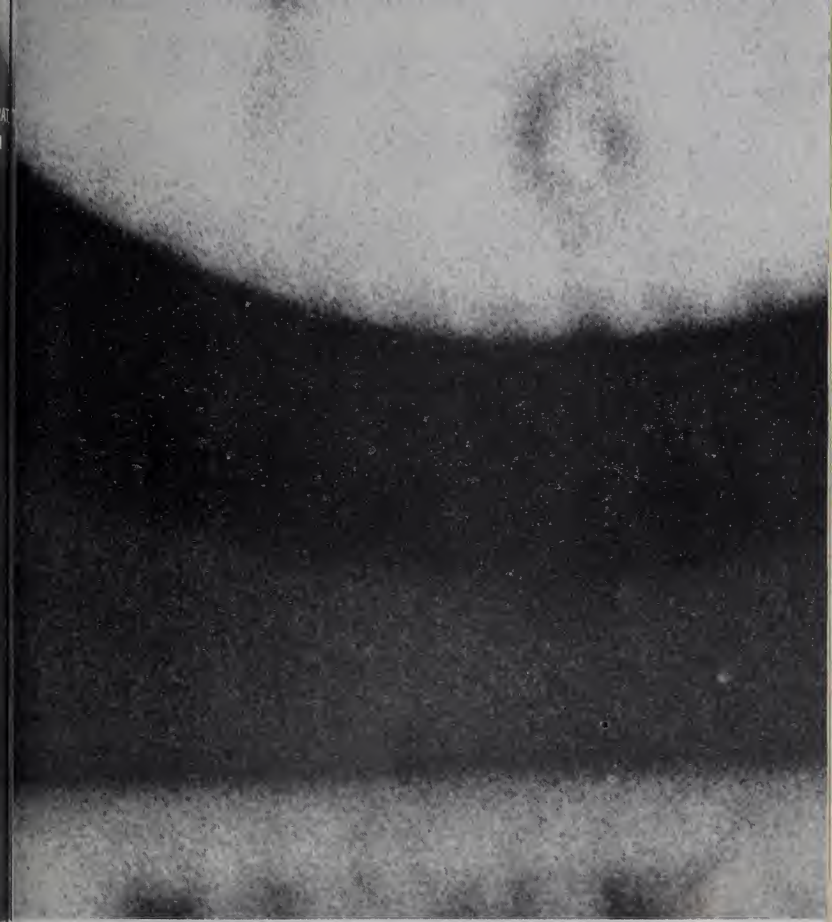
Roberts' efforts, in his first six months as a salesman, had paid off to the tune of 112 new accounts, 65% of which were scheduled for night programs. Interesting to note is the diversity of these new accounts, which included furniture dealers, restaurants, amusement parks, department stores, a well driller and a concrete contractor. What has radio done for them? "My pizza ovens go into action within five minutes of my spot," says one restaurant owner. And from a furniture store dealer comes this comment: "If anybody has any doubts about nighttime radio, send them to me. We have had results."

Needless to say, WMT doesn't have any night radio problems today. At peak times, the station reports, its evening has carried nearly 40 commercials in hours which previously were almost completely sustaining. As for unique gimmicks, or rate-slashing, there were none. In fact, reports Lew Van Nostrand, v.p. in charge of sales, "Our nighttime rates haven't changed in five years."

SPOT-BUYING FACTS NOT ON THE RAT
CARD ABOUT **KDKA-TV PITTSBURGH**



Most national and local advertisers of all Pittsburgh TV stations—confirmed by BAR, December 1959. And that's not all! □ Strongest local programming of all Pittsburgh TV stations! Stronger personalities to give products their endorsement! Kids' shows, women's shows, news shows—



all rated FIRST in their time periods by NIELSEN. □ Any year, any time . . . largest share of audience* of all Pittsburgh stations! Look as far back as you like and you'll find KDKA-TV consistently ahead of any other Pittsburgh station. □ Most first-rated news shows of all Pittsburgh TV stations!* □ That's why, in Pittsburgh, no spot TV campaign is complete without the WBC station, KDKA 2 TV PITTSBURGH

*Pgh. area N.S.I., Feb., 1960

WESTINGHOUSE BROADCASTING COMPANY, INC.

Represented by Television Advertising Representatives, Inc.

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Armstrong Rubber Co., West Haven, Conn.: Summer campaign for Armstrong tires starts this month in about 50 markets. Schedules are for 13 weeks using night minutes. Buyer: Marion Jones. Agency: Lennen & Newell, New York.

American Tobacco Co., New York: Southwestern markets get Lucky Strike schedules starting third week of this month. Campaign runs into the fall with four flights of five weeks each. Prime time I.D.'s are being used, four to five per week per market. Buyer: Hope Martinez. Agency: BBDO, New York.

Tetley Tea Co., Inc., New York: Campaign for its instant tea begins around the middle of the month in the top 20 markets. Placements are for 10 weeks, day and night minutes. Buyer: Art Topol. Agency: Ogilvy, Benson & Mather, New York.

General Mills, Inc., Minneapolis: Placing schedules in northeastern, eastern and some midwestern markets to introduce two new Betty Crocker products, scalloped potatoes and au gratin potatoes. Day and late night minute placements range from five to 10 per week per market. Buyer: Phil Archer. Agency: Knox Reeves Advertising, Minneapolis.

Northam Warren Corp., Stamford, Conn.: Going into the top 25 markets with day and night minutes for Cutex nail polish. Schedules start third week in May for six weeks. Buyer: Don Miller. Agency: DCSS, New York.

St. Regis Paper Co., New York: Planning a back-to-school campaign for its Nifty folders in the top 50 markets. Schedules will start late August for three to four weeks, kid show participations and adjacencies, averaging five per week per market. Agency: Cunningham & Walsh, New York.

Anheuser-Busch, Inc., St. Louis: Scheduling in May and June its "Pick A Pair of 6 Paks" campaign in about 100 markets. Heavy frequencies of day and night minutes are being used. Agency: D'Arcy Adv. Co., St. Louis.

RADIO BUYS

Fonda Container Div., Standard Packaging Corp., St. Albans, Vt.: Wednesday-Thursday-Friday schedules in 48 markets run for two consecutive weeks prior to Memorial Day and 4 July for its plastic coated paper plates. Day minutes are being used, 40 per week per market in New York and Los Angeles, 12 to 20 per week in the other markets. Buyer: Eric Ainsworth. Agency: Smith, Hagel & Knudsen, New York.

Welch Grape Juice Co., Inc., Westfield: Campaign for Welchade begins early June for 13 weeks in about 75 markets. Schedules are for daytime minutes, 10 to 15 per week per market. Buyer: Shirley Weiner. Agency: Richard K. Manoff, New York.





Most Women Viewers of All Cleveland TV Stations

And that's not all! Most adult viewers of all Cleveland TV stations ...most local and national advertisers of all Cleveland TV stations, too. That's why, in Cleveland, no TV spot selling campaign is complete without the WBC station . . .

KYW 3 TV NBC Cleveland

Represented by Television Advertising Representatives, Inc.

SEAL OF GOOD PRACTICE

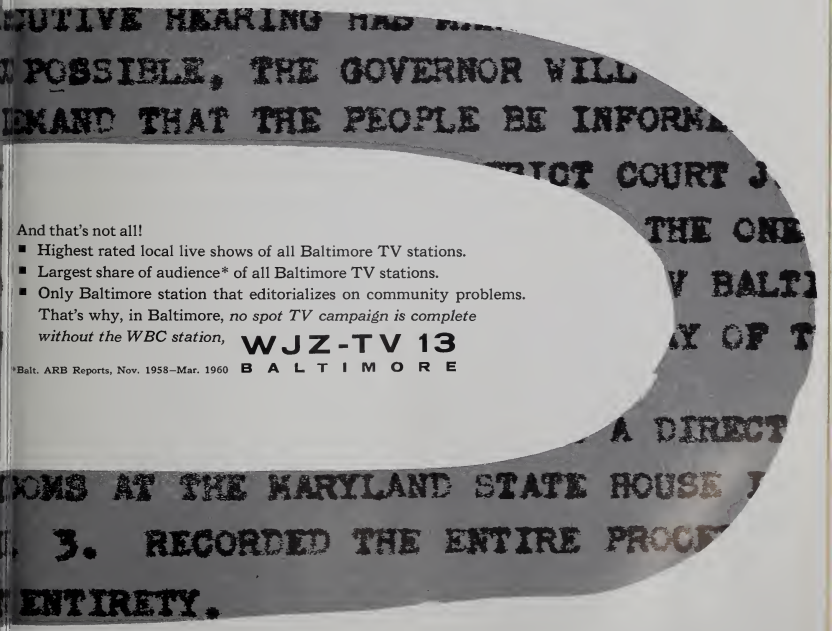
WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

STATE LEGISLATURE CHARG
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WJZ-TV Baltimore represented by Television Advertising Representatives, Inc.

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WJZ-TV BALTIMORE

MOST NEWSCASTS OF ANY BALTIMORE TV STATION



And that's not all!

- Highest rated local live shows of all Baltimore TV stations.
- Largest share of audience* of all Baltimore TV stations.
- Only Baltimore station that editorializes on community problems.

That's why, in Baltimore, *no spot TV campaign is complete without the WBC station,*

WJZ-TV 13
BALTIMORE

*Balt. ARB Reports, Nov. 1958–Mar. 1960

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

Capsule case histories of successful local and regional television campaigns

TV RESULTS

FOOD PRODUCTS

SPONSOR: Caniglia Food Corp. AGENCY: Pleskach & Smith Adv.

Capsule case history: Caniglia Food Corp. of Omaha, Neb., purchased a schedule of announcements through Pleskach & Smith on KETV, also of Omaha, to increase the sale of its established Frozen Pizzas and Italian Salad Dressing, and to widen distribution on its new product, Frozen Spaghetti Meat Sauce. KETV was the only tv outlet used by Caniglia. The schedule consisted of six one-minute daytime spots in two flights using sound on film, and pictured the dressing, its uses and quality. Frozen pizza and spaghetti meat sauce were demonstrated live. Results: a 50% increase in distribution of Caniglia's new Frozen Spaghetti Meat Sauce; 20% increase in Frozen Pizza sales; 10% increase in Italian Salad Dressing sales. The pizza and dressing now have 100% distribution in the Omaha market. Normally these products experience unfluctuating year-round sales activity. Thus, the increase isn't only a seasonal advance.

KETV, Omaha Announcements

COFFEE

SPONSOR: C. W. Antrim & Sons AGENCY: Direct

Capsule case history: C. W. Antrim & Sons of Richmond, Va., regional producers of coffees, teas, and spices, has been sponsoring two five-minute segments of *News Final* each week on WSVA-TV, Harrisonburg, Va., to promote its Old Mansion regular and instant coffee. The live commercials are delivered by *News Final* reporter, Alvin Mullenax. WSVA-TV was chosen to carry the spots as it is the only station serving the heart of the Shenandoah Valley—an area where Antrim needed increased advertising activity. To date, Antrim has made steady inroads on national brands. "We can see an increase in sales on Old Mansion regular and instant coffee since we sponsored *News Final*," said George S. Proctor, sales manager of Antrim. Frank Purdy, its local representative, reported that Mullenax's tremendous selling job had enabled Antrim to sign up the largest retail food outlet in Harrisonburg and had also succeeded in signing up many smaller retail accounts throughout the area.

WSVA-TV, Harrisonburg Program

FLOWERS

SPONSOR: McDonald's Greenhouse AGENCY: Direct

Capsule case history: McDonald's Greenhouse, Springfield, Mass., is convinced that there is no medium like tv for promoting flowers and garden equipment. The McDonald brothers, its owners, bought time early in the season on WWLP's *Curtain Time*, a feature film segment on Saturday nights with a repeat show the following Sunday. A total of six minutes per feature film was scheduled using three two-minute commercials. Within a period of weeks the WWLP campaign paid off for every item advertised: potted plants, peat moss, fertilizer and other amateur gardener favorites all jumped substantially in sales. Over the previous year, geraniums were up from 8,000 to 30,000 in sales; five times more evergreen bushes were sold; 2,000 rosebushes were bought against 500 previously. Many local people had never realized what McDonald's was offering; other customers came from as far as Connecticut for certain McDonald items.

WWLP, Springfield, Mass. Announcements

GAMES

SPONSOR: Mag-Powr Games, Inc. AGENCY: Direct

Capsule case history: Mag-Powr Games, Inc., Sausalito, California, placed a test campaign on KTVU, promoting one of its new games, to run exclusively on the station for three years during last year's Christmas season. With a brand new item, dealer tags on commercials, and no other medium used, it was a simple matter to measure results. Dealers reported sales directly attributed to KTVU after the first announcement, and virtually all stores were sold out by Christmas. Some stores reordered as many as six times in the three-week period, and sales went as high as $4,000 for one outlet. George Lindman, its president, now sold on tv's impact, told the station: "I was amazed, in particular, at the number of people—including women—who reported seeing our commercials on KTVU's Bud Foster show. He did a wonderful job for us. We are introducing a new, improved model of our baseball game this year, and you can rest assured we will be calling KTVU first for availabilities for Mag-Powr."

KTVU, San Francisco-Oakland Announcements

IN TEXAS' HOT SPOT MARKET

BEAUMONT
PORT ARTHUR
ORANGE

KFDM-TV

DELIVERS
MORE HOMES
HIGHER RATINGS
GREATER SHARE
OF AUDIENCE

March 1960 NSI
March 1960 ARB

BUY THE
HOT SPOT STATION
IN THE
HOT SPOT MARKET

SEAL OF GOOD PRACTICE

VIDEOTAPE™

CBS
ABC

KFDM-TV
CHANNEL 6
Beaumont Port Arthur Orange

D. A. Cannan, President
C. B. Locke, Executive Vice President & General Manager
Mott Johnson, Sales & Operations Manager
Peters-Griffin-Woodward, Inc.



BIG CHIEF SPEAKS

Ugh! Lodge named J. Walter like deep forest. I get lost. Feel like rabbit in brAMBle bush. Young buck

KEN CHURCH

say 'I show you way to Madison Avenue.' Good deed. I say, 'For reward I show you way to big spot wampum—get 14TH.'



The Chief is wise.

If you know what he means by 14th write to BIG CHIEF c/o SPONSOR, 40 E. 49th St., New York 17, by 31 May. Win a prize you'll love for summer fun.

SPORTS

(*Continued from page 38*)

are coverages of "fringe" sports: such experimental imports as jai alai and even bull fights, not to mention school sports and soap box derbies.

Still another looming factor is tv syndication. Through this it is possible to watch winter baseball from the Caribbean, collegiate football games from a season ago, past-run trotting races. It is significant that the only new syndicated shows offered by ZIV this year is a sports film called *Home Run Derby*. Sports syndication got a big boost back in '58 when Humble Oil started its "football network" in the South and Southwest.

Other enlargers of the radio/tv sports picture are: (1) Videotape, (2) Such services as Dick Bailey's Sports Network in New York City, which follows baseball teams on the road and arranges for piping "away" games to stations, (3) that many stations now stage sports in their own studios (exhibition shows mainly) and swap films and kines with other stations, and (4) that it is now possible to buy many regional sports events on network.

For an idea of the enormity of sports as an audience-puller, here are some statistics from The Gillette Co. which has been "Mr. Sports Sponsor" for nearly a quarter century, and this year will be on the air with sports events for an estimated total of 175 hours.

Gillette's tv and radio presentation of the 1959 World Series reached over 100 million people. Nine out of every 10 adult males in the U.S. plus two out of every three women were in the audience. In a seven-game Series, the average fan catches 4.9 games, is on hand for 6.7 innings per game.

An estimated 25 million people watched last year's Gillette-sponsored All-Star baseball game (it will sponsor another this year). *Friday Night Fights* on NBC TV have regularly attracted a weekly audience of well over 20 million. Of the 11 Nielsen-measured Friday nights in 1960, the Gillette fight had top show on its network on an average audience basis seven different times.

In football, Gillette's Rose Bowl had an estimated audience of 50 million. It was this telecast that introduced the Super Blue Blade.

ARB STUDY

(*Continued from page 40*)

U.S. households comprises the sampling universe.

Though telephone homes only have been sampled, a statistical method has been worked out to include tv ownership figures among non-telephone homes. This is being used only for set count figures. Viewing data is based on telephone homes only.

ARB had been negotiating with the Advertising Research Foundation to publish the set count figures under the latter's aegis. However, negotiations have been broken off over some technical matters. It is understood that one of the questions at issue was the set count reversals (compared with the 1958 ARF-Nielsen figures) which showed up. ARB felt that to ignore the set count dips it found would be to condone inaccurate figures.

Since Nielsen has indicated that a major reason for not coming out this year with a tv coverage service was because the firm wanted to wait for the 1960 Census Bureau figures on sets and population, ARB has been asked why it didn't wait also. The answer: it takes too long for the Bureau to put the figures together. Also, its figures are now comparable with census data.

To delay would have meant the ARB would have to give up one coverage study, since it is its intention to come out annually with its fall-spring averages. Under current plans, having made the decision to use its own set count figures, ARB will get the jump on Nielsen, which can not be out with coverage figures until 1961 under present conditions, whether it waits for the census data or not.

Rates for the ARB study, like studies in the past, are based on billings, in the case of agencies, and rates, in the case of stations. For the entire report (50 state-by-state volumes on station figures and another 50 on county data), the agency costs range from $1,500 to $7,000 gross. Discounts are given for buying other ARB services and laying the money on the line within 30 days.

Local agencies can buy state-wide reports at $100 per. These reports will be county-by-county type.

Costs to stations range from $1,000 to $6,000 gross depending on an outlet's highest one-hour rate.


WTCN-TV
11
VIDEOTAPE
goes to town...
after town...after
town...after town
wtcn 11
VIDEOTAPE
CRUISER
wtcn
RADIO
1280
WTCN-TV
11
Exclusive roving unit wins
MORE "people and places" for
advertisers on WTCN-TV
Videotape has gone to town—literally gone to town—in the booming Twin Cities market. Rolling out to areas that never saw a television camera, WTCN-TV uses the only mobile videotape unit in the Upper Midwest with spectacular results. "People and Places" often neglected are taped for a new daily and Sunday TV show. Even before they leave town, taping crews report new audience loyalty and affection for WTCN-TV.
Everybody's getting into the act. Local newspapers alert their towns and plug the show; TV repairmen get calls to "push out" the fringe with special adjustments and antennas; and more people and places than ever before are watching WTCN-TV regularly.
Results such as these are a WTCN-TV exclusive. Ask your Katz man about the towering growth of WTCN-TV in the Twin Cities.
The Big "T" in the Twins
TWIN CITIES
wtcn-tv AND RADIO
ABC STATIONS FOR MINNEAPOLIS • ST. PAUL
Represented Nationally by the Katz Agency

TAPE VS. FM

(*Continued from page 46*)

ing shot. then zoomed in for the action. This took less than 15 minutes. Imagine the time and effort necessary to haul a heavy, cumbersome tv camera onto the roof, trailing hundreds of feet of cable, setting up, shooting and taking down again.

Never use an effect for the sake of an effect. If it doesn't strengthen the meaning or interest of the commercial, don't use it.

As in film, tape is capable of extremely fine close-ups. With such products as food, this facility is very desirable for appetite appeal.

COMMERCIAL INTEREST

Another very important factor in considering tape vs. film production is . . . which medium will better accomplish the intended purpose and hold the audience?

Tape producers holler that nothing is more effective than the feeling of "live action," "immediacy," "presence." Film producers shout "Look what film can do that tape can't."

Measuring the nuances of human acceptance is no simple task; however, NTA Telestudios is currently sponsoring a depth survey to find the answers. They promise a report by July or August of this year.

I believe the NTA findings should not be used as a bible, but rather as one guide among many factors. I think their findings will weigh strongly in favor of tape but there is more to consider. Every product must be taken on its own merits; then separate commercials intentions must be weighed; and finally, each specific commercial.

For example, in our Sandran demonstration commercial (*Paar Show*) we pour lye, grease, ink, etc., on the Sandran, then with one swish of the mop, wipe it sparkling clean. With tape, our audience feels the action is happening *now*, which is all important to the effectiveness of the demonstation. Assuming that this is the only feature of the commercial and it were done on film, the audience could well question its authenticity. Especially with today's increasingly sophisticated viewers.

On the other side of the coin, look at the proven effectiveness and interest of animation, stop motion, squeeze motion, roto-scope and fast changing scenes as from jet plane to racing car to submarine, etc.

PRODUCTION SPEED

One of tape's great advantages is the speed with which you can get the final product. Live-film delivery approximates four weeks. Animation normally takes six, eight, and 10 weeks for one, two, or three spots. Tape can be played immediately after shooting, and including reasonably simple production, four or five days from start to air time.

This convenience should only be imposed during emergencies, however. Never jeopardize the value of time spent in pre-planning. As a production aid, this speed is unbeatable, since you are able to instantly see the picture that your viewers will see. If, for instance, your intentions are not satisfactory, "on the set" decisions can be made immediately.

REMARKS

You might construe from some of the foregoing that I am not 100% "sold" on vtr. That's not true . . . I am. Tape is one of the greatest technological advances since television became practical. However, you must think of tape not as a cure-all to end all cure-alls, but as another fine tool at your disposal . . .

I believe the time is coming when tape will replace almost all film. Certainly its very electronic nature makes it more compatible to system. But much time and many patents will come before that day. Video tape recording will have to be capable of everything that film can do, and more. In part, this means:

1. Lightweight portable cameras without cables, able to throw the signal to a receiver, and even recording on tape within itself for subsequent quality transfer.

2. Fast, precise, complete editing, achieving any and all desired effects.

3. Elimination of critical balance causing distortion and bleed through.

4. The equivalent of frame by frame shooting, reversing, etc. without limitations, enabling full animation, stop motion, squeeze motion, deliberate distortion and even yet unthought of devices.

This and more will come to pass, and is becoming truer every day.



WWL-TV live programming draws national attention!

LOOK—Mar. 29, 1960—"Wild Cargo"
TV GUIDE—Nov. 21, 1959—
"Meet Morgus"

AND a national news weekly article in Feb., 1960, about Morgus, WWL-TV's DIFFERENT weatherman.

The combined circulation of three great consumer magazines . . . 14½ MILLION PEOPLE . . . have been exposed to articles about WWL-TV's outstanding local shows during the past six months. WWL-TV's live programs are different . . . imaginative . . . NEWSWORTHY.

Represented nationally by Katz

WWL-TV
NEW ORLEANS



TV NEWS from M&A ALEXANDER!

THE V. I. P. PACKAGE OFFERS:

JAMES MASON
YVONNE DE CARLO • VINCENT PRICE

and over 50 more great Hollywood names to attract the highest TV ratings!

Call, Write or wire . . .
M & A ALEXANDER PRODUCTIONS, INC.
Hollywood:
6040 Sunset Boulevard, HOllywood 4-3414
New York City:
Larry Stern, 141 East 55th Street, PLaza 5-5266

A SOUND CITIZEN OF LOS ANGELES



Market? Los Angeles Metropolitan area.

Client? Yours.

You look at rating books. You quickly see one station has double the audience of the second station. You check rates and note this station has lowest cost per thousand.

You check it. K F W B. ✓ A must buy.

Now call your Blair man. Place your order.

While he's there ask him, "How come KFWB is so far ahead in audience?"

Now hear truly amazing stories about Channel 98. Hear about "The Day The Tiger Growled." Hear about KFWB's "Amoeba Invasion," a promotion that turned the town inside out and proved Los Angeles is listening to even the smallest KFWB suggestion.

Hear about KFWB's News Division directed by Crowell-Collier News Division Chief, Bill Crago . . . staffed by skilled craftsmen Bill Kennealy, Charlie Arlington, John Babcock, Cleve Herman and Mike Henry . . . a team which presents the most dynamic news on the air today.

Learn why KFWB's Public Service activities are recorded as resolutions of commendation in the official records of the State of California, the City of Los Angeles and the County of Los Angeles.

You made the right buy.

You bought KFWB
"A Sound Citizen of Los Angeles"

KFWB Channel 98 / 6419 Hollywood Blvd., Hollywood 28

ROBERT M. PURCELL, General Manager
JAMES F. SIMONS, General Sales Manager
Represented nationally by JOHN BLAIR & CO.

A Service of Crowell-Collier Broadcast Division

ROBERT M. PURCELL, Director



Michigan—Your Opportunity

Big, brawny Michigan is bustling all over. In small towns and large, its skilled, fast-moving people are busy making goods and money. They're busy buying, too—food, drugs, appliances, clothing, home furnishings, all manner of merchandise.

So make Michigan a major target this year. And make the WWJ Stations in Detroit your major buys for solid coverage and impact throughout the business heart of the state.

WWJ AM and FM **RADIO** — *Detroit's Basic Radio Station*

NBC

WWJ-TV — *Michigan's First Television Station*

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

WASHINGTON WEEK

14 MAY 1960
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The House Commerce Committee, under the chairmanship of Rep. Oren Harris is in the legislative phase, after closing out its "payola" hearings.

Prospects are that it will tack on to a purely procedural FCC bill already passed by the Senate some of the less controversial recommendations it has already made in its various reports.

If the Committee should go too far into the field of controversy, the chances are that the **Senate Commerce Committee would refuse to go along, since that group has not yet held hearings on any of the proposals.**

With the FCC set to recommend network regulation, though not licensing, there is now a possibility for passage of legislation to that effect. **Laws to make payola a crime and to do the same for plugola,** extending the prohibitions to station employees, are highly likely. **A regulatory agency ethics code is also possible.**

It is not considered likely that the committee will try the amendment route to put over its ideas about stricter controls over the sale of stations, or any other ideas with opposition from the FCC, or wide opposition within the industry. If such an attempt is made, the **result very likely would be delay into the next session of Congress,** and Harris is in a hurry.

The Senate Commerce Committee, meanwhile, was showing sensitivity to "do-nothing" charges: confirmation hearings for Robert E. Lee and Edward Mills, nominated to the FCC, and for Earl Kintner, nominated for a full term on the FTC, were used by the Committee as a sounding board.

Most important news was to the effect that the committee's information on **tv rating services has been turned over to the FTC for investigation.** Meanwhile, chairman Warren Magnuson claimed that it was his committee which originally uncovered payola, but **there was no explanation as to why no follow-up was attempted.** Reference was to the ASCAP charges aaginst BMI, with the hearing record turned over as a matter of course to the FCC and Justice Department.

Committee members went down the line of broadcasting and ad practices, and emphasized their interest in corrective measures. It was indicated that the reason promised hearings have never come off is that this might duplicate Harris Committee work.

Kintner said that FTC has been probing "quietly," and will come up with something before too long. He indicated that, where the FCC has claimed it has no jurisdiction, the **FTC can hit the rating services under its broad powers with respect to deceptive business practices.**

The FCC revealed in a round-about fashion that it will be a long time yet before it gets around to regulation of over-all programing by stations: however, there was little doubt that the commission would eventually reach that destination.

The commissioners agreed unanimously to direct the staff to draw up a decision holding that **the FCC has power to consider programing.** This continues the policy, following conclusion of the programing hearings, of trying to find areas in which the **commissioners are unanimous before deciding matters on which there will be a split vote.**

This direction to the staff will cause a delay of some weeks.

FILM-SCOPE

14 MAY 1960
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SPONSOR
PUBLICATIONS INC.

Some of the most vigorous activity in syndication in coming months is to be expected from stations setting up their own syndication operations.

Leading film users such as WPIX, New York, and KTTV, Los Angeles, have also been making a bid recently for **status as film producers and distributors.**

Now WGN-TV, Chicago, another major film station, joins WPIX and KTTV as a producer-distributor, with the appointment of Bradley Eidmann as syndication manager.

Eidmann's new syndication operation will **get off the ground with two Peabody winners:** Great Music From Chicago and The Blue Fairy. Other WGN-TV productions will be added later.

ITC has abandoned its "imports only" policy for new programs.

Its failure to make network deals with European-produced product has led the European-owned distribution company to **make its first production deal with an American producer: 20th Century-Fox.**

Fox will make two shows for ITC in Hollywood under a co-production deal, and other American production and co-production deals are expected to follow.

The midwest syndication picture this week is typical of the nation: Sales are slow and the fall decisions of regional buyers are still being awaited.

Film companies are aggressively trying to sell the agencies, but even the **best-looking new shows will still have the time-clearance hurdle to clear.**

But don't get the idea because of the lull that business is at a standstill.

To the contrary, here are some of the deals revealed this week:

- Ziv-UA added 22 markets to its **Home Run Derby** list, raising the market total to **147.**
- MCA-TV sold **Coronado 9** to the Metropolitan stations and several others, bringing sales of the show up to the 130-city mark.
- NTA's **Special Six feature films** rolled up 66 station sales

(For more sales details, see FILM WRAP-UP, page 74.)

Syndicated programs and commercials now account for a substantial portion of the 40,000 hours which 600 Ampex recorders log each month.

This estimate is world-wide, and several other aspects of international tape use came into the spotlight this week.

They are:

1) Switching devices are boosting international program syndication, such as the 16 English installations which can **transfer remotes from English (405 lines) to U. S. (525 lines)** standards for CBS TV and NBC TV.

2) Ampex v.p. Neal McNaughton **disposed of the new Japanese Matsudo one-head tv recorder as noncompatible** despite its lower cost.

Meanwhile, these two tape improvements have been perfected which will prove useful at home as well as abroad in program production and telecast: a) Inter-Sync, a device which can lock recorders to combine signals and do special effects without extra editing, and b) Autotec, which corrects distortions in broadcasting of tapes (See 7 May FILM-SCOPE).

The latest wrinkle in syndication programing is the release of old silent comedies for station sale.

National Telepix, a new company, acquired **500 silent comedies for $1.5 million from the Hal Roach receivership.**

The comedies will get original music, sound effects and narration before going into syndication. A host of old comedy stars are represented in the library, which will be broken down into packages for sale.

COMMERCIALS

Elliot, Unger & Elliot stopped accepting orders for tape commercials last week.

EUE has definitely decided to get out of tape for the moment as a producer, for these reasons: 1) High investment in special equipment, facilities, and personnel, 2) a poor profit picture, and 3) union troubles.

EUE's plight as a film producer is that it had to add an entirely new tape staff and special tape equipment and facilities to do nothing but make commercials.

The EUE decision comes as a surprise, but not a shock, because other film producers have had their tape troubles as well: Filmways dropped out of tape for some months by selling off its equipment, and Robert Lawrence recently solved its domestic tape problem by linking to RKO which has tape stations.

The successful tape producers, in fact, are not primarily producers in the tape business: NTA gives its Telestudios some program business, and Videotape Productions is partially owned by Ampex itself.

When networks and stations have found tape lucrative it was largely because they had **other ways besides commercials orders of charging off expenses.**

CBS TV and NBC TV have important positions as tape producers for just this reason, and this week KTTV, Los Angeles, launched a sales department under Robert Fierman expressly to sell commercials and programs.

Getting back to EUE: it is not selling its tape equipment, but will lease it to other producers for the time being, so that can come back in the future.

The irony of the EUE situation is that the **Elliots were long celebrated for live-action camera work**, precisely the feature for which tape is preferred.

The number of stations which charge for carrying tape commercials is now down to around 12% of those with tape equipment, and even that figure is showing signs of eventually falling lower.

A survey made by Richard Rendely, of the Hicks & Greist agency, this March showed some stations limiting tape use to availability, and a few leaving the charge open, but **only these stations declared a specific charge at that time:**

STATION	CITY	TAPE CHARGE
WGN-TV	Chicago	$10
KMOX-TV	St. Louis	slight charge
WOW-TV	Omaha	$5
WSYR-TV	Syracuse	$5
WPIX	New York	$15
KOIN-TV	Portland, Ore.	$7.50
WFIL-TV	Philadelphia	$5
WIIC	Pittsburgh	$15
WVSN-TV	Charleston	$5
KFDA	Amarillo	$4.00-7.50
WTAR-TV	Norfolk	$5 commissionable
WDBJ-TV	Roanoke	$3.50

(For more on tape vs. film in commercials, see p. 44, this issue.)

SPONSOR HEARS

14 MAY 1960
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SPONSOR
PUBLICATIONS INC.

The rumor of the week which got a lot of currency on Madison Avenue: **Bob Kintner has resigned and the NBC board of directors named Buddy Sugg as successor.**

At RCA the assurance was: there is no such thing in the works.

Benton & Bowles last week gave the Columbia Record account ($500,000) the go-by because of admanager Debby Ashlon's insistence that her staff do the art work.

That would have meant that the agency's lone function would be to place the ads.

Michigan Avenue had its own rumor of the week: Simoniz, now with Y&R, was listening to presentations from other agencies, including McCann-Erickson.

Incidentally, that switch in the Schlitz ad account involved only the **Old Milwaukee** brand, with **Grant the loser.**

CBS TV has found a way to make another one of its names additionally happy the coming season by allocating a property of theirs in a "must" spot.

For Garry Moore it was **Candid Camera** and for Jack Benny now, **Checkmate.**

On Madison Avenue they're straining to invest the incidents with an "ola," but **the network points out that the assignments were made strictly on merit.**

The bargain-hunters are finding their quarry for the fall in what's left of audience participation shows on the tv networks.

A marked case in point: **Groucho Marx,** NBC-controlled.

An NTI problem that researchers as well as Nielsen itself are well aware of: that a goodly number of the **audimeters tend to accumulate in older homes** and hence there could be a **rating kilter toward shows that appeal to older people.**

One corrective factor: **10-15% of the recorders are shifted yearly** because of moving and other reasons.

Looks like the tv networks have conspired to drive away the adults from their sets between 7-7:30 Sunday nights this fall.

For the first time they'll have kid-appeal programs pitted against each other: **Lassie, Walt Disney, Shirley Temple.**

For southern broadcasters this must have brought some wry memories: last week's disclosure in a New York bankruptcy court that all that was left out of the Hadacol empire to pay creditors was $55,000—and that sum was earmarked for attorney fees.

In the patent medicine's heyday **Hadacol introduced the radio blitz** and wound up taking the stations for what could have been hundreds of thousands of dollars.

Barnum of this multi-million business: Louisiana State Sen. Durley LaBlana, who frittered away much of it on high living and a yacht.

PAY-OFF POINT



SUMMER, 196

Southern New England becomes home base for thousands of vacationers from every corner of the country from June to September. These recreation seekers swell WPRO-TV's audience like a high tide.

Programming . . . Promotion . . . Personalities, ingredients for year 'round success, continue at full pace all summer long. Top rated WPRO-TV shoots the works with local remotes from nearby amusement and resort areas . . . Boston Red Sox baseball . . . performances of winning plays in WPRO-TV's own playwriting contests . . . live telecasts daily by 12 station personalities . . . the summer Olympics . . . the political nominating conventions . . .

PLUS a pre-summer switch to late evening movies to capitalize on first-run popularity from the Paramount — Warner Brothers — MGM — Republic libraries.

Year 'round customers are joined by a bonus audience of vacationers buying on Cape Cod, Martha's Vineyard, Nantucket, Watch Hill, Newport and the Narragansett Bay area. Call Gene Wilkin at PLantations 1-9776 or your Blair TV man, and make WPRO-TV the pay-off point for your sales.

WPRO-TV

Providence • Channel 12

Represented nationally by Blair-TV

CAPITAL CITIES BROADCASTING CORP.



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WBZ-TV BOSTON

PUBLIC

— 234 hours and 12,667 spot announcements contributed last year to 203 charitable projects



SERVICE PROGRAMMING

And look at these other facts about WBZ-TV! ■ Most newscasts of any Boston TV station. ■ Most local air personalities — more than any other Boston TV station. ■ Most national advertisers of any Boston TV station — 193 compared to 148 for the second-place station. ■ Largest TV share of audience.* ■ Most awards of all Boston TV stations. ■ *That's why in Boston, no TV spot campaign is complete without the WBC station —*

** ARB*

WBZ-TV
BOSTON

Represented by
Television Advertising
Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.

How can agencies keep film costs on tv commercials?

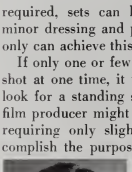
Three film producers discuss methods for more efficient production of tv commercials while maintaining quality standards

Robert Bergmann, *president, Filmex, New York*

Costs of film production can be controlled by agencies when they understand the factors that affect cost and adjust their approach to the commercial to utilize them to advantage. Commercials require sets and furnishings against which actors play. Commercials require shooting time for camera crews. Both these items, sets and shooting time, can take from half to two-thirds of the cost of the film, but could be reduced to a third with a subsequent saving of the entire budget.

This can be accomplished by basing a number of commercials in the same set or sets! If some variety is required, sets can be built so that minor dressing and property changes only can achieve this.

If only one or few commercials are shot at one time, it would be well to look for a standing set or sets that a film producer might have on a stage, requiring only slight redress to accomplish the purpose. A number of



Use stock sets and when action more important, de-emphasize set

film producers (Filmex, included) keep standing kitchens which can look different "enough" under a designer's touch.

One idea might be to utilize one set for one campaign, or more, of commercials over a year; i.e., sets that should be recognizable throughout—cocktail lounge, or a family living room, for example.

The set might be built on a stage just out of the city where rental and use could easily justify an initial investment of some size. One single agency might construct a standing supermarket or a drugstore set of unusual proportion that could be underwritten by a number of accounts with common marketing problems.

Another approach to save money switches the emphasis from the set and its expense ramifications. The commercial in this case should not at all depend on the set to do the heavy selling.

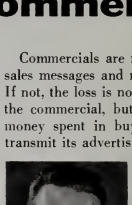
Inexpensive prop units and elements can be sufficient to suggest locale; one-tenth size of set areas can be used by shooting actors close up. Backgrounds can purposely be shot out of focus to add emphasis to front action. Use or lack of use of sets in this manner pre-supposes, however, that in the writing of the commercial there are instantly recognizable relationships which can be infused with dynamic action. In regard to shooting crews, size of same and time on stage, it is possible to make commercials just as effective by depending more on the visuals to do the work with voice over support only—not direct voice. This removes the expense of recording care on a sound stage, with extra time and personnel.

Lastly, having shot the film, retakes which can pile up costs to the equivalent of the initial expense can be avoided by the most careful preproduction with all involved in the film (including the film producer) thoroughly understanding what is expected before the cameras roll.

William Van Praag, *president, Van Praag Productions, Inc., New York*

There is much talk about the cost of tv commercials, but I believe the term is a misnomer. No one can put a price on an idea. No one can put a price on the talent that it is required to execute an idea, nor the ingredients necessary to make it play. There is just no such thing as a cheap commercial. It's either a good commercial or a bad one.

Commercials are made to transmit sales messages and must be effective. If not, the loss is not only the cost of the commercial, but in addition the money spent in buying air time to transmit its advertising message. The



Good results can come from a closer agency-producer relationship

commercial idea is the vehicle that justifies the program or time buy. So let's not return to the days when the amount of money spent on the program was the important factor and the effectiveness of the sales message depended on what you had left over in your budget.

Today more than ever our industry needs new ideas, new approaches, better public relations, effective use of its advertising dollar—and the latter doesn't refer to the price of a commercial, but rather the elimination of waste and inefficiencies in its making. We are all guilty: advertising agency, client, and production company. Communicate. This is what we are trying to do with the public. Yet the inability of all facets of our industry to communicate with each other is appalling. A writer creates ideas without checking agency producers to see if the message is practical in the time allowed. An agency producer is confused as to just what he is to contribute and is forced to make too many decisions in haste. An account executive is supposed to clear the idea with the client and he never gets to do it until everything goes on overtime. Is the client blameless? Certainly not. Clients have been known to procrastinate, too. Confusion, politics, and our way of life are no justification for why these problems exist.

Has no one thought of a team operation? Hasn't anyone ever realized

down?

at writer, agency producer, account ecutive, client and production com- any are trying to accomplish the ame thing: effective advertising mes- ages? Why do agencies insist on itting one group against another? hy do some clients enjoy confusing ie ad agencies so that they can't do eir best creative thinking? And last ut not least, why do ad agencies in- st on pitting production company gainst production company where ie criterion is not how well but how heaply you do a commercial?

There is a way to save money. hat's through effective communica- on between all branches of the usiness, the effective use of the tal- nts available and the efficiencies that esult from a team operation rather an a one-man army.

Let's not say that money can be ved by using a dissolve instead of wipe—or that a flip card reading Compliments of the Sponsor" is the ay to save money. Instead look to ie industry as a whole; the idea as n entity. Take advantage of the roduction company's talents, Mr. gency Producer. Take advantage of our agency producer, Mr. Writer. Work with your creative people, Mr. ccount Executive. Work with your gency, Mr. Client. Form a team and ou will have effective commercials hat can be made at a price not one enny more than the idea is worth.

obert L. Lawrence, *president, Robert awrence Pdctns., N. Y., Toronto, Hwyd.*

Agencies active in the production f television commercials need little dvice on how to keep film costs own. They have considerably ad- anced their knowledge of the film rocess. And, more and more, they all in the film producer's team and se their specialized film know-how t the earliest stages of pre-produc- on planning. In these ways they are ow able to anticipate production roblems that used to be solved only t heavy cost during actual shooting.

(*Please turn to page* 80)



For every 10 TV homes in the Indianapolis Trading Area . . . there are 13 in its Satellite Markets.

Call us . . . find out *why* this big Mid-Indiana television market is different!

where else will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself . . . or such a widespread area covered by just *one* station with no overlapping basic affiliates of the same network!

WFBM-TV dominates Mid-Indiana, because it is the *only* basic NBC outlet penetrating this market. N.C.S. No. 3 confirms these facts . . . and we'll back this up with county-by-county retail sales figures for market planning. Let us show you how to test regional marketing ideas with amazing results.

America's 13th TV Market
. . . with the only basic NBC coverage of 760,000 TV set owning families.

Indianapolis—Major retail area for 18 richer-than-average counties 1,000,000 population—350,600 families *with 90% television ownership!*

11 Satellites—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Danville, Illinois • Peru • Logansport • Kokomo.

Represented Nationally by the **KATZ** agency

CHANNEL 6 WFBM TV INDIANAPOLIS
11TH YEAR OF LEADERSHIP

New, exciting KvIL music 1150 DALLAS



NEWS & IDEA WRAP-UP

HERE'S TO YOU! Broadcast Time Sales should get a big "you're welcome" from Jim Rubinstone, gen. mgr. WJMJ, Phila., seen here chatting with Barbara Sinclair of the Gaslight Club, a hostess at BTS's weekly "Penthouse Speak-easy Cocktail Parties." The thank you's, from BTS, went to timebuyers, media dirs., and agency execs for their recognition of the radio medium



ADVERTISERS

If these two incidents are any i dication, you can look for eve keener competition on tv in th hot cereal field this fall.

Coca Wheats (E. H. Weiss) an **Malt-O-Meal** (Campbell-Mithun) a already scouting around for Septe ber spot availabilities.

Campaigns:

• **Schick, Inc.,** is introducin nationally its new 1960 **Customat** electric razor as a companion to i 3 Speed electric razor. It will b presented on tv, both spot announc ments in key markets and on two sp cials via CBS TV next month.

• The **Sweets Co. of America** new item, **Tootsie Roll Ice Crea Bar** will be introduced in certain k areas this week via a tv campaig consisting of 20-second and one-mi ute spots.

• **Revlon's Hi and Dri Deodo ant** is launching its most extensi advertising campaign this week, o of Mogul Williams & Saylor. The

TIME OUT FOR 20,000—part of wh shown here, visited Battleground, world's ta est monument, for KHOU-TV (Houston) S Jacinto Day telecast-time capsule eve



A BIRD IN THE HAND is worth promoti "brand new sound" to WLS, Chic., w delivered canaries via Isobel Burns (c), Long, John Blair slsmn.; station's national s mgr. Al Boyd, to C&W's (l to r) Baczewski, v.p., Newman McEvoy, sr. v



turation drive employs one-minute ped commercials featuring Barbara ritton, who will also promote the oduct throughout this month and xt via the CBS TV Revlon shows.

• **Carlsberg of Copenhagen,** port brewer, has appropriated 50,000 for a major new advertis- g campaign in the Metropolitan ew York area to run through the ll. The radio promotion consists of ograms on WQXR-AM-FM, WABC-M, WNEW-AM-FM, WVNJ, in New ork, and WNHC-FM, New Haven. gency: The Wexton Co.

equisitions: Philip Morris last eek consummated the acquisition of **.S.R. Products Corp.** The basis r it was one share of PM common ock for every four and one-third ares of A.S.R. common stock . . . **ollege Inn Food** Products, Chica- o producer of canned specialty ods, has acquired *Vegamato,* a and of vegetable juice cocktail.

ew faces: Pet Milk is conducting s most intensive campaign to intro- duce the new "personality" package of **Pet Instant Nonfat Dry Milk.** The package fronts feature photographs of different youngsters drinking glasses of Pet Instant . . . **Calgon's** newest product. **Calgon Bouquet** was introduced at the convention of Super Market Institute this past weekend. It's a scented powder, companion item to Calgon water conditioner, and will be introduced in selected markets via spot radio and tv.

Strictly personnel: Sidney Mishkin, elected chairman of the board and **Bernard Goldberger,** chairman of the executive committee of Bayuk Cigars, Inc. . . . **Herbert Cleaves** and **C. W. Cook,** to directors, and **Allen Wagner,** to v.p.-public relations, for General Foods . . . **William Laporte,** to executive v.p. and **Kenneth Bonham,** v.p., of American Home Products Corp. . . . **Marvin Mann,** to director of advertising for Max Factor & Co. . . . **D. B. Tolins,** to head the consolidated advertising, sales promotion, and merchandising departments of Sylvania's Semiconductor division . . . **Oscar Boock,** to "in market" advertising manager for the eastern area of the Miller Brewing Co. . . . **Paul Mills,** to executive v.p. and sales manager of Jug End Barn, South Egremont, Mass. . . . **Joseph Pendergast,** to manager of advertising and sales promotion for Graflex, Inc., Rochester . . . **Elwood Myers,** to director of advertising for Stauffer Chemical Co.

Paul Brown West, president of the Association of National Advertisers for 28 years, died last week after a long illness.

AGENCIES

BBDO has an assignment from General Electric for six specials to be telecast during the 1960-61 season.

The cost on this sextet for show and time will run around $2.2 million.

Agency appointments: Ronson Corp.'s Appliance Division, to **Nor-**



OMING OUT PARTY for WPTR's (Troy, .Y.) new studios draws Uncle Sam, himself, stive of city being welcomed by (l-r) Mr. & rs. Duncan Mounsey (he's station's v.p.-gen. gr.); Mr. & Mrs. G. David Schine of Schine terprises, which operates the station



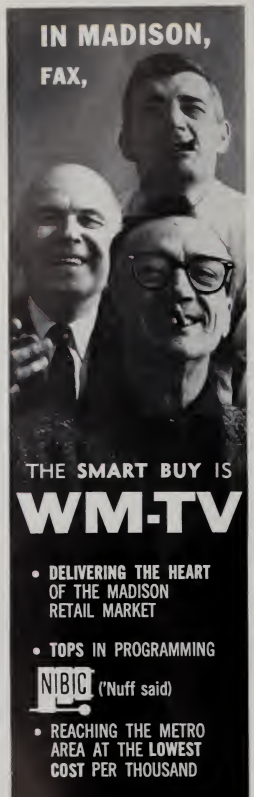
OOKS SHAKY, but its pretty stable work r Lola and Ernest Rhodin, Shrine Circus crobats. WCSH-TV, (Portland, Me.) viewers ught this revolving ladder feat on their reens over "Week-day on Six" show





LADY OF HIS LIFE helped B. M. Sharian win recent WSB (Atlanta) contest for listeners. Station annor. Dick Cowden helps Sharian put through first call in 15 years to woman he claims has most influenced his life

BASEBALL BEAR Hank Lominac, annor. for WKRG-TV, Mobile, catches first ball of the Mobile Bears season, as Charley Butler, umpire for the game, watches play. Yogi missed —couldn't see the ball for the costume



man, Craig & Kummel on an "interim" basis from 1 July through 31 December. The company plans to appoint another agency in the fall for 1961 . . . Muzak Corp., to **Geyer, Morey, Madden & Ballard** . . . The Sure-Fit Division of Howard Zink Corp. to **Eisaman, Johns & Laws,** Los Angeles . . . The American Heritage Publishing Co., to **Wunderman, Ricotta & Kline,** New York.

Expanding: Phillips-Ramsey, San Diego, has moved into Arizona via the acquisition and merger with Ptak & Richer Advertising, Phoenix.

New agency: George W. Wise Jr., sales and advertising manager of Beauti-Pak and formerly with Kimberly-Clark, has formed **Wise & Associates,** Hollywood, to specialize in broadcast media.

New quarters: R. Jack Scott, Inc., Chicago, moving to new offices at 51 East Superior Street.

Thisa 'n' data: Mogul Williams & Saylor is considering the establishment of a **world-wide network** operation with affiliates in Europe, the Middle East and the Far East . . . This season's last luncheon of the **Fordham University Alumini in Advertising** will be held this Wednesday (18) at 41 West 52nd Street, New York . . . Anniversary: **Merrill Kremer, Inc.,** Memphis, celebrating its 30th year this week.

Admen on the move: Bruce Allen, Paul Benson, and **Robert Young,** to v.p.'s at B&B . . . **Thomas Maschler** and **Lawrence O'Neill,** to senior account executives and v.p.'s of K&E . . . **James Hotchkiss,** to director of creative services at Sander Allen, Chicago . . . **J. D. Trimpin,** to general manager of Conti Advertising . . . **Kenneth Clapp,** to a v.p. of The Bresnick Co., Boston . . . **John Berg,** to v.p. of George H. Hartman Co., Chicago . . . **Robert Apple,** to coordinator of client services on the Carling Brewing account at Lang, Fisher & Stashower, Cleveland . . . **George Harrington,** to Morse International as assistant director in the radio/tv production department . . . **Robert Heyn,** to the staff of D'Arcy, Los Angeles . . . **Mary Crisafulli,** to timebuyer at Clinton E. Frank, Chicago . . . **Frederick Mitchell,** to account executive at DFS . . . **Jerry Rettig,** promoted to timebuyer at Grey Advertising . . . **Philip Wise** to account executive at KHCC&A.

Deceased: George McGarrett, creative director of Lennen & Newell

FILM

The recently-formed Television Program Export Association this week picked a man for the presidency: John G. McCarthy.

McCarthy will take over 15 June.

At present he's director of the U.S. Office of Economic Affairs, holding the rank of Minister, in Paris. He is also U.S. representative to the Organization for European Economic Cooperation and on the committee of economic advisors to NATO.

The TPEA's function: facilitate sales abroad of 11 leading U.S. film production and distribution firms.

Blue chip advertisers and a number of advertisers not usually found in syndication have been drawn in by NTA's Play of the Week.

They include these: Jersey Standard, National Carbon, American Motors, Studebaker-Packard, Procter & Gamble, P. Lorillard, Sears-Roebuck and Colgate-Palmolive.

The show is now sold in 40 markets.

A new union contract has also been signed, removing distribution obstacles.

Sales: Heritage Productions' *Captain's Corner* to KRCA-TV, Los Angeles . . . NTA's *Special Six* feature film package to stations in San Francisco, Phoenix, New Haven, Miami, Chicago, Indianapolis, New Orleans, Boston, Minneapolis, St. Louis, Syracuse, Albuquerque, and Honolulu . . . MCA's *Coronado 9* sold to WNEW-TV, New York, and WTTG, Washington.

Gratis: Stations may obtain gratis from NTA on tape vice president Richard Nixon's appearance on WNTA-TV's *Open End* of 15 May, paying only for the actual tape copy

More Sales: ZIV-UA's *Home Run Derby* to Esslinger Brewing on WCAU-TV, Philadelphia; Firestone Stores and Schlitz on WCBI-TV, Columbus, Mississippi; Rambler (M. M. Brooks Adv.) in San Antonio; Silver State Cadillac Dealers on KRDO-TV, Colorado Springs, Peublo; Seven Right Right Aggregate for Solite (Cabbel Eanes) on WFBC-TV, Greenville, S. C. and WJXT, Jacksonville, Fla.; Brooks Electric & Plumbing Co. on KBES-TV, Medford, Oregon; State National Bank of El Paso (Metzhoff) on KTSM-TV, El Paso; Astra Brake Shops for Midas Muffler on WCOV-TV, Montgomery; Academy Super Surplus Sales and El Matanoros on KTBC-TV, Austin, and Empire Nut Co. on WRGB-TV, Schenectady; new stations carrying the show are to be WTPA, Harrisburg; KOA-TV, Denver; WPTV, West Palm Beach; KID-TV, Idaho Falls; KTVB, Boise, Idaho; KOOK-TV, Billings, Montana; KLAS-TV, Las Vegas, and KFBB-TV, Great Falls, Montana; advertisers taking additional markets are Studebaker Dealers on WCAU-TV, Philadelphia; International Harvester on KVAL-TV, Eugene, Oregon; John Barry Motors for Volkswagen (Wesley M. Nash) on WGEM-TV, Quincy, Illinois, and K & L Distributors of Seattle in Anchorage, Alaska.

Programs: American-Continental Telefilms of New York will distribute *Operation Escape*, a new series of 39 half-hour action-adventure films, produced at Carlton Film Studios in Munich.

Commercials: TV Cartoon Productions and Milton Kerr Animation, both of San Francisco, have merged to form **Imagination Incorporated.** New partners are **Bob Hovkora,** general manager, **Milt Kerr,** creative director, and **Bob Mills,** production manager . . . Music Makers has completed 13 spots for Schaefer (BBDO) . . . **Edgar A. Grower** joins Videotape Productions as sales service coordinator.

Ratings: ABC Films reports its *People's Choice* on WCBS-TV, New York, has led its 9 a.m. time period as a strip for seven consecutive months in four week ARB averages. Last October the show started with 4.7 rating and 32.4 share and has risen to 6.7 rating and 37.0 share in April. Participators in the show with spots are White Rose Tea, Beech-Nut Coffee, One-a-day Vitamins, Clorox, Duz Soap, La Rosa foods, Sandran, Domino sugar, Simoniz Tone, and Corning Glass.

Regional sponsors: A Ziv-UA study of its own regional advertisers according to number of markets purchased shows the top four to rank as follows: **tobacco, food, automotive,** and **beer.** Largest individual purchasers in these groups were American Tobacco, Standard Oil of California, and Kroger Stores. In an earlier survey the ranking had been this: *food, tobacco, breweries,* and *banks.* The study includes first-run shows only.

Strictly personnel: William Fineshriber, Jr., to an executive on tv activity for the Motion Picture Association of America and the Motion Picture Export Association . . . **Abe Mandell** named international sales v.p. of ITC . . . **Richard Maibaum** has resigned from post of MGM-TV executive producer . . . **Howard Landau** and **Barney Mackall** will be in charge of Official Films' new Hollywood office.

NETWORKS

Westinghouse this week intervened in a government action to prevent NBC from acquiring WNAC-TV, Boston.

Why Westinghouse said it acted: to "protect the status" of its tv facility, WBZ-TV, in the same city.

The government suit relates back to a judgment in September 1959 enjoing RCA and NBC from acquiring any tv stations in Boston or San Francisco without court clearance.

Network tv sales and renewals: Alberto-Culver (Wade) and **Singer Sewing Machine** (Y&R), to sponsor *Dante*, NBC TV's new mystery-adventure series set for the Monday, 9:30-10 p.m. slot this fall . . . **P. Lorillard** (L&N), for one-quarter sponsorship of the 20½ hours of CBS News coverage of the 1960 Olympic Games in Rome 26 August through 12 September . . . **P&G** (Compton),

BIG CHIEF SPEAKS

Michigan Ave. at noonday no place for Indian. Me AMBushed by many buffalo going 'swish swish.' Brave warrior name

TOM BARNES

pull me off trail—save life. He say he on warpath looking for spot scalps. I give big reward. Say to him 'heap spot dollars in 14TH. Use it.'



The Chief is wise.

If you know what he means by 14th write to BIG CHIEF c/o SPONSOR, 40 E. 49th St., New York 17, by 31 May. Win a prize you'll love for summer fun.

for *The Law & Mr. Jones*, new dramatic series on ABC TV Fridays, 10:30-11 p.m. beginning 7 October . . . **Ford** (JWT) and **National Biscuit** (McCann) have renewed their sponsorship of NBC TV's *Wagon Train* series for the 1960-61 season . . . **Alberto-Culver** will sponsor *The Lawless Years* this fall on NBC Thursday 10:30-11 p.m. . . . Kraft using two half hour series, *Happy* and *Tate* as summer replacements.

Here are the estimated expenditures of the top 15 network brand advertisers, followed by network company advertisers, during February, as compiled by LNA-BAR and released by TvB:

RANK	BRAND	GROSS TIME COSTS
1.	Anacin	$779,791
2.	Dristan	759,380
3.	Bayer Aspirin	699,591
4.	Pall Mall	594,883
5.	Phillies	588,708
6.	Dauphine	524,901
7.	Chesterfield	496,038
8.	Kent	492,114
9.	Winston	482,294
10.	Union Gas & Motor Oil	453,243
11.	Colgate	443,576
12.	Tide	443,126
13.	Bufferin	428,163
14.	Texaco	427,108
15.	Listerine Antiseptic	426,452

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	$3,640,042
2.	American Home	2,809,082
3.	Lever	2,540,219
4.	General Motors	1,862,190
5.	Colgate	1,776,474
6.	General Foods	1,731,203
7.	Sterling Drug	1,511,513
8.	General Mills	1,131,872
9.	Kellogg	1,038,339
10.	R. J. Reynolds	1,029,816
11.	Ford	1,021,581
12.	Texaco	970,700
13.	Liggett & Myers	948,698
14.	Chrysler	939,760
15.	American Tobacco	920,311

Network radio sale: For the third consecutive year, the **Notre Dame football games** will be aired exclusively over ABC Radio this fall, again sponsored by **Pontiac** (MacManus, John & Adams).

New network affiliate: KCMC-TV Texarkana, Tex., becomes a primary affiliate of ABC TV.

Thisa 'n' data: CBS Radio sent to the trade a record album capturing in sound the highlights of the historic-making trips of President Eisenhower to Asia and Premier Khrushchev to the U.S. . . . The **Goodman Organization** suit against Mutual and AFTRA has been settled . . . CBS Radio star **Bing Crosby** received, last week, "the world's largest (3'x3') birthday card from Norcross, Inc., one of his show's sponsors.

Network personnel notes: Harold Neal Jr., elected a v.p. of the ABC Division in charge of WABC, New York . . . **Aaron Rubin,** named v.p. and treasurer of NBC.

RADIO STATIONS

WOW, Omaha, has anything but deemphasized its farm programming.

Unlike some well-known "farm" radio stations, WOW is more active in that type of programing than ever.

It's got two full time farm directors and devotes a full early morning hour to the agricultural audience, plus weekday noon-hour programing.

It figures there are 134,000 farm families in the WOW area.

Ideas at work:

• **Spring housecleaning oddities: WIL,** St. Louis, to date received some 15,000 parcels—coming in all shapes and sizes—from listeners. The idea: station is paying cash for the most useless objects it receives. Regarding WIL's "Fortune" promotion, Southwestern Bell Telephone reports more than 100,000 calls were received by the station in a 24-hour period.

• **The numbers game: KOIL,** Omaha, has just completed its "Your Number's Up" contest. The idea: station d.j.'s aired numbers belonging to social security numbers. Winner received a 1960 Corvair.

• **Can you spell phantasmagorical?:** This word, and hundreds more, are in the new official spelling book released by **WDIA,** Memphis, to more than 300 schools. The idea: station is distributing the book as a

In Roanoke in '60 the Selling Signal is SEVEN...

Many people, much wampum, in Roanoke. Heap big voice is WDBJ-TV, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western . . . Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is *WDBJ-TV*. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



THE 1st AMERICAN TV COMMERCIALS FESTIVAL & FORUM

Grand Ballroom • Hotel Roosevelt
New York City 18-20 MAY

WEDNESDAY, 18 MAY - LUNCHEON SPEAKER
EARL W. KINTNER, Chairman, Federal Trade Commission
"Your Responsibilities in Creating TV Advertising"
AT 2 P.M.—Screenings of Festival Finalists in SECTION I

THURSDAY, 19 MAY - LUNCHEON PROGRAM
PREVIEW OF BEST FOREIGN COMMERCIALS OF THE YEAR
A selection of European entries in the International Ad Film Festival this June at Venice. Just brought over by TV Consultant, Columnist and Author, HARRY WAYNE McMAHAN.

PLUS -
KENNETH C. T. SNYDER, VP & TV-Radio Creative Director, Needham, Louis & Brorby on "East & West—When The Twain Should Meet."
AT 2 P.M.—Screenings of Festival Finalists in SECTION II

FRIDAY, 20 MAY - AWARDS LUNCHEON
Screening of WINNERS, followed by COMMERCIALS CLASSICS from the past ten years.

SPEAKER - *Jack W. Minor, Director Marketing, Plymouth-DeSoto-Valiant*

SIX SCREENINGS BY PRODUCTS CATEGORIES OF FESTIVAL SELECTIONS

WEDNESDAY	**10 am—SECTION II:**	Gasolines through Travel
	2 pm—SECTION I:	Automobiles through Dairy
THURSDAY	**10 am—SECTION I:**	Gasolines through Travel
	2 pm—SECTION II:	Automobiles through Dairy
	6 pm—SECTION I:	Gasolines through Travel
	8 pm—SECTION II:	Automobiles through Dairy

Cocktail Receptions before each Luncheon and Screening

SEE RESERVATION FORM — OTHER SIDE

TO: THE AMERICAN TV COMMERCIALS FESTIVAL & FORUM
c/o SPONSOR, 40 East 49th Street, New York 17
att. Wallace A. Ross, Festival Director

Date .....

RESERVATION FORM

To Attend Screenings and Luncheon Forums
Hotel Roosevelt • May 18-20, 1960

PLEASE SEND

..... **tickets for the Complete Program @ $30 ..... TOTAL $ .....**

- **Complete Screening of Sections I and II (attend any two of six screenings scheduled)***
- **2 Luncheon Forums, or Buffet Dinner on Thursday in place on one luncheon (at your discretion, without having to reserve your place)**
- **Awards Luncheon and Screening of Winners on Friday**

(Pre-registration affords a saving over single admission charges. You may also reserve for one or more of the following in advance.)

..... **tickets for Awards Luncheon & Screening of Winners @ $12.50.....TOTAL $** .....

..... **tickets for One Luncheon Forum & Screening Both Section I & II @ $12.50.....TOTAL $** .....
(Thursday Buffet Dinner & Screenings may be substituted)

..... **tickets for Screenings only—Both Sections I & II @ $5.00.....TOTAL $** .....

..... **tickets for One Screening—Either Section I or II @ $3.00.....TOTAL $** .....

*NOTE—SECTION I Screenings (Automobiles through Dentifrices)—Wednesday at 2 pm, Thursday at 10 am and 6 pm.
SECTION II Screenings (Gasolines through Travel)—Wednesday at 10 am, Thursday at 2 pm and 8:45 pm.

(Circle day or days if following is desired) PLEASE RESERVE A TABLE OF TEN PLACES IN the name of (Company) ..... for the Luncheon on Wednesday Thursday Friday. No table reservations necessary for Thursday Buffet Dinner.

I enclose check in the amount of $ made payable to: AMERICAN TV COMMERCIALS FESTIVAL.

Please Register and send tickets to: Name .....

Company ..... Street & City .....

Other Names to be registered ....., ...,

....., ..., ...

....., ..., ...

prelude to its fifth annual spelling tourney in October. The tourney spans three days, with the winner receiving a total of $400 in bonds.

• **To celebrate Mother's Day, WGAR,** Cleveland, turned its broadcasting facilities over to the women of the on-the-air personalities to present their seventh annual "This Is Your Wife" day. The wives took over all duties of announcing, news reporting, and record spinning.

Latest in the daffy department: D.j.'s at WAKE, Atlanta, staged a "Wakathon" promotion at Knapp Tv. Winner Larry Brite, who stayed awake the longest, won an all-expense-paid vacation to Miami.

Public service: Philadelphia's 11 radio stations are scheduling the city's *Report To The People* as a five-minute package. The weekly taped series features activities and problems in municipal government by alternating officials.

Among the winners, last week, of the Ohio State Awards, sponsored by the Institute for Education by Radio/Tv at Ohio State University were:

Programs for special interest groups: *Operation Medico,* **KMOX,** St. Louis.

Cultural programs: *Parallel,* **WRCA,** New York.

Programs dealing with personal and social problems: *NBC Image Series,* **NBC Radio;** *This Is New York,* **WCBS,** New York.

Public affairs programs: *Capitol Cloakroom,* **CBS News;** *Justice,* **WMCA,** New York.

Special one-time broadcast: *They Kill For Kicks,* **WCBS,** New York.

Thisa 'n' data: "The Texas Quadrangle," a new combination of four stations (KNUZ, Houston; KONO, San Antonio; KBOX, Dallas; and KXOL, Ft. Worth) all represented by The Katz Agency, will become available to advertisers through a single buy . . . **WAVY,** Norfolk-Portsmouth, is airing a 13-week Russian language course . . . **KQV,** Pittsburgh, hosted a luncheon in New York last week for 30 baseball-minded agency people. Guest of honor was Pie Trainor, former Pittsburgh Pirate ballplayer, now associated with KQV . . . **WISN,** Milwaukee, has a tie-in for National Radio Month: it's presenting to key media executives in the area Radio Month ties . . . **WSB,** Atlanta, plans to initiate Helicopter Traffic Report service . . . **KXOA,** Sacramento, with an increase in power to 5,000 watts, is now airing around-the-clock.

Kudos: Trade advertisements of three **Balaban Stations**—WIL, St. Louis, WRIT, Milwaukee, KBOX, Dallas—have won Silver Medals from the Dallas-Ft. Worth Art Directors Club . . . The "Quality Touch" series on behalf of **WFAA-AM-TV,** Dallas, awarded a citation in the 1959 American Music Conference Advertising Awards Competition . . . **John Lydon,** account executive with WIL, St. Louis, recipient of the "Distinguished Salesman Award" from the Sales Executive Association of St. Louis.

Station staffers: Joseph Mikita, named v.p.-financial and controller of Westinghouse Broadcasting Co. . . . **Bert West,** to v.p. of Golden West Broadcasters . . . **Paul Bain,** to promotion and public relations director for KOB-AM-TV, Albuquerque . . . **Murray Arnold,** station manager of WPEN, Philadelphia, elected to the board of directors at the Pa. Associated Press Broadcasters Association.

TV STATIONS

WABC-TV, New York, is introducing a series of fully-animated cartoon spots.

Station will telecast these 19 animated spots of lengths running from 20 seconds up to promote its programs.

The proper use of broadcast editorial can make any tv or radio station the most potent single force in its community observed Lee Ruwitch, executive v.p. of WTVJ, Miami.

Speaking before broadcasters assembled for "Broadcast Day" at the University of Florida School of Communications, Ruwitch gave these pointers for those considering adopting an editorial policy:

1) Stations with no prior editorial experience should select an **editorial board of five outstanding community members;**

2) The person responsible for the editorial must have an inherent sense of **fairness,** and must be **constructive** in his emotional constitution rather than hostile;

3) The editorialist must seek out **opposing viewpoints** even though he or the station believes strongly that its viewpoint is the right one.

Public affairs: All **five CBS-owned tv stations will** take part in an expanded Public Affairs Program Exchange this year. The idea: each station will produce on tape and exchange with the other stations 13 half-hour public affairs programs.

This permits each station to program two-and-one-half hours of public affairs each week during the period of the exchange, which runs this month through September.

Ideas at work:

• **The beat's the thing: WABC-TV,** New York, this week concluded its five-week search for the best high school band, orchestra, or combo which has a "Bourbon Street Beat." The winner will be entered in the national band contest from which the best three groups will be selected to share in a $1,000 national prize.

• **If you see it, you win it: WAVY-TV,** Norfolk-Portsmouth-Newport News, last week inaugurated a $25,000 summer audience promotion contest, dubbed "Dialarama." The idea: Station personality Kurt Webster, called Mr. Dialarama, will make telephone calls throughout the day. If the person he is calling can name the item shown on the screen, he wins it. Station is also launching an all-out water safety campaign and program. A feature of this will be a weekly 30-minute public service program on how to prevent water accidents.

• **Scoring a "video-tape first": KONO-TV,** San Antonio, last week covered the 13th annual Fiesta Flambeau, billed as "America's Greatest Illuminated Night Parade." Station taped the entire two-and-one-half hour parade with continuous on-the-scene remote coverage and then programed it that same evening, for Busch Bavarian (Gardner).

Documentary sponsorship: The Southern California Studebaker Dealers (Coleman-Parr Advertising) spon-

sored the hour-long *Survival* special on **KNXT,** Los Angeles . . . Public Service: **WFBM-TV,** Indianapolis, this week presented another in its series on Metropolitan Planning, featuring the Agricultural Forum's film *The New Age of Agriculture.*

Financial report: For Metropolitan Broadcasting Corp., gross revenue during the first quarter, 1960, totaled $6,936,936. Income before depreciation was $760,491.

W. M. Carpenter, executive v.p. of **Community Club Awards** and president of International Community Club Awards, this week takes a one-year's leave of absence. He's been appointed executive v.p. and general manager of WAPA-TV, San Juan, Puerto Rico.

Thisa 'n' data: ***McCall's*** magazine last week began sponsorship of a half-hour segment of *Open End,* via WNTA-TV, Newark. Its commercial time will be turned over to advertising leaders to discuss various aspects of the industry . . . **Corinthian Broadcasting Corp.** will issue an annual award for the best public service program originated and produced by a Corinthian station.

Kudos: Bill Gordon, staff photographer at WFMY-TV, Greensboro, N. C., won the "Tv Photographer of the Year" award from the Carolinas Press Photographers Association . . . **"Salty Sol" Fleischman,** sports director of WTVT, Tampa-St. Petersburg, given the Gold Award of Merit by the Florida Outdoor Writers Association . . . **WNHC-TV,** New Haven, recipients of the 1960 Americanism Award from the Connecticut Valley Branch of B'nai B'rith . . . **David Susskind,** of WNTA-TV, Newark, named "Man of the Year" by the New Jersey Collegiate Press Association.

On the personnel front: David Sacks, to general manager of KGO-TV, San Francisco . . . **Otto Goessel,** to advertising and promotion director for KELP-TV, El Paso . . . **John Willmott,** to production manager of WSPA-TV, Spartanburg . . . **John Fernandez,** to sales manager for NTA Spot Sales . . . **Paul Hansen,** to production manager of WKBW-TV, Buffalo . . . **Lee Palmer,** to business manager of WBZ-TV, Boston . . . **Stan Cohen,** to director of program planning and promotion for WDSU-TV, New Orleans . . . **Anthony Bello,** to account executive with KSD-TV, St. Louis.

REPRESENTATIVES

Broadcast Time Sales has inaugurated a new technique for advertisers: "instant avails" and "on the air within the hour."

Via a system of advanced clearances pre-agreed by BTS and its represented stations, any request for availabilities is acknowledged and confirmed within three minutes.

Rep appointments: KXIV, Phoenix; KALE, Richland, Wash., and KPAM, Portland, Ore., to **Weed Radio Corp.** . . . WAYZ-AM-FM, Waynesboro, Pa., to **Ray Dawson** as Maryland representative . . . KPEN-FM, San Francisco, to **Western FM Broadcasting** . . . KSAY, San Francisco, and KLIQ, Portland, to **Torbet, Allen & Crane** . . . The Greer Stations (WAND, Canton, O.; WAJR, Morgantown, W. Va.; WJER, Dover, O.; and WJKF, Pittsburgh) to **Walker-Rawalt** . . . WAMV, St. Louis, to **Good Music Broadcasters** . . . KNOB-FM, Los Angeles; KAFE-FM, San Francisco; WEBH-FM, Chicago; KHFM, Albuquerque; KEEZ-FM, San Antonio; KCMS-FM, Colorado Springs; and KCJC-FM, Kansas City, to **Modern Media FM Sales.**

Expanding: Hugh Feltis, Pacific Northwest radio/tv rep, has expanded its organization to include a marketing division, as well as incorporation under a new name. The new company, **Feltis/Dove/Dever/Cannon,** will continue to headquarter in Seattle.

Rep appointments — personnel: Thomas Sawyer, to the marketing department of Edward Petry & Co. . . . **Gregor Macafee,** to the San Francisco sales staff of Grant Webb & Co. . . . **William Baskerville, Jr.,** to the executive staff of Bomar Lowrance & Associates, Atlanta . . . **Don Waterman,** to executive v.p. of Bob Dore Associates . . . **Ralph Kelley,** to manager of the Chicago office of The Bolling Co.

SPONSOR ASKS

(*Continued from page* 71)

Agencies are also rejecting some slick and spectacular habits that add costs but little substance to commercials. Overdressing sets, shooting on location what can be filmed more economically and more adequately on stage, traveling thousands of miles for a location that's available in our



Watch costs, but avoid false economies that cause inferior quality

own backyard—these costly tendencies, common a few years back, have been largely abandoned.

Our concern now should be directed not at keeping film costs down but at keeping commercial quality from going down through false economies. The inevitable victim of misdirected budgeting is creativity, which is often stinted on and unsatisfactorily substituted for.

Among the favorite substitutes for creativity is the gimmick. It ranges from technical resourcefulness and ingenuity, from what might be euphemistically called "photogenic license," all the way to its rare extreme, deception. And it includes new equipment and accoutrements that may help make commercials more cheaply, more quickly, more lifelike, but not by a long shot better.

Quantity, whereby three mediocre commercials try laboriously to do the job of one good one, is another substitute for creativity. Still another is noise, which has made commercials talkier than ever; reports have been published recently of a "speech time compressor" that can cram 75 seconds of talk into 58 seconds of commercial—without distortion!

These gimmicks add up to a commercial that is cheaper, but only in effect, not in cost.

Talented and experienced film directors, art directors, cameramen, and other production personnel are, of course, more expensive than their counterparts. But by channeling production dollars more into their direction, the happiest results are obtained: a superior spot at the lowest possible cost.





BIG AGGIE IS HALE AND HARDY AT 37

"Strongest Pulse in 84 counties," reported the eminent diagnostician, Dr. Sydney Roslow. He was referring to a lady friend of ours who recently consulted him on the state of her 37-year-old health.

Big Aggie (also known as WNAX-570) is not only the most hale specimen in her part of the country, she's also one of the hardiest examples of mid-century radio in the entire U.S. She serves two and a quarter million people.

Consider: In an 84-county area, against competition from 66 other radio stations in five states, WNAX-570 has:

- Top rating in 360 of 360 quarter-hours
- 7.4, average rating
- 315 ratings over 6.0
- 95 after-six-pm ratings over 6.0 (and one under 4.1)

America's 40th Radio Market

These data, the highlight findings of an October, 1959, Area Pulse, confirm WNAX-570's standing as *the* station for a soil-oriented empire that ranks as America's 40th radio market.

WNAX-570's #2 Market Coverage Area accounts for more gross cash farm income than any single state, other than California and Iowa; 175 counties big, with over 2 million people, and more than 600,000 radio families. Big Aggie Land ranks second in dollars from livestock sold; fourth in crops sold.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION
Sioux City, Iowa **Yankton, South Dakota**
Represented by Katz



A Part of Every Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

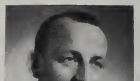
* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS · ABC
TERRE HAUTE
INDIANA
Represented Nationally by Bolling Co.

A client deserves the finest in any business. At WSLS-TV in Roanoke a client gets the best...a selling job! 448,000 TV sets to prove it! Not enough room in this ad for details. Call Blair Television Associates.....

NBC 10
WSLS-TV ROANOKE, VIRGINIA

Tv and radio NEWSMAKERS



Worth Kramer was elected president of WJR, Detroit. He joined the station in 1946 as program director and, after serving as asst. general manager, v.p.-general manager, and director, he became executive v.p. in 1957. Kramer is well known in Detroit civic affairs as well as in the broadcasting industry. He was chairman of the NAB Standards and Practices committee when it formulated a code of ethics and good practices for the entire radio industry. John F. Patt was elected chairman of the board.



Frank P. Fogarty, vice president and general manager of WOW, Omaha, Neb., has been elected executive vice president of the newly formed Meredith Broadcasting Co. Fogarty joined WOW in 1949, and served as vice president and general manager since Meredith purchased the station in 1951. He is a director of RAB, a past director of the CBS Radio Affiliates Assn., and has served on the NAB Freedom of Information and Insurance Committees. He will continue in the post of executive officer of WOW.



Herbert D. Maneloveg, associate media director of BBDO, has been named media director, succeeding Fred Barret who retired last December. With the agency since 1954, his other positions included supervision on all BBDO accounts. Before joining the agency, Maneloveg spent three years with B&B. Previously, he served in research capacities with *Parade* Publications and WOR, N. Y. A graduate of the U. of Pittsburgh, Maneloveg holds a Purple Heart for his service in the Army during W.W. II.



William P. Dix, Jr., has been appointed station manager of WGR-AM-FM, the Transcontinent Station in Buffalo. For the past year, he has been assistant manager and director of sales for WGR-AM-FM-TV. Prior to joining Transcontinent, Dix was assistant general manager in charge of sales at WOR-TV, N. Y. Earlier, he was with WTAM, Cleveland as sales manager. Dix has also managerial and sales posts with CBS, NBC, and The Katz Agency. He is a graduate of Valley Forge Military Academy.

FARM BOY TAKES BUGGY-RIDE!

Today's definition of that word "Buggy" is a sporty Convertible. Our farmers, here in the Land of Milk and Money, are identified chiefly by their fat billfolds.

Here's a rich market of small cities and thousands of big dairy farms . . . 42% rural and 58% urban . . . where 1,350,000 folks spend $1,750,000,000 in retail sales . . . more than 400,000 families enjoying Channel 2-CBS Television.



WAYNE R. EVANS, GEN. MGR.



THE LAND OF MILK AND MONEY

WBAY ch. 2 GREEN BAY

frank talk to buyers of air media facilities

The seller's viewpoint

Buying by the numbers, or on the basis of adjacencies or price isn't enough, says Eugene B. Dodson, vice president of WKY Television System and manager, WTVT, Tampa-St. Petersburg, Fla. There's a fourth equally important factor which buyers should carefully consider: "Station prestige. Some call it character, or quality, or standard of performance in the station's own market area," Dodson says, defining "prestige" in terms of what buyers should seek out and analyze in a station before making their buying decision.



DON'T BUY A THREE-LEGGED HORSE!

A great deal has been said, increasingly so of late, about buying television time by the numbers. Mostly this talk deals with ratings. Some also suggest adjacencies as an important point. Others add price as one of the controlling factors.

It seems to me that even if a timebuyer takes all three of these into consideration, if he stops there, he has bought a three-legged horse to pull his sales buggy. And in this day, three-legged horses seldom finish in the money.

It is true that agencies buy rating services—and follow them—in order to have a justifiable basis upon which to make buying decisions. Most of them, I think, also take into consideration adjacencies and price. There's nothing wrong with that, so far. But let's have the timebuyer go one step further and equip his horse with four legs so he'll have better odds at winning in the highly competitive selling race.

That fourth factor, that fourth leg to make the complete animal, is station prestige. Some call it character, or quality, or standard of performance in the station's own market area.

The timebuyer's search for that essential fourth leg is not as difficult a task as it may seem. But first he must know what to look for and then he must be willing to hear out the answers and weigh them properly in the over-all buying decision. Here are some of the things he should do:

He should analyze those areas the station itself controls to determine where the station makes its impact. He will want to know (in the case of network affiliation) whether the station supplements and complements network fare with its own well-rounded informational programing, good features and hyndicated series, and whether it carries local shows that assure good program balance and eliminate the rating valleys that are known to occur in some television stations between the network and the local organizations.

The timebuyer should want to know the extent of locally prepared informational shows—news, weather, sports—and the measure of their acceptance by the public. Is the informational staff so thinly manned that news is a rip-read operation? Or does the station pay the price for qualified manpower and equipment to make this important category of programing stand out as above average?

Does the station management and personnel actively participate in community and area civic affairs? Does the station editorialize? If so, does it pop off half-cocked, or does it have sufficient trained staff for research so that the station's position on any subject it editorializes about will be based on sound logic, earn respect of viewers, keep them responsive, and build loyalty?

Certainly the timebuyer will want his product to be in good company. He will want to know about the station's commercial standards. Is it over-commercial? Does it accept schlock commercials, pitches and questionable product advertising? Does the station subscribe to and adhere to the Tv Code?

If he gets the right answers, the station shapes up in the timebuyer's mind as an institution with character, commanding respect, belief and loyalty; with quality personnel, production and facilities—a strong fourth leg that fits his horse for the all important sales buggy ride. (In some cases, he'll find stations have both rating numbers, and prestige as well.)

Sure, we'll continue to have "buying by the ratings"—but this buying judgment will be tempered by the other three legs—station prestige, adjacencies and price. And some mighty fine productive buys can be made when timebuyers place great and deserved emphasis on "buying by the station."



WAVE-TV Gives You 28.8% MORE HEAVY EATERS!

(therefore 28.8% more food-selling opportunities!)

When more people see your commercials, you automatically make *more sales*. So it's important to you that, from sign-on to sign-off in any average week, at least 28.8% more families watch WAVE-TV than any other television station in Kentucky.

And you pay less per thousand for viewers on WAVE-TV than on any other station in this area. A lot less! NBC Spot Sales can PROVE it to you!

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
NBC SPOT SALES, National Representatives

SPONSOR SPEAKS

Project paper work

This coming week a large group of station representatives and agency executives will meet at a luncheon to learn how one of national spot's top headaches can be cured.

Project Paper Work will unveil a standardized spot billing form which, it is hoped, will meet the needs of stations, representatives, and ad agencies.

Project Paper Work was born last September when Ralf Brent, then executive vice president of WIP, Philadelphia, and now president of World Wide Broadcasting Corp., visited SPONSOR in response to our articles and editorials calling for industry action to help lick the wasteful spot paper work mess. He agreed to serve as chairman of Project Paper Work if we were willing to sponsor the undertaking. Since that day a committee consisting of Brent, Martin Nierman of Petry, Bob Teter of PGW, Wally Jorgeson of WBTV, Charlotte, and Larry Deckinger of Grey Advertising, has met regularly and worked painstakingly. The billing form is its first fruits; other projects are under way.

First tv commercials festival

This is a big week for SPONSOR. In addition to Project Paper Work described above, SPONSOR is involved in the first Tv Commercials Festival held in the United States.

This is a giant event. It is giant-size in concept, in entries, and promises to be giant-size in attendance. The 250 top commercials selected for Festival screening represent the best produced in the U. S. and Canada.

We're happy to be a part of this important event. And our salute to Wally Ross, whose giant-size vision and ability make the Festival possible.

Paul West of the ANA

The death last week of Paul West, for 28 years president of the Association of National Advertisers, removed from the industry one of its most dynamic leaders.

West was the finest type of professional, practical, and successful association executive. He made the ANA a vital, constructive advertising force.

10-SECOND SPOTS

Returned favor: For years, police departments have been assisting tv producers to make such shows as *Manhunt, Decoy* and *Highway Patrol* technically flawless. Now, in Miami, station WCKT has established a lending library of tv film to be used in police training courses.

Short short story: A tv sponsor sent Schwerin Research Corp. a batch of commercials to test in the following significant order by titles: *College Girl, Dinner Party, Last Dance, Sports Car, Baby, Poor Marge.*

Peckaging note: N.Y.C. adman Fred Decker who also raises game fowl at Deer Hill Hunt Club, Pawling, N. Y., astonished us with the fact that there is such a thing as a sunburned pheasant. It occurs because in every flock there is one poor bird who (like many a Madison Avenueite) gets his tail feathers plucked out by his buddies, and the exposed hide gets sunburned, and customers object to the dark skin. Decker has solved it by buying from breeders only peckers—no peckees.

Sempre radio: In Greenville, S. C., where county convicts were working on a street, one prisoner asked a guard for permission to go into a nearby store. "I need a battery for my portable radio; I can't work well without it."—CBS Radio.

Thought: "When payola was big news, one item of disparagement was sneaky commercials. For instance: Is that Chanel 5 you are wearing? Is that a Lucky Strike you are smoking? Let us concede that this is bad if money is paid for the mention, and especially so if a product is endorsed which the endorser doesn't even use. Otherwise we vastly prefer the specific. . . . It means nothing to be told that a person 'dined well.' We want to know precisely what he ate. . . . To be told that a person views television three hours a day means something, but not much. To be told what specific programs he looks at may be revealing. That a man reads three books a week is nothing. What are the titles?"—William Feather in *Baldwin Sells.*



YOU MAY NEVER SURVIVE 61 MARRIAGES*—

BUT... WKZO Radio Will Do Your "Courting" For You In Kalamazoo-Battle Creek And Greater Western Michigan!

7-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	21	11
12 NOON - 6 P.M.	27	22	10
6 P.M. - 12 MIDNIGHT	29	22	10

WKZO Radio causes more "marriages" between manufacturers and consumers than any other AM station in Kalamazoo-Battle Creek and Greater Western Michigan!

Pulse (see left) gives WKZO-AM a total audience 32% larger than that of any other station. And WKZO-AM keeps the lead morning, afternoon, evening (Monday through Friday, 6 a.m.-Midnight)—*No. 1 in 345 of 360 quarter hours surveyed!*

Ask Avery-Knodel for the details on WKZO-AM.

*Mrs. Theresa Vaughan, 24, of Sheffield, England, confessed to 61 bigamous marriages in 5 years.

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives

5 TIMES MORE POWER

Today, KXOA, The number 1 station in Sacramento, California's Capital, booms out with five times more power than ever before! Now the dynamic KXOA microphone brings the right combination of programming and personalities to more people in the prosperous Sacramento Valley than any other station. Rated first in both Hooper (Dec. '59-Feb. '60) and Pulse (Sept.-Oct. '59), KXOA reaches the nation's 20th ranking market (Retail Sales per Household, SRDS) with 5,000 watts... five times the power it took to be number one. And enough power to sell more goods and services for you and your clients.

NATIONAL REPRESENTATIVES: DAREN F. McGAVREN COMPANY, SOUTHERN STATES CLARKE BROWN COMPANY. Affiliated with KAGO Klamath Falls, Oregon. Rep Paul H. Raymer Co.



21 MAY 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED

he McLendon stations... how are they doing?

KTSA

KABL

WAKY

KLIF

KEEL

KILT

WYSL

SAN ANTONIO / newest Pulse, January 1960, 74-County Area Survey shows KTSA dominates its vast area in 23 out of 24 half-hours. With 5,000 watts on 550 kc, KTSA ranks as one of America's most amazing powerhouses.

SAN FRANCISCO / like KTSA, utterly dominant in its Metropolitan and Area Pulse . . . first by far in San Francisco *and* the first good music station in radio history to win undisputed first place in a metropolitan market.

LOUISVILLE / runaway leader in Hooper, Pulse, Trendex – you choose your survey.

DALLAS / same as Louisville: choose your survey. Check your latest Hooper and Pulse surveys to see just how far 50,000 watt KLIF is ahead of any competing station, Metropolitan or 54-County Area.

SHREVEPORT / as overwhelmingly dominant in Hooper and Pulse as KLIF; and have you seen the January 1960, 63-County KEEL Area Pulse? First in 22 out of 24 half-hours in its 63 counties . . . and soon to be 50,000 watts on 710 kc!

HOUSTON / we hate to be boring – but, again, first in Hooper, Pulse, et cetera . . . take your pick. And, first in every half-hour in the January 1960, 57-County Area Pulse.

BUFFALO / less than two weeks after McLendon takeover, coming up as beautifully as its good-music sister, KABL.

the McLendon stations

NEW STANDARD BILLING FORM FOR SPOT

65 top agencies urge use of standardized form devised by Spot Practices Committee

Page 33

Will discount plans help summer tv?

Page 37

New facts on daytime tv for buyers

Page 40

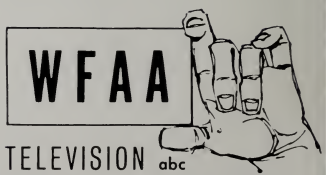
Who's who along broadcast ad row in St. Louis

Page 42

DIGEST ON PAGE 4



Modern machinery and mass production techniques will always give way to the skilled hands of the tailor when it comes to the ultimate in suits. Likewise, the points of superiority which constitute the difference in television and radio today are not so much of mechanical doing. It still takes that human element . . . the "quality touch"! And we're ready to put it to work for you!



Represented by

Edward Petry & Co., Inc.

The Original Station Representative


buy St. Louis à la card*
*KTVI RATE CARD
...your lowest cost per thousand
TV buy in St. Louis
BLAIR TV
KTVI 2
CHANNEL
ST. LOUIS
Represented nationally by
BLAIR-TV
abc

WSIX·TV
Tops Them All In
The Nashville Area
LEADING IN . . .
6 out of TOP 10
3 out of TOP 5 SHOWS

*Source: Jan. 1960 Nielson Report

★ WSIX SELLS WITH TOWER HEIGHT
2049 ft. abave sea level . . . none taller permitted in this area by CAA.

★ WSIX SELLS WITH POWER
316,000 powerful watts . . . maximum — permitted by FCC.

★ WSIX SELLS WITH EFFICIENCY
Maximum caverage and law cast per thausand make WSIX-TV yaur mast efficent buy in the rich Middle Tennessee, Sauthern Kentucky, Northern Alabama TVA area.

(X) CHECK THESE FACTS:*

(X) TV Homes—370,700
(X) Population—1,965,500
(X) Effective Buying Income—$2,155,868,000
(X) Retail Sales—$1,585,308,000

*Source Television Magazine

WSIX TV 8 NASHVILLE
TV 8 LAND OF THE CENTRAL SOUTH
Represented by: Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 21 • 21 MAY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Standard billing forms for spot
33 Media and financial men of 65 top agencies urge radio/tv stations to use billing form prepared by SPONSOR Standard Spot Practices Committee

Will discounts aid summer spot tv?
37 On the heels of a BBDO inquiry to 500 tv stations on rate cards which are keyed to traditional seasonal dip, comes this report of a 50% return

$32,500 test moves Plymouth Rock
39 72-year-old gelatin maker tries radio for the first time this year, sees sales rise by more than 25% after only 13 weeks of its campaign

Daytime tv and its watching women
40 Television Bureau of Advertising releases new figures on daytime dollars and viewing, and audience characteristics of the women tuning in

The broadcast Who's Who of St. Louis
42 St. Louis advertising pros nominate 23 stand-outs in broadcast advertising among their agency's clients, stations, and representative colleagues

Tv scores for Westinghouse's new-type bulb
45 Lamp Div. develops new shape to dramatize improved bulb, demonstrates its superiority via $250,000 network, spot tv campaign; sales way up

RTES and the Pioneers pick the veterans
46 A generation and a half of broadcasting is celebrated with the selection of 14 of the industry's "oldest" in service. Here are their lives

Five commercials tie in Blair Radio Awards
47 Results of sixth semi-annual Blair survey of spot radio commercials show five advertisers sharing top honors, one of whom is second-time winner

FEATURES

14 Commercial Commentary
56 Film-Scope
28 49th & Madison
60 News & Idea Wrap-Up
8 Newsmaker of the Week
60 Picture Wrap-Up
53 Radio Basics
26 Reps at Work
72 Seller's Viewpoint
48 Sponsor Asks
58 Sponsor Hears
19 Sponsor-Scope
74 Sponsor Speaks
50 Spot Buys
74 Ten-Second Spots
70 Tv and Radio Newsmakers
55 Washington Week

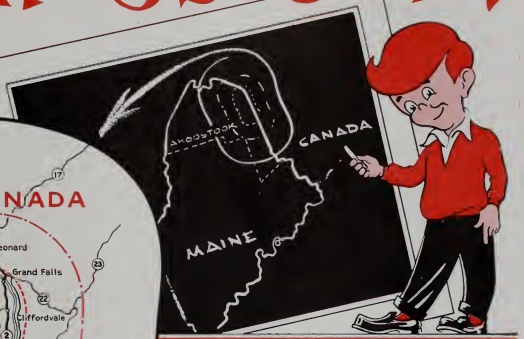
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QUESTION, LIKE WHAT'S AROOSTOOK?





This is AROOSTOOK:

Largest county east of Mississippi River.

Home of FAMOUS MAINE POTATOES distributed nationally. 1958 crop worth $67,403,300 (1959 figures not available yet)

Home of LORING AIR FORCE BASE with combined military and civilian payroll of $21,949,000

Home of PRESQUE ISLE AIR FORCE BASE with combined military and civilian payroll of $5,612,000 Value of AROOSTOOK manufactured products $65,622,082

Total AROOSTOOK COUNTY RETAIL SALES $98,212,000

"Captured" market population of 126,110 PLUS 45,000 additional people covered in western NEW BRUNSWICK PROVINCE, Canada

A $500,000,000 PLUS market!

REPRESENTED BY: George P. Hollingbery
New York, N. Y.
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Covered by

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WALTER L. DICKSON, V.P.

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BANGOR — PRESQUE ISLE — PORTLAND

CBS abc NBC

Our nighttime is even better...



What makes one network better looking than another? And why, in the average nighttime minute, do 1,305,000 *more* families watch the CBS Television Network than any other?

It could be the wildly hilarious satire by Jack Benny and Phil Silvers on Dr. Jekyll and Mr. Hyde that overwhelmed all its opposition one evening last March.

It could be a vivid revelation of a crucial issue—like "The Population Explosion" presented twice this winter on CBS REPORTS, each time widely acclaimed.

It could be a star-studded, two-hour panorama of an entire decade—like THE FABULOUS FIFTIES in January.

It could be the sustained emotional intensity of Julie Harris and Sterling Hayden in last February's brilliant production of ETHAN FROME.

It could be the antics of an incorrigible little boy who strikes a common chord every Sunday night in the hearts of all parents—like DENNIS THE MENACE.

Or it could be the dramatization in May of THE GAMBLER, THE NUN AND THE RADIO, the fourth in a series of exciting 90-minute productions of Ernest Hemingway's greatest stories.

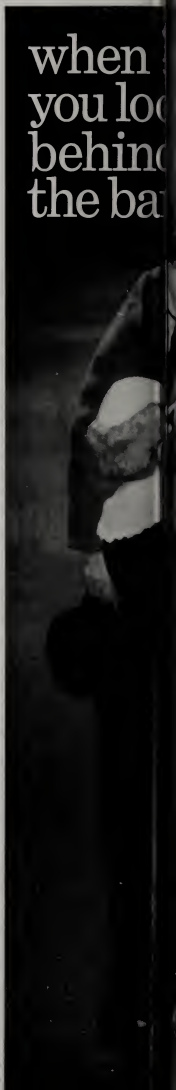
Surely these must be some of the reasons why *just the difference* between our average audience and the next network's is equal to all families in Los Angeles, Pittsburgh, and Washington!

Despite fanciful claims to the contrary, this is how the networks stand today when you measure all U.S. television families, all sponsored programs from 6 to 11 pm, and all reports for the current year.

The best looking network is the one where viewers find the best things to watch—and where advertisers reach the biggest nationwide audiences, for the fifth straight year.

The CBS Television Network









YOU GET BETTER COVERAGE ON

WALB-TV

the only primary NBC outlet between Atlanta and the Gulf!

- Serving over 750,000 people . . . with 316,000 watts power and a 1,000 foot tower!
- Grade "B" area includes Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- The only hometown station serving Albany, South Georgia's only Metropolitan market!

WALB-TV

ALBANY, GA.
CHANNEL 10

NBC

Represented nationally by Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.

NEWSMAKER of the week

ABC TV, fresh from ratings advances in the nighttime arena, is now on the daytime offensive. Two new programs will be added next October (11 a.m.-noon), and sales are to be handled by a special staff, which will be presided over by Edward Bleier, newly appointed v.p. for daytime sales.

The newsmaker: Ed Bleier makes the climb from account executive in the ABC TV sales department to v.p. of the network's first separate daytime sales unit at age 30. He brings to the post six years of sales experience within the ABC organization.

"We're expanding our program horizons with two shows that are different and exciting, and therefore should catch on quickly," asserts Bleier. "Both are designed for the all-important housewife." *Hope Springs* is a soap opera with a western setting. The other new entry, *Road to Reality*, a series based on transcripts of people undergoing group psychotherapy, "combines the appeal of soap opera and the authenticity of mental health discussion," as Bleier puts it.



Ed Bleier

With the program expansion, ABC will introduce new rates amounting to a $100-per-commercial-minute hike. Quarter hour rates, which entitle advertisers to three "scattered" minutes, move from $7,800 to $8,100—or $2,700 for one minute.

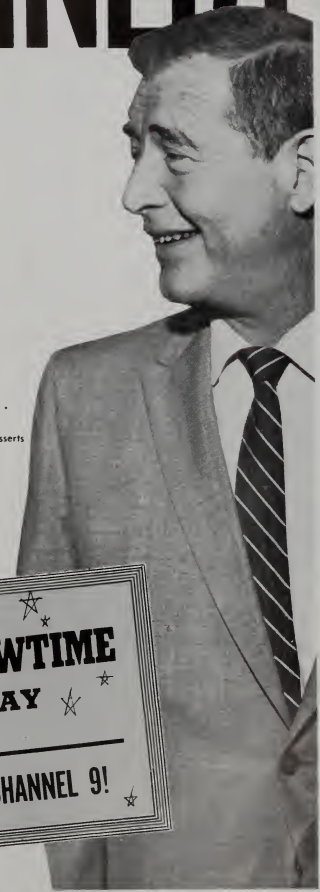
Several advertiser incentive plans are also in the works, Bleier points out. In the fall ABC initiates a new system whereby both daytime and nighttime buys count toward discounts in either category. Further, expectations are that daytime advertisers who stick with ABC through the summer will be offered bonus spots for buying into the newly opened 11 a.m.-noon slot. (Unofficially, ABC already has decided on a summertime bonus minute for every three bought.)

Says Bleier, "We're in an all-out effort to win advertisers from other media to daytime net tv. Our guns are trained on women's service magazines especially. They can't begin to compare with ABC's flexibility and an efficiency that delivers 1,000 homes for as low as $1.25 in regular season and less than one dollar during the summer.

"Now that our nighttime ratings are first, or second, depending on how you look at it, we look on daytime as the next frontier," Bleier continues. "By attracting new daytime revenue with our strengthened programing, we'll be making life all the more pleasant for our affiliates."

For additional details on ABC TV's daytime plans, see SPONSOR-SCOPE, page 19 and News & Idea Wrap-up, page 60.

BILL KENNEDY



Detroit's Number One Daytime TV Personality*

OFFERING:

. . . a tremendous, loyal audience
. . . famous guests
. . . varied, top level film programming
. . . this market's number one TV salesman

CURRENTLY SPONSORED BY THE FOLLOWING DISTINGUISHED ADVERTISERS . . .

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Mazola Oil
Melnor Lawn Sprinklers
Minute Potatoes
Morton's Frozen Foods
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BILL KENNEDY SHOWTIME

SUNDAY THRU WEDNESDAY
1:00 TO 3:00 P.M.

A "MUST" BUY ON CKLW-TV CHANNEL 9!

*ENTERTAINING and INFLUENCING 1,234,560 adult women every week. Detroit ARB, Mar. '60

Young Television Corp.,
National Representative

CKLW-TV
GUARDIAN BLDG. DETROIT 26, MICH.


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more about SPOT
and the Stations
and Markets we represent


PETERS, GRIFFIN, WOODWARD, INC.

...and these are the fine Radio Stations and Markets we represent:



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		FREQUENCY	WATTS
WCBM	Baltimore	680	10,000
WWJ	Detroit	950	5,000
WDRC	Hartford	1360	5,000
WHIM	Providence	1110	1,000
WLOS	Asheville, N. C.	1380	5,000
WCHS	Charleston-Huntington, W. Va.	580	5,000
WPLH		1470	5,000
WCSC	Charleston, S. C.	1390	5,000
WIST	Charlotte	930	5,000
WIS	Columbia, S. C.	560	5,000
WSIX	Nashville	980	5,000
WPTF	Raleigh-Durham	680	50,000
WRVA	Richmond	1140	50,000
WDBJ	Roanoke	960	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	1040	50,000
WOC	Davenport	1420	5,000
WDZ	Decatur	1050	1,000
WDSM	Duluth—Superior	710	5,000
WDAY	Fargo	970	5,000
WIRE	Indianapolis	1430	5,000
KMBC	Kansas City	980	5,000
KFRM		550	5,000
WMBD	Peoria	1470	5,000
KFDM	Beaumont	560	5,000
KRYS	Corpus Christi	1360	1,000
WBAP	Ft. Worth—Dallas	820	50,000
WBAP		570	5,000
KTRH	Houston	740	50,000
KENS	San Antonio	680	50,000

MOUNTAIN AND WEST

KBOI	Boise	950	5,000
KHOW	Denver	630	5,000
KGMB	Honolulu—Hilo	590	5,000
KHBC		970	1,000
KPOP	Los Angeles	1020	5,000
XEAK	San Diego	690	50,000
KIRO	Seattle	710	50,000

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WORLD FAMOUS
MOHAWK MIDGETAPE PROFESSIONAL 500
HIGH SPEED
POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY



Used by NBC – CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

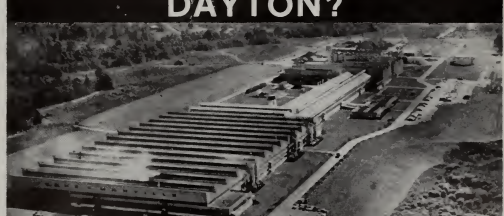
"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

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business machines corp.
944 halsey street brooklyn 33, new york
manufacturers

CHICAGO? HOUSTON? DAYTON?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,739,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The Johns-Manville Products Corporation Plant located at Natchez, Mississippi, manufacturing insulating board and hardboard products from wood fibre

Concentrate in

JACKSON, MISS.

Did you know?

Over 233,000

TV Homes

★ ★ ★

A Billion Dollars

in Retail Sales

★ ★ ★

All in the

JACKSON

TV Market

Area

WLBT
CHANNEL 3
HOLLINGBERY

WJTV
CHANNEL 12
KATZ

by John E. McMillin

Commercial commentary

The Hoo-haa about Margaret



A couple of weeks ago I was having breakfast in a country inn in the tiny English village of Ashprington in South Devon.

At the next table, snorting over his kipper and his London *Times*, was a tweedy, clipped-voiced, clipped-moustached Englishman who suddenly looked up and demanded fiercely, "I say, what do you Americans really think of all this hoo-haa about Princess Margaret?"

I was startled both by the word (I can't find hoo-haa even in Webster's Unabridged) and by the violence of his question.

"It's outrageous," he said, crumpling up his newspaper. £26,000 for wedding decorations. £1,000 a day for the honeymoon. The man in the street will never understand it."

This upper-class tenderness for the "man in the street," like the English tenderness for gardens and flowers, will never cease to amaze American tourists.

"Well," I said inanely, "it does seem like a lot of money."

"Hoo-haa," he said again and sputtered out of the room.

I wondered at the time whether his was a general British reaction to the nuptial plans of Margaret Rose and Anthony Armstrong-Jones. A few days later, however, when I saw London decorated for the wedding, and then sat for three and a half hours before a tv set and watched the glittering pageant unfold, I knew that I had been had.

Hoo-haa or not, this was one of the most beautiful and moving spectacles of all time, and I am sure that most Englishmen agreed with me—it was worth every penny it cost.

A lesson for tv pros

Considered simply as a tv show, and it was many other things, of course—a fairy tale, a fashion parade, a religious rite, a military display, a true-life romance, and an expression of the mystic union between the British people and their royal family—it was superb.

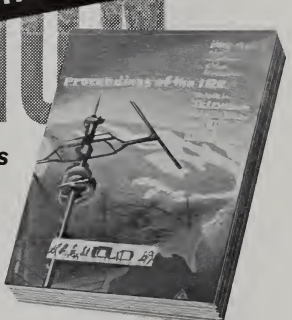
As a matter of fact (and this for an American is disgracefully extragavant praise) it was the best live tv program I've ever seen, done with more taste, precision, and professional polish than anything our proud technicians at CBS, NBC and ABC have ever managed.

Both the BBC (government) and the ITV (commercial) systems televised the proceedings. But the BBC, according to all reports, stole the show. And I am glad that I could watch the BBC picture, from 10 a.m. when the coverage began, until 1:20 p.m., when Margaret and Tony waved their last greetings from the balcony at Buckingham palace, and disappeared inside for the wedding breakfast.

For the occasion the BBC had assembled every one of its mobile units in the British Isles (excepting only the Birmingham crew which was thoughtfully reserved for the almost equally important Wembley Soccer Cup Final).

TELEVISION

The Principal TASO Findings on



June PROCEEDINGS *presents an exclusive report of world-wide significance*

IRE is proud to present, in June 1960 Special Issue of PROCEEDINGS, the findings of a team of 271 engineers who for 2½ years conducted studies of world-wide significance for the future of television. The *Television Allocations Study Organization* — formed by the TV industry in 1956 at the FCC's request — has exhaustively analyzed the engineering factors underlying allocation of frequencies for VHF and UHF television broadcasting.

As the number of television services grows, a better use of TV channels becomes increasingly important. TASO engineers first drew up specifications for measuring TV field strengths; then sifted data on field strengths of VHF and UHF. They have discovered reasons for hitherto unexplained deviations, and have also sought to establish a relation between field strength and picture quality.

How good are directional TV transmitting antennas? The results of extensive field tests are analyzed. To what extent do interfering signals and noise affect picture quality? How accurately can one predict an interfering field? These and other questions are answered.

So important are the TASO findings that IRE has allocated 120 pages to them. If you are not already an IRE member, we suggest you send in the coupon below to reserve a copy, for the June 1960 PROCEEDINGS will surely remain the definitive work on VHF and UHF TV for many years to come.

List of contents:

BE SURE YOU READ THESE ARTICLES!

"Television Allocations Problems" by E. W. Allen, Federal Communications Commission

"The Television Allocations Study Organization"—a Summary of its Objectives, Organization and Accomplishments" by George R. Town, exec. dir. of TASO; Iowa State University

"Measurement of Television Field Strengths in the VHF and UHF Bands" by H. T. Head, A. D. Ring and Associates; and Ogden L. Prestholdt, CBS-TV

"Forecasting Television Service Fields" by Alfred H. LaGrone, University of Texas

"Influence of Trees on Television Field Strengths at Ultra-High Frequencies" by H. T. Head

"Tropospheric Fields and their Long-Term Variability as reported by TASO" by Philip L. Rice, National Bureau of Standards

"Picture Quality—Procedures for Evaluating Subjective Effects of Interference" by G. L. Fredendall and W. L. Behrend, RCA Labs.

"Measurement of the Subjective Effects of Interference in Television Reception" by Charles E. Dean, Hazeltine Research Corp.

"Studies of Correlation between Picture Quality and Field Strength in the United States" by C. M. Braun and W. L. Hughes, Iowa State University

"Relative Performance of Receiving Equipment as reported by TV Servicemen" by Holmes W. Taylor, Burroughs Corp.

"VHF and UHF Television Receiving Equipment" by William O. Swinyard, Hazeltine Research Corp.

"Findings of TASO Panel I on Television Transmitting Equipment" by H. G. Towlson of General Electric Co. and J. E. Young, RCA

"Determining the Operational Patterns of Directional TV Antennas" by F. G. Kear, of Kear and Kennedy, and S. W. Kershner, of A. D. Ring and Assoc.

"Sound-to-Picture Power Ratio" by Knox McIlwain, Burroughs Corp.

"Presentation of Coverage Information" by D. C. Livingston, Sylvania Electric Products, Inc.

"The Television System from the Allocation Engineering Point of View" by Robert M. Bowie, Sylvania Research Labs.

THE INSTITUTE OF RADIO ENGINEERS
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☐ Enclosed is $3.00.

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All IRE members will receive this June issue as usual. Extra copies to members, $1.25 each (only one to a member).

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Attention advertisers!
Piel's Beer is sponsoring INTERPOL CALLING, starring Charles Korvin as Inspector Paul Duval on New York's WPIX, Sunday nights at 10:30. Now Interpol's story, which the public has been reading about in Reader's Digest and other magazines and newspapers, comes to television . . . presented by Piel's.



Sounds great, Bert. Just like you and me, INTERPOL CALLING and Piel's make a sure-fire selling combination. And if I may make one small pun, both Duval and Piel's always keep their heads . . . in any situation.

'INTERPOL CALLING'

the new television series that Bert, Harry, Blitz-Weinhard, Pfeiffer's, Labatts, Miller High Life, Santa Fe Winery and so many other kinds of advertisers are buying, buying, buying!

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©1960 PIEL BROS., BROOKLYN, N. Y.

Twenty-five BBC cameras, seven of them inside Westminster Abbey, kept watch on the event. Many, according to gleeful reports in the London newspapers the day before the wedding, were equipped with "new Zoomar lenses."

But it was not a deluge of equipment which gave the BBC its superlative coverage. Rather, it was a new system of tv reporting which the network had developed out of its experience in handling the State Opening of Parliament in 1958.

Essentially this was a "single narrative" technique of describing the pictures picked up by many different cameras. And, as employed by Britain's ace commentator, Richard Dimbleby, it gave an exceptional degree of continuity, clarity, suspense, and dramatic unity to the entire telecast.

Comforting thought by the Royal Cat

Dimbleby, who is built along the lines of the late Sydney Greenstreet, and speaks with such meticulous diction and extreme unction that many Englishmen call him the "Royal Cat," handled most of the narration (nearly three hours) entirely by himself.

Sitting in a glass booth 60 feet above the nave of the Abbey, he spun out a masterful commentary to cover every camera switch, and he never seemed to miss a single cue.

Beginning about 11 o'clock, when the more distinguished guests began to take their places, he spotted them with a sure, professional eye—Prime Minister Macmillan, Sir Winston Churchill looking grumpy without his cigar, India's Nehru looking bald without his cap, Ghana's Nkrumah, Canada's Diefenbaker, South Africa's sour-faced Louw.

"And at this moment," said Dimbleby, "a mile away at Buckingham Palace, "the Royal Party is just leaving." And we saw the splendidly attired Household Guards trotting down the Mall ahead of the coach with the Queen, the Queen Mother, and Prince Charles.

Meanwhile, however, back at the Abbey, the religious procession was forming and Dimbleby eased us smoothly into closeups of the Westminster and St. George, of Windsor, choir boys.

Then as the tension mounted, we switched to Clarence House where Margaret and the Duke of Edinburgh were getting into the glass coach.

Back then to the Abbey, and Anthony and his best man entering, as Dimbleby pointed out, "by a side entrance."

The Mall again, and Margaret's coach passing beneath the great white banners with their red Tudor roses and gold M-A monograms.

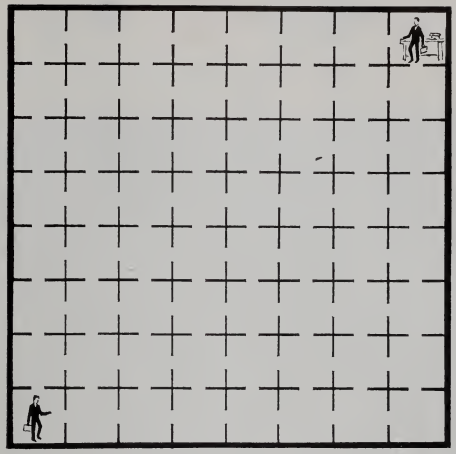
The Abbey, and the Westminster clergy and the Archbishop of Canterbury moving up the nave. Margaret's arrival at the west front. The wedding procession. The ceremony. The benediction. The blare of trumpets. The triumphant return. The final greetings from the balcony—Dimbleby handled it all, with the precision, grace, timing, and poetry of a great symphony conductor.

It was a magnificent, almost flawless performance.

Just toward the end the BBC cameras looked down on the nearly 250,000 people who were swarming up the Mall. Ahead of them, their arms linked, marched a line of London bobbies, slowly, patiently, and skillfully easing the crowd up to the palace gates.

"It is a comforting thought," said Dimbleby smugly, "to realize that in any city in eastern Europe, this would be a riot."

I think that was a bit of hoo-haa. But then, why not?



SAD STORY

The illustration above shows an imaginary Madison Avenue agency. Each square is an office with openings as indicated. The hour is late. Our man from H-R (in the reception room, lower left) and the agency's V.P. in charge of media (in his office, upper right), hard workers both, are the only folks present. Being a dedicated rep, the man from H-R wants to reach the V.P. to tell him the latest about WMAL-TV. Being a dedicated media man, the V.P. is equally anxious to listen. (*Sad* story?) Each sets out for the other at the same instant, walking at the same speed, slow enough to cover the ground, fast enough to get the problem over in time to catch a late train.

But there are complications. Each visits every office once and only once in the fewest possible straight lines, the V.P. heading for the reception room, the man from H-R heading for the V.P.'s office. (We have to throw in rules like this or there would be no puzzle.)

Although they catch occasional glimpses of each other, they don't meet.* What route does each take?

Send us the solution and we'll provide you with a copy of Dudeny's "Amusements in Mathematics," published by Dover Publications, Inc., N.Y.

*See why it's a sad story? They meet for tea the next day.

wmal-tv

abc

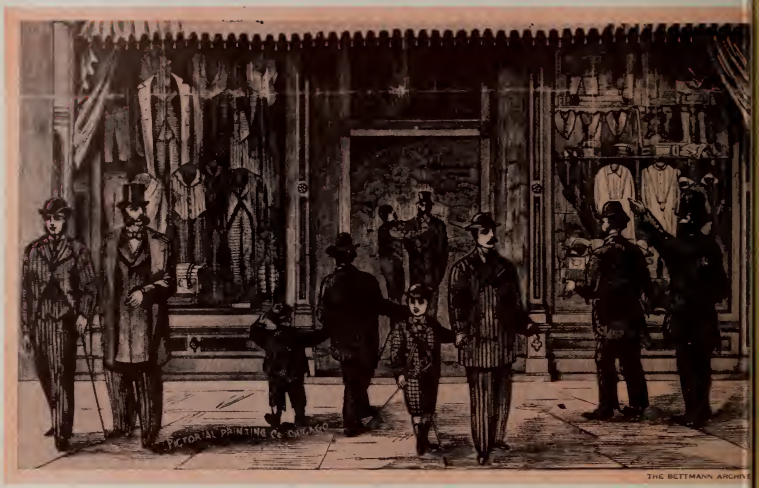
Channel 7, Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

WGAL-TV

the well-dressed market



$223,529,000 apparel sales



In this multi-city market—Lancaster, Harrisburg, York, and numerous other cities—buying is solidly in fashion. Two reasons: the people have money and spend it. This Channel 8 station delivers an audience greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys.)

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



Most significant tv and radio news of the week with interpretation in depth for busy readers

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21 MAY 1960
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PUBLICATIONS INC.

About the hottest battle yet for daytime business is in the making among the tv networks, with the stakes particularly high and significant for ABC TV.

What you can expect to become manifest as this competition takes on increasing heat and fury:

1) **Lowering of daytime costs** by various stratagems, including buy-three-quarter-hours-a-week-and-you-get-one-free, all referred to as **"new discount structures."**

2) Extensive **rejuggling of daytime schedules** by the three networks.

3) **New elaborate presentations,** with both CBS TV and NBC TV stressing the point that their audience offers the **"better kind of housewife,"** with ABC TV the inferred target of comparison.

4) **Broader adoption of the scatter plan,** which will permit **smaller advertisers to spread the commercial minutes coming to them as flexibly as possible.**

The revised daytime program schedule which ABC is putting into effect beginning October is obviously **geared more to housewife appeal,** what with **two soap operas** and a strip dealing with **group psychoanalysis.**

A basic motivation for ABC's expanded daytime programing and strengthening, as its competitors see it: **ABC must have a potent daytime formula and ample daytime revenue to stand a chance of weaning away the other networks' affiliates.**

(See Newsmaker of the Week, page 8, and News Wrap-Up, page 64, for more details.)

This week's flurry of spot radio buying was out of Chicago, mostly in the way of **summer campaigns.**

The Chicago action included **Schlitz** (JWT); **Tea Council** (Burnett); **H-A Hair Arranger** (R. Jack Scott). **Schlitz seems to have waited too long in asking for availabilities.** It's having difficulty getting into certain markets because the stations are saturated with competitive beers.

Radio buys out of Minneapolis: **Scotch-Brite** (Campbell-Mithun); **Nutrena Mills** feed (Forney). (Nutrena is also placing a tv schedule for its dogfood.)

A buy that can't help but garner plenty of trade comment: **20th Century-Fox's using ABC TV's presidential convention and election coverage to promote Marilyn Monroe in Let's Make Love and John O'Hara's On the Terrace.**

Share of the events held by 20th Century is a **twelfth. Price: $250,000.**

NBC TV so far has lined up with **one-sixth takers** of the same coverage at **$600,000** apiece: **Brown & Williamson** (Bates); **Lipton Tea** (SSCB); **Goodrich Tire** (BBDO).

It'll make the first time that **package goods advertisers** have been tied in with these quadannual sweepstakes.

Now that the bulk of network tv nighttime buying is out of the way, you can measure the **status of agencies as recruiters of programing** by this circumstance:

Only three of the new shows—Andy Griffiths, Peter Loves Mary and The Law and Mr. Jones—were negotiated for by an agency. (To sharpen the point, only the first two are licensed directly to the advertiser.)

Last season **at least nine shows were brought in by agencies.**

About the only **substantial buying activity of spot tv** on a national scale the past week came out of **Timex** (H. B. Doner) and **Welch's Grape Juice** (Manoff).

Timex is blowing it all in June toward the graduation trade.

A bit of tv action broke at DFS in behalf of **General Mills' new Twinkle cereal.**

DuPont (BBDO) and National Carbon (Esty) keep upping the network tv kitty each successive season in their contest to outshare the other in the anti-freeze market.

Both have done their buying for the **September-December span** and it looks as though **each one's expenditures will go over the $2 million-mark.**

DuPont, which is introducing a **new anti-freeze-Telar,** will have at least 48 commercial minutes on **six network spot carriers,** plus three minutes each on the **DuPont Show of the Month,** while **National Carbon's Prestone** will have **61 commercial minutes on spot carriers,** six **NCCA football warmups,** a week of **Lawrence Welk** and a **World Series special.**

Where spot will benefit: just radio and in lots of markets.

The impression's got around on Madison Avenue that Colgate's H. E. Little is taking a more drastic hand than ever in determining company policy toward network tv.

In sum, the move amounts to this: **Little's own men,** like marketing v.p. **John L. Bricker** and tv/radio director **G. T. Laboda,** will be held responsible for **all network program and time negotiations**—virtually eliminating the Colgate agencies from this chore, and it's got seven of them.

That means **packagers and networks will deal directly with Bricker and Laboda.**

Note after Colgate has completed its new season's buy how much **it's stepped away from network carriers** and concentrated on **alternate half-hours.**

Burnett appears hotly bent on drumming up a lot of new business this year, with the result that several of the toprung agencies are looking worriedly over their shoulders.

Reports on Madison Avenue have it that Burnett at the moment is pitching for at least six accounts, **two of them being Schlitz and Simonize.**

Trade interpretation of the hard thrust: **Burnett needs the new business to balance off the expanded overhead.**

Likely clues: (1) spotting **air media buying weight in the New York office;** (2) reassigning **Bill McIllwain, tv department head, to New York;** (3) frequent visits to New York of **executive v.p. William T. Young.**

A sign that the nighttime tv network buying season is moving away from the peak: both NBC TV and CBS TV are offering some of the **new spot carrier programs at $23-24,000 per commercial minute** for accounts with maximum discounts.

What this development obviously portends: **tougher competitive sledding for selective spot from among advertisers who buy long market lists.**

McCann-Erickson finds itself for the second time within three weeks in the middle on some off-the-elbow dealing in air media by a client.

Latest case: **Avis Rent-a-Car System,** which does **$25-$30 million a year in sales,** has a young fellow on the road **asking tv stations to trade time for rentals.** His target: the **10 top markets, excluding Detroit, where Avis is already paying for time.**

Other McCann embarrassment: **Lehn & Fink travelling a commission agent to make off-ratecard deals with radio stations.** (Reps say he's been doing rather well.)

Competitive note re Avis: **Hertz is spending about $1.5 million in tv spot,** assured thereby of the **top-rank stations and the choice time.**

By the time the 1961-62 season rolls around you're going to find that tv's become the beneficiary of no small revolution in Detroit: General Motor's embracing tv as its No. 1 sales and promotional arm.

This radical switch in attitude will effect **spot** as well as **network tv.**

Basically what will have happened: **former P&G programing executive Gail Smith proving eminently successful in orienting GM networkwise to the cost efficiency complex and the techniques of tv use as practiced by the package goods giants.**

As it looks now, **the theme of tv as a prime medium and the spread concept will be applied to all GM lines excepting Cadillac.**

Contrast this GM tv prospect with the following ratio that prevailed for 1959:

TOTAL AD BUDGET	NETWORK TV	SPOT TV	ALL TV	% TO TV
$104,500,000	$35,500,000	$1,300,000	$36,800,000	35%

Incidentally, for that same year the **Ford Co.'s tv ratio was 50% and Chrysler's, 34%.**

NBC TV this week was making a hard bid to wean away the Armour (FCB) daytime business from ABC TV.

Involved was four quarter hours a week, worth about $3 million a year to NBC.

Peter Paul (DFS) has thrown its entire tv lot—$2 million—for the 1960-61 season with ABC TV, whereas this season it played CBS TV .

The ABC package includes participations in Cheyenne and a daytime kid action strip.

As usually happens with wisecracks, that one about there being nothing special about specials because there're so many of them hasn't much validity.

The refuting fact: the **average for all 11 time-preempting specials** this March and April in both rating and homes delivered was **higher than for the 12 specials aired during the like months of 1959.**

The Nielsen averages this year were **22.7 rating and 9,874,000 homes** as against a **20.7 average rating and 8,650,000 average** homes for March-April 1959.

Incidentally, in the 1959 two-month period **only one special did 25 or better,** while this time there were **four in that bracket.**

Lever seems to have got squared around this week to what it will actually need in the way of tv network nighttime for the 1960-61 season.

After two weeks of backing and filling, it picked up the second half of the **Price Is Right** and retained its **Saturday 9-9:30 spot** by buying half of **Checkmates.**

Previously Lever had tied up alternates of **Jack Benny, Bringing Up Buddy** and **Candid Camera.**

To **give you an idea of how the tv networks have rescrambled their nighttime schedules for the fall:** there are **only two spots where the same three shows are facing one another,** and they are Sunday 9 o'clock and Wednesday 9:30.

Another interesting sidelight re this reshuffling of the competitive program deck: only westerns facing the other: **Rifleman vs. Laramie** and **Bat Masterson vs. Zane Grey.**

American Home Products' stake in tv, which includes Whitehall, keeps burgeoning season by season.

For the next cycle American Home so far is aligned with **eight nighttime network shows,** adding up to a total of **14 minutes per week.** It's also supporting **five daytime quarter-hours a week on CBS TV and ABC TV.**

With nighttime commitments pretty well positioned, the tv networks this week began to move in on daytime business prospects whose discount status make them encouraging prey.

During the week the **cold remedy contingent** also began to show signs of **shopping for their fall-winter needs.**

A curious tendency among these advertisers: play a **cat-and-mouse game,** waiting to see first **what and how much their competitors are buying.**

Don't be surprised to see the **remedies disregard the product-conflict taboo** and accounts like Mentholatum and Vick doubling up on the same show next fall.

P&G this week cancelled seven quarter-hours in three of CBS TV's high-rating daytime soap operas, but made up in part for it by buying an alternate half-hour of Route 66. The network's loss in the transaction: about $250,000 on the year.

P&G's nighttime load for the fall is now nine shows, adding up to **three and a half hours of broadcast time weekly,** which is a record for the company.

Implications: (1) P&G is continuing to evaluate daytime tv vs. nighttime tv; (2) **the products being added by P&G lean more and more toward all-family appeal.**

Network advertisers who use film shows can expect to pay more for repeats come the 1960-61 season because, say the producers, of the writers' strike.

Also happening is this: a change in the playing mix, with the producers counting on a **bigger ratio of originals in a series and less reruns.**

In the long run it means more cost for the year-round advertiser.

Something that's beginning to disturb reps deeply: the mounting trend among spot tv advertisers **to ignore the two-week cancellation clause and do their buying in specified four or five-week flights.**

Why reps would prefer it the other way: **there's always a chance of a campaign being extended beyond the original intent** if the advertiser knows he can resort to the two-week out.

The tendency to contract for specific weeks, as one major rep sees it, is **strictly psychological:** such an advertiser likes to keep his obligations neatly tucked in, which probably **gives him a feeling of being flexible and liquid.**

The popularity trend away from westerns and toward situation comedies becomes statistically obvious, if you are to accept ARB's March audience composition breakdown as a barometer.

Here's how the network shows compared by type on the report:

CATEGORY	NO.	CHILDREN	TEENS	MEN	WOMEN	VIEWERS PER SET
Westerns	25	.52	.23	.82	.85	2.42
Situation Comedies	13	.80	.25	.56	.87	2.48
Mystery-Crime	18	.26	.22	.77	.91	2.16
General Drama	9	.28	.17	.71	.97	2.13
Variety	20	.41	.18	.72	.99	2.30
Quiz-Aud. Partic.	10	.25	.15	.73	1.00	2.13
Adventure	6	.45	.25	.77	.83	2.30
Documentary-News	4	.25	.10	.75	.82	1.92
Interview	2	.12	.10	.67	1.02	1.91
Sports	2	.10	.07	1.00	.49	1.66
Avg. All Shows	**109**	**.44**	**.21**	**.73**	**.91**	**2.29**

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 50; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58, Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.

SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central Surveys Study (Feb. 1960) Ask Katz for the facts

Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile Public Service Projects!

Nielsen (Feb. 1960) Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB (Mar. 1960) Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

Ask Katz about Central Iowa Advertisers

See for yourself the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

See for yourself the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

See for yourself why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

KRNT-TV
DES MOINES
A COWLES STATION

WHEN SPONSOR WAS ONE YEAR OLD . . .

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.

THE FIRST TH

IN its first 13 years SPONSOR grew from monthly to b
weekly to weekly; its staff from seven to 40; its press-ru
from 8,000 to 15,000 copies per issue; its annual adve
tising revenue from $50,000 to well over $1,000,000; it
agency/advertiser popularity from "also-ran" in the earl
broadcast magazine readership surveys to a dominant firs
in all surveys made independently since 1958.

These are some barometers of progress. But what make
SPONSOR click?

Here are some of the answers:

WE SERVE THE MAN WHO FOOTS THE BILLS

We always have. The temptations to branch out editorially
(and thus enlarge our advertising opportunities) have bee
constant. But we've resisted these temptations. We kno
we can't be all things to all people. So we continue to con
centrate on helping the timebuyer, account executive, a
manager, and the others involved in radio/tv buying, to d
a better job.

WE'RE A CRUSADING MAGAZINE

Ever since our birth we've fought hard for worthwhile in
dustry improvements. We antagonize some with our stands
we don't allow expediency to direct our policies. We've
fought for an RAB, TvB, sane use of ratings, establishmen
of a federated NAB (several years back), a new name fo
spot, spot radio and spot tv billing figures. When many wer
sounding the death-knell of radio as tv zoomed into sigh
SPONSOR released its memorable and factual series, "Radi
is Getting Bigger." Right now we're underwriting one of th
toughest projects of our career: how to lick the paper wor
hurting spot at ad agencies. A hard-working committee o
industry leaders is wrestling with this one.

WE START THE TRENDS

There are a million ways to turn out a trade magazine
SPONSOR pioneered the kind that is as easy to digest a
a consumer magazine. When we began we introduced th
the advertising field the highly graphic, readable, inter
pretive, and factual periodical. When we went weekly w
introduced the fast-reading, eight-page newsletter. We spe

N YEARS IN THE LIFE OF SPONSOR

ze in home readership (and how wives love it!). None hese concepts are copyrightable, and our innovations now discernible throughout the trade field.

EDITORS ARE AGENCY-EDUCATED

e in the advertising magazine field, SPONSOR is edited nen who have held executive posts at top advertising ncies. John McMillin, executive editor, and Ben Bodec, s editor (our two key editors), spent a total of 26 years ompton, J. Walter Thompson, Kenyon & Eckhardt, and r large agencies. These men are exceptional analysts writers. But more than that, they bring their readers advertising understanding and know-how far beyond tive and mechanical skills. SPONSOR's strength always been in its product. Some 20 editors, the top nine of m average nearly seven years each at SPONSOR, are he job.

SPECIALIZE IN BEING USEFUL

n SPONSOR was beginning, extracting facts-and-figures n agency and advertiser sources was no mean feat. But industry gradually has learned to share its secrets; and e had a hand in this education. In the past year two ncies (Leo Burnett and N. W. Ayer) broke hush-hush cies by inviting us to analyze their operations and report findings with no holds barred. They must have liked results; both ordered thousands of reprints.

information is the heart of SPONSOR'S editorial con- . Case histories, cost studies, research analyses, charts, surveys of all kinds dot our pages. Standard for the stry are such tools as Tv Basics, Radio Basics, All ia Evaluation Study, Network Comparagraph, Five-City ctory, Tv Dictionary, Timebuying Basics, Marketing Ba . Annual Farm Issue, Annual Negro Issue, Timebuyers he U. S. In November, 1959 our Readers' Service an red 225 agency/advertiser questions.

INFLUENCE THE INFLUENTIAL 7,500

NSOR's target, editorial and circulation, is some 7,500 cy and advertiser executives whom we consider worth hing because they participate to some degree in air- ing decisions. Of these, perhaps 2,000—largely time buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson, and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

OLD RATES IN 1960 FOR OLD ADVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it's our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we've gone all-out on improving our editorial product. So you can expect to hear more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we've omitted anything, please drop me a line and I'll do my best to furnish the fill-in.

SINCERELY,

Norman R. Glenn

EDITOR AND PUBLISHER

*A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We'd like to show it to you. May we?

SPONSOR

The magazine radio/tv advertisers use

40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772

BIG CHIEF SPEAKS:

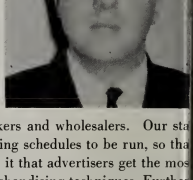


On the shores of
broad Atlantic,
By the waters of
East River, came
JACK HARRIS
Mighty hunter,
Armed with mighty
facts and figures,
Close on the trail
of much spot wampum.
I say, "Put aside
your warpaint,
No big need for
many pow-wow,
Smoke-um peace pipe,
no need scrAMBle,
Catchum all you
want in 14th."

THE CHIEF IS WISE!
If you know what he means by the **14th** write to:
BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for summer entertaining.

Reps at work

Monte Lang, radio account executive, Daren F. McGavren, New York, believes that it is extremely important for a rep, when he is recommending schedules for a buy, to take into account the nature of the product and the marketing strategy of the campaign. "A rep must do much more than sell availabilities to a buyer. He must think in specifics, that is, what a station can do for a certain brand. He must think in terms of the product involved, and suggest the particular air salesman or programs that would have the optimum results." Lang finds media people most cooperative and more than willing to go over the purposes and objectives of a given campaign to enable the rep to make meaningful suggestions. He adds, "We at McGavren encourage our stations to work closely with brokers and wholesalers. Our stations inform them in advance concerning schedules to be run, so that the brokers and distributors can see to it that advertisers get the most mileage out of their schedules via merchandising techniques. Furthermore, a rep shouldn't lose sight of an account once it is running.



Robert Brokaw, Robert Eastman & Co., New York, notes that while many advertisers talk about the weather, few buy it. "Weather is probably the most talked about topic in the country, even in an election year. Newspapers consider weather important enough to rate daily front-page space. Consider the value to an advertiser of placing his ad next to such reports were the space available. But radio stations do sell their weather shows and adjacencies. RAB, in conjunction with Fact Finders Associates, an independent research organization, recently pointed out that radio is the prime source of weather information in all four time zones. More than that, in each time zone radio proved to be a more popular weather reporter than all other media combined." Bob feels that reps can attract more advertisers to radio with these weather shows. "Weather segments offer a solution to the advertiser who wants to sell goods and provide a public service. By buying a weather show an advertiser benefits from program content of top interest, with flexibility at a low unit rate.



COLUMBUS NEWS WATCH

NOW, NUMBER ONE IN 24 HOUR NEWS COVERAGE, TOO!

. . . where the largest news department in Ohio radio devotes itself exclusively to gathering, writing, editing and reporting local news as it happens — 24 hours a day. From the vantage point of WCOL's modern news room, News Director Allen Jeffries and his staff of news specialists bring the impact and drama of eye witness accounts right into Columbus homes. WCOL has 10 men working exclusively on news. Of the 10 one is the editor, four do reporting and news writing and five do the newscasting. All are dedicated to the sole task of keeping the citizens of Columbus informed through WCOL's 'round-the-clock news vigil. They report the news where it breaks, when it breaks with two hours of news every day, five minutes every hour at five minutes 'til the hour and special bulletins every 15 minutes.

And Columbus, Ohio, not only listens to WCOL News — it takes an active part in making and reporting the news . . . witness the 15,000 responses from WCOL "News Tipsters" last year. Proof of WCOL "ear-pulling" power. It's the news face of THE NEW WCOL.

THE NEW WCOL





Pictured at a regular WCOL news department staff meeting are, standing left to right, Walter Furniss, newscaster; Larry Shoberg, special assignment reporter; Gilbert Shepard, general assignment reporter; Lynn Parks, newscaster and editor; left to right seated, Jay Berliner, newscaster and editor; Bob Porter, newscaster and editor; Allen Jeffries, news director and newscaster; Paul Schlemmer, city hall and police reporter; and Sid Thompson, newscaster and editor.

represented nationally by:
robert e. eastman & co., inc.

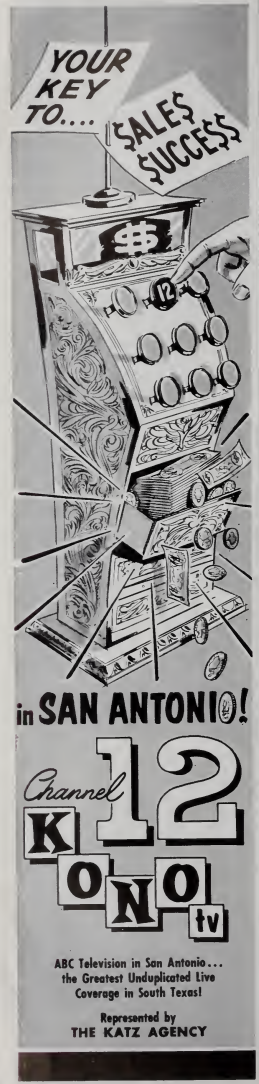
Stations WING, Dayton; WEZE, Boston; WKLD, Louisville; and WIZE, Springfield, Ohio, are also AIR TRAILS stations.

THE NEW WCOL

1230 A.M.
92.3 F.M.

24-hours-a-day broadcasting

THE CAPITAL STATION
COLUMBUS 15, OHIO



49th and Madison

Mistake noted

There appeared in your 30 April 1960, issue of SPONSOR magazine on page 40 an article entitled "The Fabulous Spot Tv Story of Pick-a-Pop," with a sub-title "Indianapolis Company introduced new style Popsicle in 1959, buying only high-rated afternoon cartoon shows."

The confection Pick-a-Pop is not a new style Popsicle, which is a registered trademark of my client, Joe Lowe Corp., 601 West 26th Street, New York 1, New York. The Joe Lowe Corp. has had this trademark Popsicle registered in the United States Patent Office since 1925, and has spent millions of dollars in advertising and popularizing said mark over the past 35 years. Obviously, it will not permit any one to jeopardize its valuable trademark rights.

Notice was given to Franwill, Inc. of infringement of my client's trademark rights, and it has now advised me that the use of trademark Popsicle in this article was done by your writers without its suggestion, knowledge or approval.

Richard J. Cowling
Tenafly, New Jersey

● SPONSOR regrets the incorrect use of the word Popsicle, and will refrain from such usage in any future references to same.

With you all the way

Hooray for you and SPONSOR for your NAB marketplace bit! ("Sponsor Speaks," 23 April.)

The convention vitality shouldn't be sapped on the elevators.

Although you refer to the former alignment as ". . . honky-tonk . . ." we feel the need of a little more circus-like atmosphere. Strange that some of the world's sharpest traders make it so hard for the customer to reach them—and enjoy it all!

Registration at one—or none—hotel would help.

Generally the NAB guys have done good work—however, we heartily endorse the "marketplace."

Frank Tirico
v.p.
KXEL
Waterloo, Iowa

Hand and brain still necessary!

Your readers should know there is an alternative to the automation-made photo storyboard, with its inherent limitations, described in "A 12,000 Tv Commercials Library" (26 March) recently brought to my attention.

According to your description, the camera takes a picture automatically every four seconds. What about the large percentage of commercials where important scene changes occur in less than four seconds, and must therefore be missed by the camera? And even in scenes longer than four seconds, how can we be sure the automatic camera will not take two shots of one scene and none of the next?

We eliminate these problems by making photo storyboards, not by automation, but by hand and brain. The monitor shoots every change of scene and every change of super, no matter how insignificant it may seem at the moment. From this large number of photos, our creative director selects the 15 to 30 key photos he thinks best convey the true sense of the commercial.

Judging by the complimentary remarks of our clients, here is one case where the machine cannot replace the creative process.

Allan Black
gen. mgr.
Storyboard Reports
N.Y.C.

Coming Mid-July
AIR MEDIA BASICS
14th annual edition

"I WISH WAST HAD TWICE AS MANY WARNER BROS. FEATURES!"

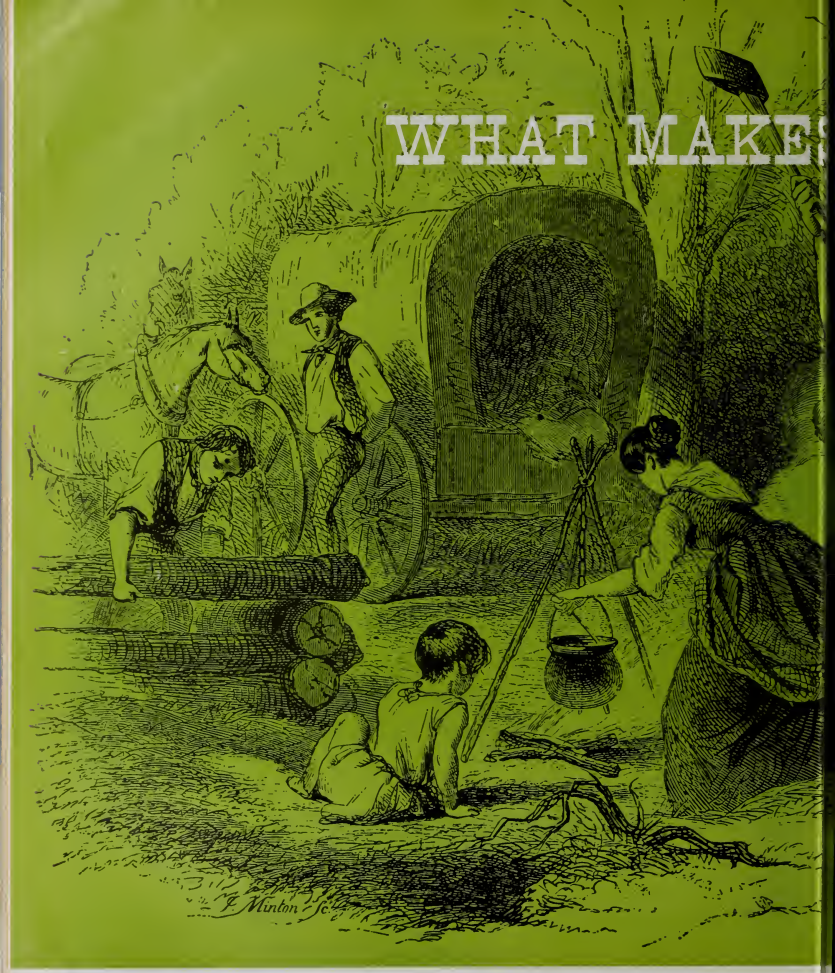
so says William Riple, General Manager of the popular Albany, New York, station. He's so delighted with the audience and sponsor reaction, he wishes he could buy another 750. For these Warner Bros. features make up the bulk of **WAST**'s successful movie programs. "Starlight Showcase," for example, steadily reaches more homes than Jack Paar in Albany, according to latest Nielsen figures. **You can't have too many feature films, when they produce this kind of result.**



u.a.a.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK 247 Park Avenue, MUrray Hill 7-7800
CHICAGO 75 E. Wacker Dr., DEarborn 2-2030
DALLAS 1511 Bryan St., Riverside 7-8553
LOS ANGELES 400 S. Beverly Drive, CRestview 6-5886



STORER BROADCASTIN

33 years of community service



THE BEGINNING by J. Minton from the Bettmann Archives

PIONEER?

A pioneer pioneers to get out of a rut. To explore. To open frontiers. To bring about new concepts. It's not the easiest calling. Everything must be learned the hard way. The risks are large and incessant.

There were few broadcasting guideposts when we started out 33 years ago. What have we learned from it all? This:

You first must make yourself a responsible citizen and a good neighbor to the community as a whole. Only in this way can you build loyal, responsive audiences — the real success of any station. In short, it's good business to operate in the public interest.

Radio

PHILADELPHIA—WIBG
LOS ANGELES—KPOP
DETROIT—WJBK
TOLEDO—WSPD (NBC)
CLEVELAND—WJW (NBC)
MIAMI—WGBS (CBS)
WHEELING—WWVA (CBS)

Television

DETROIT—WJBK-TV (CBS)
CLEVELAND—WJW-TV (CBS)
MILWAUKEE—WITI-TV (CBS)
ATLANTA—WAGA-TV (CBS)
TOLEDO—WSPD-TV (ABC-NBC)

COMPANY

NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22 • PLaza 1-3940
230 N. Michigan Ave., Chicago 1 • FRanklin 2-6498

YOUNG MEN GO WEST, and DISCOVER THE COLUMBIA RIVER EMPIRE!



Effective April 1, 1960 Young Television Corp. became exclusive representative for . . .

CASCADE TELEVISION

KIMA-TV *Yakima, Washington*
KBAS-TV *Ephrata, Washington*
KEPR-TV *Pasco, Washington*
KLEW-TV *Lewiston, Idaho*

4 effective stations . . . 1 convenient buy . . . serving the exploding **Columbia River Empire**

YOUNG TELEVISION CORP.

NEW YORK
3 East 54th St.
New York 22, N. Y.
PLaza 1-4848

CHICAGO
Prudential Plaza
Chicago 1, Ill.
Michigan 2-6190

ST. LOUIS
915 Olive St.
St. Louis, Mo.
MAin 1-5020

LOS ANGELES
6331 Hollywood Blvd.
Los Angeles 28, Calif.
HOllywood 2-2289

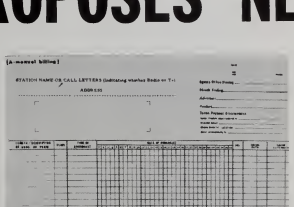
SAN FRANCISCO
155 Montgomery St.
Room 1410
San Francisco 6, Calif.
YUkon 6-5366

DETROIT
2940 Book Bldg.
Detroit 25, Mich.
WOodward 3-6919

ATLANTA
1182 W. Peachtree
Atlanta, Ga.
TRinity 3-2564

NEW ORLEANS
1205 Saint Charles Ave.
New Orleans 13, La.
TUlane 5611

SPONSOR PROPOSES NEW



New billing form approved by Agency Financial Management Group

STANDARD BILLING FOR RADIO/TV SPOT

65 TOP AGENCIES URGE STATION USE OF STANDARDIZED FORM DEVELOPED BY SPONSOR'S TASK FORCE COMMITTEE

This week, at the Hotel Roosevelt in New York, more than 100 executives from top agencies and station representative firms heard the first of a series of concrete proposals for simplifying radio and tv spot buying by a special SPONSOR Standard Spot Practices Committee.

The six-man committee, headed by Ralf Brent, former v.p., and sales director WIP Philadelphia, now v.p., Metropolitan Broadcasting Corp., presented a new, simplified spot billing form, developed during four months of intensive "task force" work, and urged its adoption by all radio and tv stations who have a substantial interest in national spot business.

Significantly, the new form had previously received unanimous and enthusiastic approval from

TASK FORCE:

Here are the 6 members of the SPONSOR



RALF BRENT



E. L. DECKINGER



WALLACE JORGENSON

Chairmaned by Ralf Brent v.p., Metropolitan Broadcasting Corp., the SPONSOR *Standard Spot Practices Committee was a compact task force with members drawn from radio and tv stations, agency and station representative fields. Serving with Brent were E. L. Deckinger, v.p.,*

the Advertising Agency Financial Management Group, an organization representing 65 leading agencies including Mc-E, JWT, BBDO, Bates, Esty, Y&R, Compton, B&B, and other top spot shops. Members of the Financial Management Group spoke at the meeting.

In explaining the new form, Brent said, "Radio and tv spot is a billion dollar industry. But it is limping along—hands tied behind its back—because of costly paper work and lack of standardization. Our committee's new billing form is the first of a series of practical steps designed to make spot easier to buy and sell—and therefore more attractive to agencies and advertisers."

The SPONSOR Committee asked the cooperation of top representative firms in informing their station clients of the new form and securing its adoption at the earliest possible moment. Kits containing the proposed form, instructions for its use and background material on the SPONSOR Spot Practices Committee were supplied to all station reps attending the Roosevelt meeting.

The SPONSOR Committee, which has been operating since December 1959, is an outgrowth of SPONSOR's 14-year crusade to "eliminate the paper work jungle in radio and tv spot buying."

Countless SPONSOR articles and "This we fight for" reminders have urged industry action on the spot paper work problem. By last fall, however, the combination of increased spot billings, and an alarming number of complaints from agencies over the difficulties in handling spot business spurred SPONSOR editors to more direct efforts.

When veteran broadcaster Brent volunteered to serve as chairman, a small, close-knit "task force" committee was appointed, with members from radio and tv stations, representatives, and agency media and financial departments. (see above)

At its first session, held at the Park Lane Hotel in early December, the Committee decided that, though radio/tv spot practices have many complexities, only one major project should be attempted at a time. Billing between station and agency was selected as the most confusing and costly problem of all, with many instances reported of station payments held up for three- to four-month periods, due to administrative errors.

Also introduced at the first committee meeting was a letter which had recently been sent to all radio/ tv stations by the Advertising Agency Financial Management Group. This letter, drawn up by the accounting departments of the 65 member agencies, said, "Frequently we cannot pay a station's invoice because we cannot figure out what we are being billed for," and suggested the kind of information that should be listed on any billing form.



MARTIN NIERMAN



ROBERT TETER



RALPH NEUMAN

Grey Advertising; Wallace Jorgenson, asst. mgng. dir., WBTV Charlotte, N. C.; Martin Nierman, exec. v.p., The Edward Petry Co.; Robert Teter, v.p., Peters, Griffin & Woodward; Ralph Neuman, v.p. treas., Benton & Bowles. SPONSOR *editors attended all meetings.*

Spot Practices Committee who drew up the new simplified form for radio/tv spot billing

As a first step, the SPONSOR Committee decided to make a quick spot check of billing and affidavit forms in current use by radio and tv stations. Nierman and Teter were detailed to collect samples of these forms from stations represented by Petry, PGW and other rep firms.

Meanwhile, Brent contacted the Agency Financial Management Group, and informed them of the Committee's activities and of its objective of producing a standard simplified billing form for all radio/tv stations. The agency group expressed delight with the project and promised complete cooperation. Bruce Suthergren of Monroe Dreher was designated to work as liaison with the SPONSOR Committee.

In subsequent meetings it was quickly apparent, from looking over the forms submitted by Nierman and Teter, that there is a startling lack of uniformity in the billing and affidavit statements of spot stations.

All sizes, shapes, and colors of forms were received, and almost as many variations in the type of information presented as there were forms themselves.

A further complication was the fact that while a large majority of stations submit *manually* prepared bills, a rising number of stations are switching to *machine* billing, with IBM, Remington Rand, or National Cash Register equipment, and there are substantial variations in machine billing procedures.

As a start toward standardized forms for both manual and machine billings, Nierman volunteered to draw up sample bills of both types, using the specifications listed by the Agency Financial Management Group as a guide, and with the expert assistance of Mrs. Miriam Barrow of the Edward Petry accounting department.

Preliminary rough drafts of both manual and machine billing forms were submitted to the committee for review on 14 January. Suggestions for minor revisions were made by Teter, Brent, Deckinger, and Jorgenson to fit station, agency and representative requirements, and the forms were returned to Nierman and Mrs. Barrow.

Once the revised forms were available, the committee turned its attention to contacting key agencies and the Agency Financial Management Group for comments and approval.

Discussions at Bates, JWT and other top agencies indicated enthusiastic media department support for the new forms. In mid-April the Agency Financial Management Group met and gave its unanimous endorsement to the forms as presented and explained by Brent.

Since then, however, it has been found necessary to withhold the machine billing form submitted by the committee, pending further discussions with IBM, Remington Rand, and National Cash Register.

The manual billing form (shown below) is, however, acceptable and immediately practical. In discussing this Brent said, "While it is true that no one form can hope to be 100% perfect for all situations and all stations, the committee feels that the adoption of a single standardized form for the industry is vital to radio and tv spot. Remember—we're competing with networks and magazines—which give one bill, one contract."

Brent urged all representatives attending the Roosevelt meeting to study the form carefully and to refer to their accounting departments with an eye to early use. He asked each to write his station clients endorsing and explaining the form.

Similar hopes were expressed by top ranking agency media and financial executives at the meeting. Kevin Sweeney, president of RAB, though unable to attend in person, sent word to Brent that RAB would include the form and instructions on its use at its forthcoming Regional Management Conferences. Representatives of SRA, TvB, ANA, and 4A's also expressed endorsement of the project.

Commenting on the work of the Standard Spot Practices Committee, Norman R. Glenn, SPONSOR publisher, said, "I want to emphasize that this committee is an entirely voluntary group. It is not intended to duplicate the many worthwhile activities now being undertaken by other organizations, but rather to provide a compact, fast-moving task force which could operate swiftly and efficiently on a specific objective.

"We at SPONSOR believe that there are certain types of problems which can best be handled in this way—and we feel it is part of our responsibility to the industry to try to act as a catalyst for this kind of activity.

"We look forward to many more worthwhile projects by the Standard Spot Practices Committee, and it will always have SPONSOR's enthusiastic support."

Committee members disclosed that the next two projects on the calendar will be 1) working out of the machine billing form, 2) standardization procedures for numbering, shipping, handling, and return of tv film and radio transcription commercials.

A start on this second project has already been made with a report by committee member Jorgenson.

Other subjects under consideration by the committee include standardized order forms, standard practices on make-goods, standard spot terminology, etc.

NEW MANUAL billing form, proposed by SPONSOR Standard Spot Practices Committee, incorporates all information requested by agency accountants and media men; is unanimously approved by the Advertising Agency Financial Management Group, representing 65 top agencies

(A manual billing)

DATE

INV. NO.

PAGE

STATION NAME OR CALL LETTERS (Indicating whether Radio or Tv)

ADDRESS

Agency Office Placing

Month Ending

Advertiser

Product

Terms: Payment: Discrepancies

Terms: Payable when rendered in

Discount Period:

Checks Drawn to: (STATION)

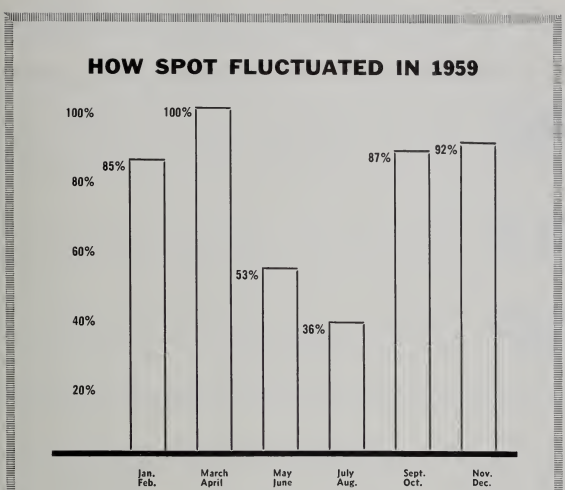
Refer Discrepancies to:

LENGTH / DESCRIPTION OF ANNO. OR PRGM.	CLASS	TIME OF BROADCAST	DATE OF BROADCAST 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	NO.	GROSS RATE	GROSS EXTENSION
			OTHER CHARGES			
					GROSS TOTAL	
					Less Agency commission	
					NET TOTAL	

WE WARRANT THAT THE ABOVE BROADCASTS WERE MADE ACCORDING TO THE OFFICIAL STATION LOG

M MISSED TO TECH TROUBLE P PREEMPTED MG MAKE GOOD

Signature



Will discounts aid summer spot tv?

Tv station response to BBDO inquiry indicates no big rush to offer advertisers new rate cards this summer

Consensus: 52-week rates now adjusted to warm weather dip; summer cuts would just up winter rates

Tv stations across the country are, for the most part, holding the line against any paring of rates for summertime.

This week, BBDO had received about 250 replies to its recent query to 500 tv station managers on the subject of summer rates. From these early returns, one thing is apparent: Not many tv stations are planning to put into effect summer discount plans that this year, anyway.

The BBDO inquiry was mailed out on 22 April, was predicated on the fact that several individual stations had announced an intention to adopt summer rate cards as a step towards (1) helping offset the summer slump in tv billings, (2) helping advertisers maintain their schedules at reasonable efficiency, (3) offering substantial inducement to longer tv commitments, (4) tending to relieve the mass buying problems in early fall and the resultant confusion.

Ed Fleri, BBDO media supervisor of spot broadcast, asked station managers whether they, too, plan to adopt a summer rate card, along with their opinions on the matter.

"The response is positive inasmuch as they're all being wonderfully cooperative," Fleri told SPONSOR. "Since it was only an inquiry, we couldn't have hoped for more. Stations, in replying, have gone into much explanatory detail on their own operative and market problems. Actually there are a good many markets in which a station already has set up a summer plan." (Intimation was that it would be possible to base a summer campaign on these stations.)

But for the record, most of those stations that haven't already introduced plans for this year have no intention of doing so now.

Since opinions were asked for as

THREE APPROACHES TO THE SUMMER RATE PROBLEM

WBC *Westinghouse Broadcasting tv stations offer Optional Equation Plan. Any client may buy at 35% discount for 13 summer weeks. But if he does, he forfeits right to 52-week 20% Consecutive Week Plan.*

WRCA *This N.Y.C. station offers a 52-week advertiser using firm 14/50 plan a dividend in time equal to 13-week summer outlay; dividend time can be used any time in year. Called "Double Discount Plan," or "DD-52."*

WTOP *Washington, D. C. outlet's new rate card splits year into two seasons: Season No. 1, 13 summer weeks; season No. 2, 39 other weeks. Each has own rate structure based on times, spot types, length of contract.*

well as intentions, here are some views from the timesellers:

• "If we are to cut rates to allow for summer dips in tv viewing, then it would follow that we should raise rates to adjust to winter audience peaks. So where would we be then?"

• "Cutting prices is opportunistic. It does not inspire confidence or create good will. Indeed, it produces a negative reaction from the customer. Advertisers themselves are aware of this through their long experience in product marketing. In a business as young as television, it is the job of those in the tv industry to create stability. Rate-cutting creates instability."

• "All that a summertime rate-slicing would accomplish would be to give an unfair advantage to a few strictly warm weather advertisers."

• "It has yet to be proved that any business can bring in new customers *profitably* through lowering prices."

• "In some markets, a summer tv buy is as good as or even better than a winter tv buy."

• "Why should advertisers who come in only for the summer get a break over those who are in the year round?"

• Said an agency media researcher to SPONSOR: "I suppose it is inevitable that a general practice of summer tv rates will eventually come about. It will serve one purpose: to complicate further the buying of spot tv."

If these opinions suggest an overwhelming negative response to adjustments in summer rates, that is not so. Nor are stations being arbitrary about it. They know that summer viewing is not equal to winter, that their own billings in summer slide off.

They also know that new network tv summer discount plans along with the flexibility of network buys ("whatever you like for as long as you like") are putting spot tv behind the competitive eight ball. Matching the network offerings, or at least going through the motions of doing so, is a possible "must" on spot's horizon.

There is still another incentive for spot tv to regard seriously and thoughtfully such queries as this one from BBDO. It is the possibility that summer discounts might put spot tv in a more favorable competitive position against rival print media. One of the points brought up during a meeting held at BBDO, coincident with the mailing of the inquiries and which was attended by station representatives of New York, was that an adjustment of summer rates by spot tv might attract to the medium some new dollars now being spent in national magazines and newspapers.

Actually, there are many who would say that spot tv isn't doing too badly in summer anyway. Between 1956 and 1959, according to Television Bureau of Advertising, spot tv investments during the months of July, August, and September have risen 54% — from $83.9 million in 1956 to $129.6 million last year.

Nevertheless, the prospect of still greater warm weather billings is tempting, and the response from stations to the BBDO letter indicates a willingness to cooperate with its customers—but a "puzzlement" on how.

Here is how a few stations are meeting the summer rate problem:

In New York, WRCA-TV has a plan known as "The Double Discount," or "DD-52." In answer to BBDO's inquiry, William N. Davidson, NBC vice president and manager of WRCA-TV, wrote: "WRCA-TV welcomes letters that inquire and talk about developing longer term commitments, that offer aids in solving buying schedules, and that help an advertiser maintain his June-September expenditures. Miles Labs, Savarin, Tropicana, Welch's, Lestoil, Wesson Oil, Del Monte are some of the current advertisers who agree that the WRCA-TV Double Dividend Plan answers constructively the four cardinal points . . ."

(*Please turn to page 51*)

$32,500 test moves Plymouth Rock

✔ 72-year-old New England gelatin maker switches to radio-minded agency, allots sum for six-month test

✔ Company doubles spot schedule after 13 weeks as results show 25% sales increase, rise in distribution

Plymouth Rock has discovered radio, and the company's future has never looked brighter.

The gelatin manufacturer decided early this year to test spot radio in four suburban New York markets. Results after 13 weeks showed sales up by more than 25%. The firm immediately renewed, doubling the spot schedule. Today, halfway through the second 13-week period, Plymouth Rock is thinking in terms of a projected $100,000 budget for radio as it anticipates a six-month sales increase of approximately 40%, and a rise of up to 70% by the end of the year. Laying it on the line, Albert Perkins, company treasurer, says, "The substantial sales increases shown by our company this year we attribute directly to an exclusive radio campaign."

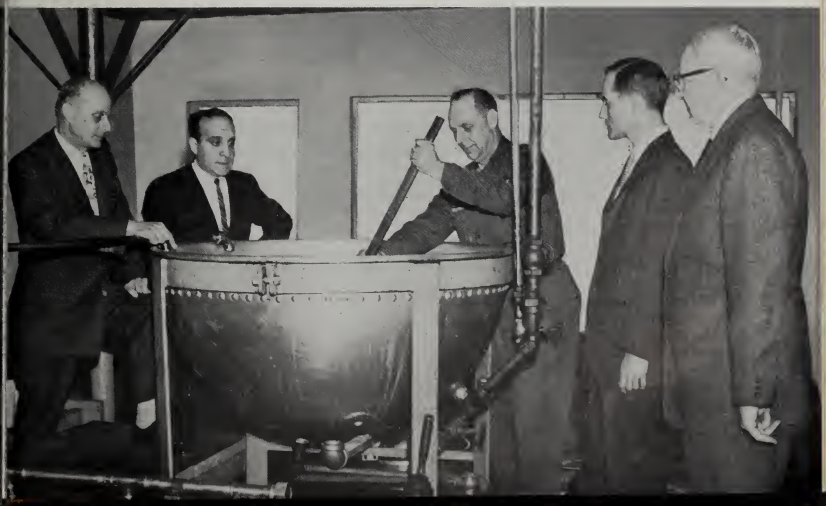
The Plymouth Rock Gelatine Company, Inc., was founded in 1888, in Allston, Mass. Over the years it has gradually built up distribution and sales, and is firmly established in many New England markets. In recent years the company has felt that the time for expansion was propitious, and was investigating various means of winning wider acceptance for its products in new markets.

Then in December of last year, Plymouth Rock chose a new agency, Daniel F. Sullivan, Inc., Boston. Sullivan is a radio-minded agency. Nick Perry, client a.e., estimates that radio is responsible for between 40-50% of agency consumer billings. The agency suggested that the account try radio.

The gelatin maker was interested in updating its advertising. For many years it had divided its budget between newspapers, local and regional magazines, billboards and trade outlets. The agency's suggestion to try radio struck a responsive chord, but the client's enthusiasm was tempered by its conservative media background.

Working closely together, client and agency determined to test radio in the four suburban markets covered by the *Herald Tribune* radio network, namely WFYI, Mineola-Garden City; WGHQ, Kingston-Saugerties; WVIP, Mt. KISCO, and WVOX, New Rochelle. These stations would give Plymouth Rock deep penetration into territory which competition claimed

IT'S THE TRUE COFFEE FLAVOR that helps to sell Plymouth Rock coffee-flavored gelatin. Here to see just how foreman Dave Poley brews the Bogota coffee specially for the dessert are (l to r) Charles Sweetser; company president and sales manager, Nick Perry, a.e. at Daniel F. Sullivan; Poley; copywriter Wheatley Myers; and client treasurer, Albert Perkins. Bogota coffee's flavor is one of its major radio copy points



as home ground. Moreover these markets had been subjected to no previous company ad exposure from any source. Distribution was spotty. It seemed an ideal, if severe, test of spot radio's strength.

The company started a 13-week test in mid-January, airing 20 spots per week on each of the four stations. The spots, all minutes, were delivered live with agency-supplied copy. The initial success encouraged the company to double its schedule for the next 13 weeks to 40 spots per week. Now, with sales at an all-time high, Plymouth Rock is considering raising the number of spots to 50.

As an added plus, Plymouth Rock is now in Worcester, Mass., on WAAB with 30 spots per week and on WBZ, Boston airing 20. However, these campaigns are separate from the general New York test area. The company manufactures both regular and coffee-flavored gelatin. The Bay State stations are promoting both products, the New York test is for the coffee-flavored dessert only.

The company's media strategy has been fairly standard. Seeking to reach the housewife when she's most likely to be in a buying frame of mind, the gelatin maker concentrates its announcements at the end of the week, the heavy shopping days in suburban areas. A typical weekly schedule runs like this: Mon-Fri., 6:30 a.m.-8 p.m., the number of spots are four, four, eight, nine and nine, day morning. The copy approach emphasizes the true coffee flavor of the gelatin dessert, its ease of preparation and low caloric content.

The Sullivan radio philosophy which has worked so well for Plymouth Rock involves using radio with enough frequency in order to hit a pre-selected audience with impact. This reasoning accounts for the high frequency in the current test.

Plymouth Rock has won dealer support with its advertising. One big attraction has been the company's policy to mention the names of the local dealers who carry the gelatin on a rotating basis. Summing up for the client, Perkins says, "A quick look at our sales chart proves the persuasive power of radio."

NEW DAYTIME TV FACTS FOR BUYERS

TvB presentation on day video and its women shows average weekly 6 a.m.-6 p.m. audience of 28 million

This is half of all U. S. women, a reach significant to client and agency marketers using spot and net tv

Members of the Television Bureau of Advertising last week were singing their new daytime song to national and regional advertisers in anticipation of further billings gains for fall.

Their high hopes are pegged to a new TvB presentation, which directs up-to-date information on women and their daytime tv audience patterns to the attention of users as well as prospects. The users are currently spending more than $426 million annually on daytime tv to reach 28 million women, half of all those in the U. S.

A prediction that day tv will inevitably attract new advertisers this year is based on these conclusions:

- There has never before been such flexibility during daytime hours, with networks, particularly, offering program and commercial lengths tailored to the client's needs.
- In any week, day tv is tuned to by 28 million women.
- These women watch an average of 11.2 quarter hours each weekday, more than men, teenagers or children.
- Women control 65% of the nation's wealth.
- They have the complete say-so on many buying decisions.

These facts, claims TvB, make women television's No. 1 customers.

Advertisers and their agencies have long been aware of the increasingly

DAY TV'S AUDIENCE: YOUNGER WOMEN WITH LARGER FAMILIES

AGE OF HOUSEWIFE	TV PENETRATION[1]	% VIEWING AVERAGE MINUTE[2]	TIME SPENT PER HOME PER WEEK[3]
Under 35	92%	27.8%	15:18
35 to 49	92	22.6	12:24
50 and over	79	19.4	10:42
SIZE OF FAMILY			
1-2	78	15.0	8:18
3-4	92	20.0	11:00
5 or more	92	28.6	15:42

1. Source: Released by TvB; based on NTI, July 1959.
2. Source: TvB, from A. C. Nielsen, March 1959, 7 a.m. to 6 p.m., average weekday.
3. Source: TvB, from above, time spent viewing per home per week in hours and minutes.

DAYTIME TV BILLINGS AND SHARE OF TV DOLLARS ARE RISING

Year	SPOT		NETWORK		TOTAL	
	$ spent in millions[1]	% of total tv dollars[2]	$ spent in millions[1]	% of total tv dollars[2]	$ spent in millions[1]	% of total tv dollars[2]
1959	$223.5	**37.0%**	$203.1	**32.4%**	$426.6	**34.5%**
1958	182.7	**35.7**	172.5	**30.4**	355.2	**32.9**
1957	145.0	**32.3**	157.0	**30.4**	302.0	**31.3**
1956 *(election year)*	135.3	**34.0**	153.8	**31.5**	289.1	**32.8**

1. Source: TvB-Rorabaugh, LNA-BAR; gross time costs only, daytime only.
2. Source: TvB, gross time costs only; weekday share of all tv expenditures by national advertisers.

important role the woman plays in their product marketing patterns.

Women have a major part in the final sales decision in more than 98% of children's apparel purchases; 68% of the buying decisions of men for their haberdashery; 92% of all grocery purchases; more than 75% of car purchases; 80% of soft drink, clocks electrical applances, movie tickets, and toy selection.

Daytime spot and network television business has increased 47.6% since 1956 because of the growth trend in tv circulation and daytime reach. On the average weekday the average quarter hour reaches six and one half million women from 6 a.m. to 6 p.m., representing 11.6% of all women and 42.9% of the total viewing audience.

Peak tune-in, reports TvB, comes from 12:30 to 1 p.m., with 16.9% of all women viewing; 3:30 to 4, 16.5%; 4 to 4:30, 16.0%; 4:30 to 5, 16.7%; 5:30 to 6, 17.6%. In contrast, the low is from 7 to 7:30 a.m., with 3.3%.

Cumulatively, day tv in the course of a week is seen by 49.9% of all women in the country (for a total of 28,047,000), with women representing 36.3% of all viewers.

Adult and children's shows carried by the networks attract sizeable audiences of women, TvB reports. The show types attracting the most women are the 30-minute daytime serial, with 6.8% of all women; 30-minute quiz and audience participation, 6.5%; 15-minute daytime serial, 6.1%; 30-minute children's western, 4.8%; 30-minute miscellaneous adult, 4.4%; 60-minute or more miscellaneous adult, 4.2%; 30-minute miscellaneous children's, 3.7%.

Locally, the same general patterns prevail. In the morning, women prefer 30-minute miscellaneous programing, news, general drama, situation comedy, adventure and children's shows—in that order. In the afternoon, they like—in this order—news and children's shows (equally), situation comedy, feature films, general drama, adventure and miscellaneous (equally), and westerns.

THERE'S A GAIN IN NUMBER OF HOMES AND HOURS FOR DAY TV

Year	Households viewing daytime tv[1]	No. tv homes in millions[2]	Time spent per home[3]	No. of home viewing hours[2]
1960	**8,859,000**	45.2	2:21	**106,220,000**
1959	**8,316,000**	44.0	2:16	**99,800,000**
1958	**8,628,000**	42.5	2:26	**103,700,000**
1957	**7,664,000**	39.3	2:21	**92,355,000**
1956	**6,634,000**	35.1	2:16	**79,677,000**

1. Source: Released by TvB; based on NTI, Average Audience for January of each year, average weekday.
2. Source: TvB; based on NTI, January-February each year, average weekday.
3. Source: Same as above for time spent viewing in daytime per tv home in hours and minutes.

WHO'S WHO ALONG ST. LOUIS' BROADCAST ADVERTISING ROW?

Here are 23 men chosen in SPONSOR's poll as outstanding in St. Louis. They're among the best known, most influential local tv and radio advertising specialists



ALAN T. AXTELL has been manager of the Katz Agency for three years, before which he worked for the same company in Chicago. He was in sales at CBS Radio Spot Sales, the Branham Co., in programing at KGBS, Harlingen, Texas; in sales at KNX in Los Angeles



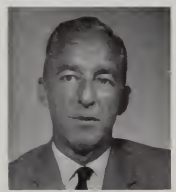
J. J. BERNARD, v.p.-gen. mgr., KTVI, began his broadcast career in 1934 at WKY, Oklahoma City, and was later manager of KOMA there. In '54 he assumed vice presidency and general managership of WGY-AM-TV, Buffalo, resigning to join KTVI in April, '57



JOHN BOX, JR., v.p. and managing director of the Balaban Stations (which are headquartered in St. Louis), has been with the company since the founding of its broadcast division in '57. He's a former v.p. of the Bartell Group, is unusually active in the industry



HARRY W. CHESLEY, JR., president of D'Arcy, spent 22 years with such firms as Swift, Pepsi-Cola and Philip Morris before entering agency field as exec v.p. of D'Arcy in '56. President since 1957, he supervises Anheuser-Busch account, is active on other accounts, too



CHARLES E. CLAGGETT, pres. and board chmn., Gardner Adv. agency, joined the firm as a copywriter in 1931. In '35 he organized the radio department (creating and producing, among others, the *Tom Mix Show*, a pioneer western), and in '40 he went to accounts



HAROLD O. GRAMS, gen. mgr., KSD-AM-TV, is a 25-year tv and radio veteran. With the station since 1937, he rose through the ranks from announcing and programing. A director of Pulitzer Pub. Co. (owner), he's active in NAB, NBC Affiliates, local groups



ALVIN GRIESEDIECK, JR., ad. dir., Falstaff Brewing, has been with the company since '45. He started as a city salesman, moved to point of sale supervisor in the ad department, to assistant and then ad director in '51. He attended Cornell U., is a U.C.L.A. grad



W. P. HAYS, dir. of adv. and prom., Ralston Div., Ralston Purina Co., has been with the company since '25 as salesman, writer, business manager, farm feed specialist. Under his direction, four-year-old Purina Dog Chow has become nation's top dog food of all types

ST. LOUIS

The broadcast advertising roster here glows with some of the brightest names in the business, as evidenced by this lineup of 23 top professionals selected by their associates in a SPONSOR poll—one of a series done on major U. S. markets.

These persons are representative of the solid standards in advertising—and in television and radio, particularly—which have long distinguished St. Louis.

Both stability and growth are among the characteristic features of the St. Louis advertising scene. Because of this and because the market is geographically removed from the much-traveled advertising paths of New York and Chicago, the Missouri city—in the opinion of many St. Louisians—is closer to the down-to-earth attitudes of the consumer.

Advertising campaigns created here have been effective for such heavyweight air advertisers as Budweiser, 7-Up, Ralston Purina and Pet Milk. The deeply rooted pioneer agencies—Gardner Advertising, founded in 1902, and D'Arcy Advertising, established



ROBERT HYLAND, CBS Radio v.p. and gen. mgr., KMOX, began his radio career in 1940 at WTAD, Quincy, Ill., after graduation from St. Louis U. He worked at KXOK, St. Louis, and WBBM, Chicago, before moving to KMOX sales in '52. He has been v.p. since '59



A. L. JOHNSON is director of advertising for International Shoe, founded in 1911 and one of the first shoe concerns to use spot tv extensively. The full line of men's, women's and children's shoes is sold by more than 30,000 retailers throughout all sections of the country



WILLIAM L. JONES, JR., is v.p. and gen. mgr. of KWK, and has earned more than a dozen public service awards in the 16 months he's been there. At 33, he's one of youngest to hold these titles in the top 10 markets. He was formerly with WEMP and WISN, Milwaukee



R. E. KRINGS, adv. mgr., Anheuser-Busch, began his advertising career in the company's advertising department 25 years ago. He later went into sales and sales promotion; became ad manager in 1950 after working as assistant. He's a native of St. Louis, a St. Louis U. grad



SAM KRUPNICK, pres., Krupnick & Assoc., has been in the agency field since '35, founding his own in '44. He is past president of the local chapter of American Marketing Assn., is a writer and lecturer. He was born in New York and educated in both New York and St. Louis



WILL H. OLDHAM is St. Louis manager of Edward Petry & Co., and has worked 10 years for the station representative. He's spent 27 years in advertising, working both at the agency and client levels. He was associated with Crosley Broadcasting Corp. for 12 years



ROBERT J. PIGGOTT, director of advertising for Pet Milk, is a 23-year advertising veteran. Widely recognized as a marketing authority, he has worked for both agencies and advertisers, and has broad experience on a great variety of products in foods and drugs



RICHARD J. QUIGLEY, manager of Blair-Tv's St. Louis office, started in the business at NBC Radio network in New York and then moved to Mutual. He went to his present post in 1950, and is recognized as the first all-spot tv salesman in the St. Louis market

in 1906—have maintained outstanding records for account tenure. Anheuser-Busch has been with D'Arcy and Ralston Purina with Gardner for a combined total of over 50 years.

Every major station representative organization maintains a St. Louis office, servicing the state of Missouri and nearby markets, such as Omaha, Oklahoma City and Memphis. In some cases, the field men travel to Dallas and Houston.

These 23 persons pictured here were selected by an anonymous panel of professional observers in the St. Louis area. There are many more who warrant inclusion in this sample. But these were the names cited most frequently, and other nominees were omitted because of space limitations.

The group includes top agency and advertiser executives as well as media people from tv and radio stations and station representative firms.

Specifically, "Who's Who" panel comprises executives from eight national manufacturing concerns, five advertising agencies, seven tv and/or radio stations, and three station representative organizations.

The broadcast advertising Who's Who in St. Louis includes client and agency men plus tv and radio specialists



HARRY K. RENFRO, director of tv and radio for D'Arcy Advertising since 1955, entered the industry as an announcer in 1934. From then until '53 he gained wide experience in production, programing, sales and station management. He went to D'Arcy in '53 to counsel



ROBT. RIEMENSCHNEIDER has been media director of the Gardner agency since 1958 after several months there as chief timebuyer. He's worked also at North Advertising and Schwimmer & Scott agencies, Chicago. He was graduated from Northwestern U. in 1950



WALTER REISINGER, adv. mgr., Busch Bavarian, has held this post since '55 when Anheuser-Busch set up separate ad departments for this brand and Budweiser. He's been with the company since '46. One of his major contributions: the concept of "media coverage areas"



ROBERT G. STOLZ, dir. of adv., sls. prom., Brown Shoe Co., started his ad career 18 years ago after graduation from Washington U. in St. Louis. He's past president of the Advertising Club and St. Louis Shoe Mfrs. Assn., is on board of Assn. of Nat'l Advertisers



REGINALD W. TESTEMENT, asst. v.p. and adv. mgr., Grove Labs., has held this position since '56. His scope also includes package design, public relations, new product coordination. He spent 15 years in agency account supervisory work, is an Ohio State grad

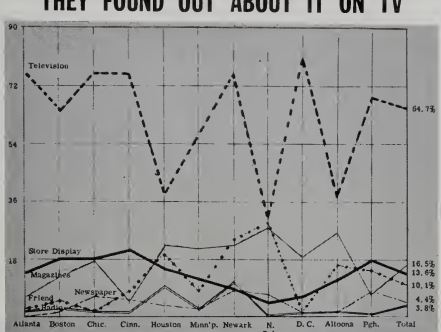


C. L. (CHET) THOMAS, v.p., gen. mgr., KXOK, has been in radio since 1928. Among his earlier associations: WLW and WSAI, Cincinnati; WINS, New York; WCAE, Pittsburgh. He became general manager of KXOK in '43, was co-purchaser of the radio station in 1954



GENE WILKEY, CBS v.p. and general manager for KMOX-TV, switched to the tv affiliate in '58 after working as manager of the radio station. He started in the broadcast business more than 20 years ago in his home city of Chattanooga as program director of WDOD

TV SCORES IN CAMPAIGN FOR ESTINGHOUSE'S EW-TYPE BULB



QUERY: "Where did you see or hear of the Westinghouse new shape Eye Saving light bulb?" Among the 2,500 surveyed, 64.7% of those familiar with the product cited tv. Total exceeds 100% because some submitted multiple answers

Lamp Div. changes shape to dramatize improved ulb; demonstrates via $250,000 net, spot tv campaign

Eye Saving bulb sales in '59 beat '57 by 585%, are 5% ahead of '58; Westinghouse expects to up tv usage

Build a better light bulb and the orld will pass you by—unless it can e the difference.

About a decade ago Westinghouse eveloped the Eye Saving White Bulb oated with glare-deflecting silica fil-rs, but it looked like the old inside rosted bulb and cost five cents more, o not many gave it a second look. hen, late in 1958 the Lamp Div. ame up with a new "package"—a raight-edged, or cylindrical bulb nstead of the old teardrop shape—n an effort to market the improve-ient.

That was the cue for the Lamp Div. o make its heaviest use of tv to date —$250,000, or nearly half the 1959 d budget. The old bulb burns with filament "hot spot" while the new nodel lights evenly. "This difference nakes for vivid side-by-side demonstration, especially with a new shape for emphasis," explains ad manager Walter Scott. "It was a natural for tv."

Indication of tv's contribution to the subsequent sales boom in Eye Saving bulbs (1959 was 35% ahead of 1958, 585% over 1957) stems from a survey conducted by Westinghouse's Research Dept. The 11-city telephone sampling in summer, '59, covered 2,500 households. Among the 49.5% who said they had heard of the new bulb, 64.7% credited tv as their source of knowledge.

In Washington, D. C., tv was named by 81.3%; the figure for Newark, N. J., was 76.5%; Chicago, 75.9%, etc. (see chart). Tv's score was at its lowest in New Orleans (31%), but even there the home screen led all other sources of information regarding the new bulb.

The Lamp Div. was amazed to find tv so far ahead in five cities which had not been exposed to its video commercials for over four months prior to survey time: Altoona, Pa., Atlanta, Boston, Cincinnati, and Pittsburgh. Scott suspects some of these people actually found out about the product through national magazine ads run in the interim.

"All the more to tv's credit," he hastens to assert. "Evidently the public just naturally thinks of tv as the medium that tells it about new products, and gives tv the credit even when other media may be responsible. Tv hasn't been a major medium for us in the past, but with the Eye Saving bulb sales success, and this demonstration of its stature in the public mind, tv is likely to occupy a larger proportion of our budget in the future."

The tv introduction designed by the Lamp Div. and its agency McCann-Erickson was, in budgetary terms, approximately two-thirds *Desilu Playhouse* (CBS TV), one-third spot (five key markets). Ninety-second com-

(*Please turn to page 66*)

RTES AND PIONEERS NAME THE

The personalities whose pictures and brief biographies appear on these pages were honored on 11 May in the grand ballroom of New York's Roosevelt Hotel at the "Old Timers' Day" joint luncheon of the Radio & Television Executives' Society, and The Broadcast Pioneers. These "oldest" were named not for their age but for their years of continuous activity in broadcasting. The luncheon meeting celebrated a generation and a half of "broadcasting's entertaining, informing, educating and otherwise serving of our nation by the people who are proud to have done it."

Highlight of the meeting was the presentation of a scroll to veteran broadcast personality Arthur Godfrey who was the principal speaker. The scroll was signed by H-R Reps' Frank Pellegrin, outgoing president of RTES, and by CBS TV's Merle S.

(*Please turn to page* 52)

Oldest RTES member

William S. Hedges, vice president of NBC, has been in broadcasting for 38 years, was one of the original members of "The Broadcasters' Bull Session" (forerunner of RTES). In the fall of 1939, Hedges organized and financed trip to dedicate KDKA's new antenna which gave rise to the "Bull Session" group. He also helped found NARTB



Oldest broadcaster

Ida A. McNeil has, for 38 years, owned KGFX, Pierre, S. D. (the station is located in the family residence; it was actually begun as an amateur operating in 1916, went to voice in 1921, became KGFX in 1927). At age 71, Mrs. McNeil is executive director, announcer, saleswoman, received "McCall's" Women in radio/Tv award in 1957



Oldest announcer

Thomas H. Cowan, chief announcer for WNYC, New York since 1926, once worked for Thomas Edison. In 1921, he helped start WJZ in Newark, opened station with first broadcast of a World Series, announced it although he didn't see the game (it was relayed by phone). Cowan joined WNYC in 1924. Now 75, he plans to retire in '61



Oldest script writer

Goodman Ace, highest paid writer of comedy broadcasts, will return to write the "Perry Como Show" this stint from 1955 to 1959) this fall. Ace's place in broadcasting's "Hall of Fame" is assured by the famous "Easy Aces" he created in the early '30's, acted in with his wife, Jane. Wrote for top stars Danny Kaye, Berle, Bankhead



Oldest performer

Wendell Hall, the "red-headed music maker" from Chicago, wrote the song hit of the '20's —"It Ain't Gonna Rain No More"—and boomed the ukulele. In 1924, he and his bride were married by remote control in radio's first wedding. Graham McNamee announced it; Peter de Rose, May Singhi Breen played the march



Oldest in public service

Judith Waller, of Chicago, retired from NBC as public affairs representative in 1957, now is a consultant to educational radio and tv stations. Many of her more than 35 years in broadcasting were spent with WMAQ in Chicago; was its first manager when it started in 1922. Miss Waller is author of "Radio, the Fifth Estate"



Oldest engineer

Raymond F. Guy, past president of Radio Pioneers Club, is senior staff engineer for NBC. He was on original staff of Westinghouse's WJZ when it started in Newark as world's second broadcasting station; during past 41 years has played big part in developing net broadcasting, fm, and tv. Guy is president of DeForest Pioneers



Oldest station salesman

Arthur M. Tolchin, director of WMGM, New York, first came to Manhattan in 1935 from the Gustav Marx ad agency in Milwaukee, got a job as time salesman at WOR. In 1937, he moved to WHN which, a decade later became WMGM, estimates he has sold well over $16 million in time billings for the station in the years since he started



Oldest network salesman

William H. Ensign, account executive for CBS Radio network sales department, began in broadcasting back in 1923 with the AT&T-operated WEAF, New York. stayed on as sales manager for the old Blue Network. Ensign set up JWT's radio department, left in 1929 to join CBS. Between the years 1948 and 1952, he was at ABC



Oldest program manager

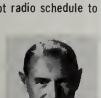
John F. Royal, NBC vice president, has been involved in "show biz" almost from the turn of the century, has attended just about every major sports event since then also. Royal has wide circle of friends in sports and theater, once worked for vaudeville king B. F. Keith. In 1929, he joined NBC as manager of station WTAM, Cleveland



VETERANS

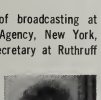
Oldest rep salesman

Edward E. Voynow, president of Edward Petry & Co., Chicago, remembers as his greatest thrill his sale of a $2 million spot radio schedule to Plymouth back in the depression year of 1930 when he was with National Radio Adv., pioneer time-broker firm. In 1932, Voynow joined Petry, was elected exec. v.p. in 1951, pres. in January 1959



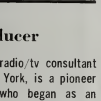
Oldest timebuyer

Elizabeth Black, director of broadcasting at Cohen, Dowd & Aleshire Agency, New York, started her career as a secretary at Ruthruff & Ryan Agency, went on to become their first timebuyer. She left R&R to join Joseph Katz Co., spent 10 years there as media director in New York office as account supervisor on Ex-Lax



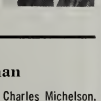
Oldest radio producer

Julius F. Seebach, now a radio/tv consultant at 29 East 9th St. in New York, is a pioneer in broadcast programing who began as an announcer and program director at WOR. He later became the net's v.p. of programs, was a director of programing at CBS, business manager of Metropolitan Opera, and a v.p. at Mutual



Oldest e.t. salesman

Charles Michelson, head of Charles Michelson, Inc., N. Y. C., has a career in transcription sales that reaches back a quarter century. He began with Earnshaw Radio in 1935, started his own company in 1938. Over 1,000 stations carried his "The Shadow" for nine years. Involved in international, he's overseas film buyer





TOP SPOT in Blair survey reaps transistor radio award for H. J. Wolflisberg (l), president, The Nestle Co. Congratulating him: Blair's executive v.p. Art McCoy (c), sales exec. Lou Faust

FIVE COMMERCIALS TIE IN BLAIR RADIO AWARDS

For the first time in the history of John Blair & Co.'s survey of spot radio commercials, first place has been split five ways. According to results of the recently completed nationwide study, conducted through personal interviews by The Pulse, Inc., the five commercials which ranked so close they were given equal spotlight in the winner's circle, are: Clark Gasoline (Tatham-Laird, Chicago); Doublemint (Arthur Meyerhoff, Chicago); Kaiser Foil (Young & Rubicam, San Francisco); L&M Cigarettes (Dancer-Fitzgerald-Sample, N.Y.); and Nescafe (Esty, N.Y.).

Sixth in a semi-annual series, this poll represents the tabulation of over 1,500 consumer interviews in New York, Chicago, Los Angeles, Philadelphia and Detroit, with interviews in proportion to population. "We feel that performance in these major markets is the best test of a radio commercial," states Arthur McCoy, executive v.p. of Blair, adding, "Residents of these cities are subjected to a constant barrage of advertising from all media, so radio commercials have got to be really sharp to cut through and make a remembered impression."

To eliminate bias, interviewers omitted reference to any product or commercial, asked only one question: "Which radio commercial heard during the past week impressed you most favorably?"

Interesting to note, is that Clark Gasoline, second-time winner in the Blair survey, is a regional advertiser (its spots are heard only in Midwest markets), who last year beat out top city advertisers for first place. Primarily a user of radio, Clark dramatizes its spots with two mythical executives, "Fizbee" and "Chief." While music is used for the sign-off, it is only incidental to the spot—emphasis here being on the humorous interplay between the two characters.

In the case of the other four winners, however, music assumes a much greater role—the familiar L&M jingle, for example, delivered in barbershop quartet style, the Nescafe "43 beans in every cup," to which the narrative is coordinated, and Doublemint's play on the word "double," which is worked in with the music.

Significantly, the element of humor —be it broad, satirical, or just light in treatment—is shared by all. And all rely on saturation for the most effective use of spot radio.

This year's runners-up and recipients of honorable mentions in the Blair poll were: Chevrolet, Chock Full O' Nuts, Coca-Cola, Ford, Hoffman Beverages, Pepsi-Cola, Piel's Beer, Sav-on Drugs, Seven-Up, Winston Cigarettes.

How will your market stack up

Three station men representing markets in various stages of growth, discuss the anticipated development and economic potentials of their areas in 10 years

Joe M. Baisch, *v.p. and general mgr., WREX-TV, Rockford, Ill.*

Rockford has firmly established its position as the largest city in Illinois outside of Chicago; this meteoric rise will continue, placing it in the quarter-million category by 1970. Preliminary 1960 Census Bureau reports show present city population of Rockford exceeding 125,000, representing a 35% increase over the 1950 census. 1970 city population is projected at 175,000; home county, 275,000.

In the decade from 1960 to 1970, the remarkable Rockford area shows great promise of maintained momentum not only for its healthy economic growth but for its diversity. Importantly, Rockford continues to rank high qualitatively as well as quantitatively. *Sales Management* of Feb. 5, 1960, stars Rockford as the high spot city of Illinois exceeding the healthy 1959 index by a substantial margin. The same issue shows the combination cities of Beloit-Janesville as the No. 3 high spot retail sales market in Wisconsin.

Historically ranking about 32nd in per capita income, the 1970 Rockford market picture is promising indeed. For the past several years Rockford has been at the top in Illi-



City population of Rockford is projected at 150,000; *home county* 175,000

nois in building new homes per 1,000 of population, second (to Chicago) in steel use, and second to Chicago in retail sales. This down-state leadership pace will carry forward to an unprecedented plateau in 1970.

Basic utilities' growth demonstrates an excellent indication of this city's expansion. Information from Sheldon A. Coxhead, sales manager, Central Illinois Electric and Gas Co., shows established electric consumption increases, with more anticipated. In 1950 the area's peak electric demand was 70,000 kilowatts and 131,000 in 1959; the 1970 estimate is 270,000 kilowatts.

Mr. Coxhead's projection of basic utility expansion, so important to economic development, shows approximately 400% increase in kilowatt output in the Rockford area from 1950 to 1970.

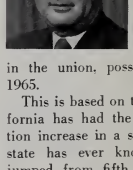
The pulse beat of this population explosion is further emphasized by Paul E. Lindstedt, district commercial manager, Illinois Bell Telephone Co. By 1970, there will be over 100,000 phones in use in the Rockford exchange area—almost double the present 56,000. Of equal importance to advertisers and WREX-TV is the fact that tv set growth will parallel that of the telephone; two-phone homes will become multiple tv/car homes in 1970.

The school building program in the area is at an all-time high. According to Frank Spence, executive director of Rockford Chamber of Commerce, 1970 school enrollment will demand heavy advance building. "In 1970 more than 3,000 students will be graduating annually from Rockford high schools. This force will have terriffic impact on the 1970 marketplace," said Spence. He summarized the optimistic outlook with, "Perhaps the outstanding encouraging sign of our 1970 market results from a combination of many factors —a good industrial climate, fine labor relations, capacity for high skills, availability of labor coming from our schools, and a well-developed system of highway transportation. Industrial real estate developers and financial interests have prepared practically all the land from Belvidere to Rockford to Beloit-Janesville for new industry. The population progression becomes more meaningful with Rockford's solid diversified industrial economy providing high family income."

Its population growth of immense dimension, movement to suburbs at an accelerated pace, and industrial expansion will combine the Rockford area into one contiguous market along the Rock River Valley to Janesville on the north, Belvidere on the east, destining remarkable Rockford to become the next recognized great marketplace of mid-America in 1970.

John C. Cohan, *general mgr., KSBW-TV, Salinas; KSBY-TV, San Luis Obispo, Calif.*

All authorities agree that California will become the most populous state



Central California coast will soar from missiles, oil, and agriculture

in the union, possibly as soon as 1965.

This is based on the fact that California has had the greatest population increase in a single decade any state has ever known. California jumped from fifth to second place since 1940. With a high birth rate and 900 new residents moving into the state every day, there is emphatic assurance of a continuation of this phenomenal growth.

Just where in California this growth will occur is a reasonable question.

Obviously there will be some change in the pattern from the past as the growth in some areas tapers off and new factors begin to promote the growth in other areas.

A case in point is the area covered

in 1970?

by the Gold Coast stations—KSBW-TV. Salinas-Monterey, and KSBY-TV. San Luis Obispo.

Although this territory, stretching along the California coast between San Francisco and Los Angeles, has been one of the major growth areas during the past decade, there are a number of factors that will accelerate its expansion during the next 10 years.

The southern part of the area, covered by KSBY-TV from San Luis Obispo, is experiencing an explosive population increase as a result of several influences, the most dramatic and obvious of which has been the establishment of Vandenberg Air Force base near Lompoc.

From launching pads here, the mighty Vanguard and Atlas missiles are putting satellites into orbit. It is from here the United States will someday put a man on the moon. Huge underground launching pads, called "silos," are in readiness for firing of retaliatory missiles and more are under construction.

As the missile capital of the free world, the population of this area has doubled in the last two years and subdivisions under construction or in the planning stage will provide greater growth. Present research figures on the population, are completely inaccurate, due to the inability to keep up with current data.

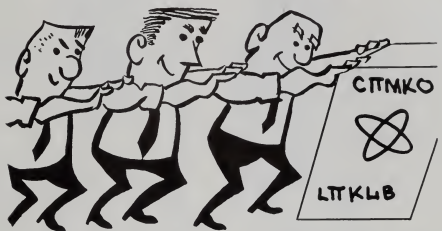
The influx of highly skilled workers to man the missile installations brought this increase to an area that was already recording a rapid growth from highly profitable agricultural, small industry, and oil developments.

Thus, the advent of the space age is one of the factors that has sparked a population increase out of proportion to the rest of California's phenomenal growth.

Another factor that cannot be overlooked is operative over most of the Gold Coast station's area and arises from the desirability of the region as a place to live and work. Unhampered

(*Please turn to page* 68)

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a *"Red-Letter Success."* You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

WOC

PRESIDENT Col. B. J. Palmer
VICE-PRES & TREASURER D. D. Palmer
EXEC VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pat Shaffer

THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL

TV channel 6

PETERS, GRIFFIN, WOODWARD, INC
EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

New, exciting KVIL music

1150 DALLAS



BIG CHIEF SPEAKS:



New York
big reservation.
Many teepees —
many time buyers.
Young buck
IRVING WAUGH
lose trail —
plenty tired.
I say,
"Take off moccasins,
put down
bows and arrows.
No gAMBle if you
go in 14th!"

THE CHIEF IS WISE!
If you know what he means by the **14th** write to:
BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for summer entertaining.

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Bristol-Myers Co., New York: Sal Hepatica schedules start late this month in a number of top markets. Fringe night minutes are being run for three weeks. Buyer: Gerdon Fahland. Agency: Young & Rubicam, New York.

California Oil Co., Perth Amboy, N. J.: Campaign for Chevron begins early June in 20-25 Eastern markets. Schedules start for eight weeks using prime time I.D.'s and chainbreaks. Buyer: Trow Elliman. Agency: BBDO, New York.

Kimberly-Clark Corp., Consumer Products Div., Neenah, Wis.: For the first time in years, Kleenex is trying spot again. Schedules start this month in test markets for 13 weeks. Agency: Foote, Cone & Belding, New York.

Kellogg Co., Battle Creek: Going into the top markets this month with schedules for its cereals. Kid show participations are being bought for nine weeks. Agency: Leo Burnett Co., Chicago.

Lever Bros. Co., New York: Scheduling announcements in selective markets to introduce Light Spry, the new trade name for Spry. Daytime minutes are set till end of summer. Buyer: Frank Hajek. Agency: Kenyon & Eckhardt, New York.

General Foods Corp., Post Div., Battle Creek: Planning the introduction campaign for Gaines Burgers, a new dog food product. Schedules of minutes and 20's will start late June or early July in selective markets. Buyer: Gene Grealish. Agency: Young & Rubicam, New York.

Gulf Oil Corp., Pittsburgh: The last of the major oil companies to start its summer campaign, Gulf's schedules begin early June for six weeks. About 65 markets get runs of night minutes and chainbreaks. Buyers: John Warner and Alan Ward. Agency: Young & Rubicam, New York.

RADIO BUYS

The Nestle Co., Inc., White Plains, N. Y.: Campaign for Nescafe begins this month in about 40 markets. Traffic minutes are being scheduled for 12 weeks, ranging from 10 to 40 per week per market. Phil McGibbon is the buyer at Wm. Esty Co., New York. Some minor activity begins early June on Nestea in various markets to give weight to its current tv campaign. Schedules are for 10 weeks, 40 to 60 traffic and daytime minutes per week per market. Jane Podester is the buyer at McCann-Erickson, New York.

John Hancock Mutual Life Insurance Co., Boston: Two flights are being placed, one to start early June for nine weeks; the other early September for 13 weeks. Traffic minute schedules are being used in about 15 scattered markets. Buyer: Phil Stumbo. Agency: McCann-Erickson, New York.

SUMMER SPOT TV

(*Continued from page* 38)

The plan works like this: An advertiser on a 52-week firm 14/50 plan receives a dividend in time equal to his 13-week expenditure between June and September; dividend is on a net for net basis. It can be used at that time or banked for pro-rated usage any time during the fiscal year. In other words, an advertiser using 14 announcements (10-seconds) per week throughout the year on *Today* would be investing at the rate of $1,225 per week. His dividend would accrue during the 13 summer weeks, would amount to $15,925 in announcements. These dividend announcements could be added to his winter schedule, his summer schedule, or piled up for a Christmas push or other special campaign.

"The plan," said Jay J. Heitin, WRCA and WRCA-TV national sales manager, "has no concern with minimum dollars, but with minimum announcements. It is not designed exclusively for the big advertiser, nor for the little advertiser—but for the advertiser with imagination who appreciates the cumulative impact of year-round advertising.

"Actually," Heitin went on, "it is not much different from the stock dividend which many advertisers themselves use instead of cash dividends. It also allows for product diversification in manufacturing. A firm making both cosmetics (year-round demand) and sun tan lotion (summer demand only in most of U. S.) could apply his dividend to the promotion of whichever one of his line needs it most or has the lower budget."

Westinghouse Broadcasting Co. just announced its new "Optional Equation Plan" which is designed to "equate the efficiency of summer and winter television advertising." The plan is being followed by its five tv outlets.

In the "Optional Equation Plan," an advertiser has the option of using the plan or staying on the regular 52-week "20% Consecutive Week Discount"—whichever is to his advantage. A. W. Dannenbaum, Jr., WBC vice president of sales, explains, "The plan compensates by a rearrangement of existing discounts. Any advertiser may buy at a 35% discount for the 13 weeks beginning 5 June. If he does, however, he forfeits the right to our 52-week '20% C.W.D.,' earning 15% instead of 20% for the non-summer months if he remains on the air for 52 weeks. For the 52-week advertiser spending equally in each quarter, both plans work out the same.

"For example, an advertiser spending $1,000 each 13 weeks would be billed 'less 20%' or $800 per quarter: $3,200 for the year. If he elected the summer discount, his billing for that quarter would be 35% off, or $650, while for each of the other quarters it would be $850 (at 15%) for the same total of $3,200.

"The end result is that an advertiser spending more than 25% of his annual budget in the summer benefits from the new plan, while if he spends less than 25% in the summer, he will probably decide to stay on the regular '20% C.W.D.'"

The "O.E. Plan" applies to all time periods, although stations at their discretion may exclude sports and special events telecasts.

WCBS-TV, New York, just announced (12 May) a new rate card—No. 21, effective 1 June. In announcing it, the station said, "An adjust-

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT **KPIX, SAN FRANCISCO**



ment in discount for the 11-week span from June 15 to August 29 will be granted in certain time periods such as *The Early Show* and in the daytime after 10 a.m. This will apply to 52-week advertisers only."

Two other stations represented by CBS Tv Spot Sales recently introduced new summer rate cards. They are WTOP-TV, Washington, D. C., and WBTW, Florence, S. C. (sister station of the latter—WBTV, Charlotte, N. C.—was also reported readying one), and the details of these were given in the 5 March SPONSOR story titled, "New summer rate cards for spot tv." (Also see chart, this issue, page 38).

The above are just a few examples of how some tv stations are attempting to boost warm weather billings through discount incentives. But many others are asking, "What good will a summer rate card do, since rates already are equated on a winter-summer basis?" And it is significant to many in the industry that most of those which have now adopted summer rate cards—along with the tv networks—are still tailoring them for the 52-week advertiser.

OLD TIMERS

(*Continued from page 46*)

Jones, president of The Broadcast Pioneers.

The entertainment program for "Old Timers' Day" was star-studded with big names—some of which reach back to the early days of radio. Among these personalities were: Arthur Tracy, The Street Singer; singer Connie Boswell; Ezra Stone; newsman H. V. Kaltenborn; singer Jane Pickens; organist Rita Rio; comedian Sam Levenson; singer Lanny Ross; newsman Bob Trout; orchestra leader and pianist Vincent Lopez; and singer James Melton.

The master of ceremonies was comedian Peter Donald.

Sharing the spotlight with the stars and old timers, was the installation of new officers of RTES. The new officers are: Richard Salant, president (vice president of CBS); Robert H. Teter, first vice president (vice president of Peters, Griffin, Woodward); Ernest Lee Jahncke, Jr., vice president (director of standards, NBC); David C. Moore, vice president (president of Transcontinent Television Corp.); Mary McKenna, secretary (vice president, Metropolitan Broadcasting Corp.); Edward J. DeGray, treasurer (president, ABC Radio). Each will serve for one year.

The new board of governors for RTES was installed also. They are: Ted Bergman (president of Parkson Advertising), Sidney N. Berry (executive producer for The Carson Co., Inc.), R. David Kimble (account executive at Grey Advertising), Albert B. Shepard (sales manager of Select Station Representatives), and Edward P. Shurick (executive vice president of Blair-TV). Each of these will serve a two-year term. To fill an unexpired term of one year is Sol Paul (publisher of *Television Age*).

The "old timers" who were honored at the luncheon reach well back into the history of broadcasting. Practically every one has been in continuous service to the industry between 35 and 40 years. They have seen the transition from wireless code to voice to video/audio, and they have played important roles in that transition. To some degree, each is active in broadcasting today; several have turned consultant, one still operates her own radio station, a few still work for the same networks, and another is still top script writer.



ONLY OVERALL RATING GAIN SCORED BY A SAN FRANCISCO TV STATION IN 1959

And that's not all! ■ Most total advertisers of all San Francisco TV stations ■ Most national advertisers of all San Francisco TV stations ■ Most local live shows of all San Francisco TV stations ■ Most newscasts of all San Francisco TV stations ■ That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, SAN FRANCISCO KPIX 5

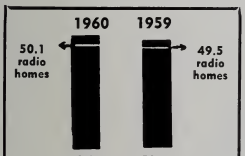
Represented by Television Advertising Representatives Inc

WESTINGHOUSE BROADCASTING COMPANY, INC

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

End of April 1960

	Stations on air	CPs not on air	New station requests	New station bids in hearing*
Am	3,469	84	617	214
Fm	717	161	77	38

End of April 1959

Am	3,354	123	491	146
Fm	601	143	54	23

Source: FCC monthly reports, commercial stations. *March, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

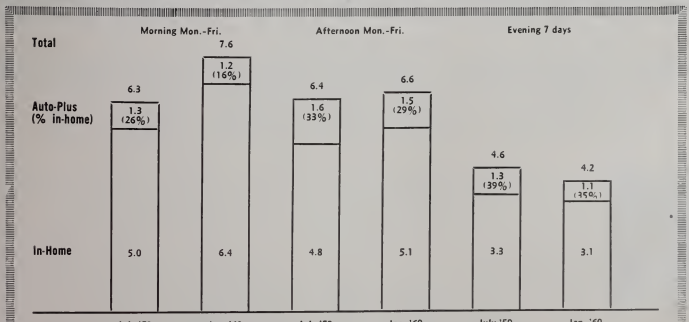
Radio set sales index

Type	Mar. 1960	Mar. 1959	3 months 1960	3 months 1959
Home	664,441	515,563	2,079,308	1,690,941
Auto	633,761	511,219	1,863,094	1,363,822
Total	1,298,202	1,026,782	3,942,402	3,054,763

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

2. CURRENT LISTENING PATTERNS

In-home and Auto-Plus listening, millions of homes per minute



Nielsen figures above show average listening per minute during each of the six-hour day parts indicated. As a percentage of in-home listening, Auto-Plus ranges from 26% (summer mornings) to nearly 40% (summer evenings)

VIDEO TAPE IN ACTION: SEE WALTER SLEZAK IN "THE WOMAN IN WHITE," MAY 23, NBC-TV, 10-11 PM—EST



Joseph Welch hosts "The Dow Hour of Great Mysteries" on "SCOTCH" BRAND Live Action Video Tape



A most intriguing series of TV specials—"The Dow Hour of Great Mysteries"—premiered this spring. Its stars are drawn from the top names on Broadway and in Hollywood, their talents showcased by the modern miracle of "SCOTCH" BRAND Video Tape.

Use of video tape normally results in lower production costs, more flexible schedules, production possibilities limited only by the imagination of the user. Shooting time is kept at a minimum; "fluffs" can be eliminated.

"SCOTCH" BRAND Video Tape, like audible range and instrumentation tapes, was pioneered by 3M research—the kind of research that keeps 3M magnetic products first in proven quality for professional use.

MINNESOTA MINING AND MANUFACTURING COMPANY
...WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

"Scotch" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. ©1960 3M Co.

WASHINGTON WEEK

21 MAY 1960
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Considering all the tumult of recent months, things broadcasting simmered down the past week to almost a whisper.

The excitement, if any, centered around the issue of the Big Tv Political Debate.

It looks at the moment that the bill, which would resurrect the image of the Lincoln-Douglas verbal tilts, has **foundered on the opposition of the national committees of the two major political parties,** even if no other factors were involved. And many are.

The FCC pointed out two possible troublesome areas, although it said it regarded the over-all matter one for Congress to decide and shied away from taking a stand on the bill itself.

What the FCC deemed to be on the ticklish side:

1) **Annoyance by viewers** if all programing, but such debates were eliminated for two hours during prime time each week.

2) The bill—of one of this type—**would go far beyond anything in the Communications Act:** the basic FCC law at present **bans the commission from ordering stations to carry any particular type of program.**

Network spokesmen termed the bill a **"camel in a tent"** proposition which would lead to total program control, but the thing that seems to have closed the gate is this: the Republican and Democratic national committees, which have most to benefit, don't like the idea at all, unless the industry doesn't treat 'em right come this campaign-time.

Both committee heads were afraid that two free hours a week for eight weeks would tend to **overexpose their presidential candidates.** One hour might be enough.

It will be recalled that Adlai Stevenson, who started the whole thing with a national magazine article and who appeared before the FCC this week to favor the bill, also said one hour would be enough.

The FCC went before a Senate Appropriations Committee under the chairmanship of Sen. Warren Magnuson this week: this is the same Sen. Magnuson who heads the Senate Commerce Committee, and who is therefore entirely aware of the money needs of the Commission.

Magnuson has in the past often spoken of FCC red tape and delays and has chided the Commission for not asking for more legal authority to speed up its procedures, or for more money to hire people if that is the holdup.

The FCS has asked more money this year, but almost all of it was for the purpose of setting up a uhf tv station and booster or repeater equipment in New York City, **with very little to hire additional people.**

It happens, of course, that the FCC isn't free to ask for money if it feels it needs it. All budget requests must be cleared by the Budget Bureau, which traditionally acts to hold down agency money requirements before they get into the President's budget. And those who testify, as chairman Frederick Ford did for the FCC, merely attempt to justify formal budget figures.

Television no longer feels the pinch of long delays insofar as applications are concerned. **But radio is in a stage where applications for new stations and changes in existing ones are so numerous that the FCC is swamped.** Even uncontested applications in the radio field must wait at least a year.

As for the numerous applications of 250 watt radio stations to increase power to 1 kw, these involve complicated considerations of possible interference. Many, in addition, are opposed quite violently by other stations. **These bids will move very slowly,** indeed.

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

21 MAY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

Unlikely to add a note of cheer to syndication's outlook for the 1960-61 se
son is the information from CBS TV that it's keeping intact for itself the time l
tween 7:30-11 p.m. right through the week.

This would seem to include Tuesday 7:30-8 p.m. and Saturday 10:30-11 p.m., which t affiliates had for themselves a goodly part of the 1959-60 season.

The forecast on NBC TV is what you might say a carbon copy: **nothing for syndic tion between 7:30 and 11 p.m. any night of the week.**

On ABC TV, only 10:30-11 p.m. Tuesday will remain station time.

Syndication may take comfort from this: it's been difficult for the networks in the past clear these half hours. Hence there's a **good possibility of a network retreat from se eral new zones of occupation.**

Trade reports are that Continental Baking won't renew its national spot de for Annie Oakley with CBS Films.

The pain of the blow isn't cushioned to CBS Films by the memory of other r cent major regional defections: Amoco and Conoco.

Look for Conoco to help itself to a bigger serving of syndication this comi season.

The oil regional (Benton & Bowles), which recently switched from CBS Films' Whir birds to CNP's Blue Angels, **will add quite a few additional markets to its already e tensive list.**

Screen Gems' sales promotion for Ivanhoe includes several innovations: board game and an authentic engraving, both offered to sales prospects.

The engraving was offered gratis but the response came as a surprise: **89 statio wrote in asking for the print,** which is almost triple the number of stations (32) wh have bought the series.

There's much truth to the rule-of-thumb idea in syndication that you can pr dict what a show will do in any city from its first rating.

Take a look at first ratings of MCA's Coronado 9, for example, in March ARB repo which show quick-starting ratings successes in a number of cities.

Here's what **Coronado 9 did in eight markets where its first ARB was the Mar report:**

CITY	STATION	RATING	SHARE
Saginaw-Bay City	WNEM-TV	33.7	60.6%
Harlingen-Weslaco	KRGV-TV	30.8	42.6%
Montgomery	WSFA-TV	35.8	54.0%
Waco-Temple	KWTX-TV	27.2	40.7%
Chico-Redding	KVIP-TV	23.8	42.8%
San Antonio	WOAI-TV	20.5	38.9%
Lansing	WJIM-TV	20.6	38.3%
Honolulu	KHVK-TV	29.8	47.8%

Note: In all of these markets **Coronado 9 ranked among the top ten in syndicati**

Several syndicators who tried to make network deals this spring may end up singing the same blues as last year: late pilots.

The whole syndication philosophy of "we'll go regional if we can't sell network" is now in double jeopardy: **neither the network nor the regional deals are materializing in a sufficient number of cases.**

Fresh production for syndication is at an all time low, if sales of new shows are measured: Only Ziv's Home Run Derby and CNP's Blue Angels have found buyers in 1960 on the new film market.

There are some signs of a collapse of the existing pilot system—in the case of shows coming from new sources such as CNP's R.C.M.P. from Canada, and Screen Gems' Medicine 1960 and NTA's Play of the Week, both from stations.

Evidence that a revolt is in progress is the fact that such program sources would have been unthinkable a year or so ago.

Keep your eye on Berton Schneider, just moved up at Screen Gems to the post of director of business affairs.

At 27, young Schneider holds what's undoubtedly one of the most important posts in the film industry for a man still in his twenties.

Six years ago Schneider, son of Abe Schneider, was started in Screen Gems and the most recent phase of his training was as assistant to Jerry Hyams, general manager of the company.

The importance of the family tie is that it **symbolizes the connection between Columbia Pictures and Screen Gems** and the recent tendency for control of the **tv film subsidiary to gravitate back to the parent company in Hollywood.**

The impact of syndication on the education of elementary school age children is one of the incidental discoveries of a Culver City, California, study of 5,000 children prepared through Nielsen.

One of the findings was that CNP's **Silent Service on KCOP, Los Angeles, was one of the most-viewed shows by youngsters.**

The novel outcome of the report was that the **local school board asked the syndicator for additional materials on underseas life for distribution to the school children.**

Syndication decisions to buy or cancel have been made for public relations reasons in two interesting cases.

Look at the two decisions of recent seasons made by Jersey Standard and its subsidiary, Humble Oil, in syndication:

This season Jersey Standard cashed in on the favorable press reaction of Play of the Week (NTA) and picked up the tab for it in New York and Washington, also giving the producers a free hand.

But two seasons ago Humble Oil cancelled Rendezvous (CBS Films) after just one week in Texas market for fear of an unfavorable reaction in that area to some of its thematic content.

The point of this contrast is that **two wings of the same company made opposite types of decisions in dramatic syndication, but for precisely the same reason: to appeal to regional opinion from a public relations viewpoint.**

Note that in neither case was the decision to buy or cancel made out of cost-efficiency or bread-and-butter sales reasoning.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

21 MAY 1960
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The week's rumors anent the slings and arrows of the agency world:

1) **JWT** seems to be encountering a certain amount of tribulation from such accounts as **Brewers Foundation, Brillo** and **Oneida Silver,** while the report persists that JWT's end of the **Schlitz** account has become a **Burnett** target.

2) **Dr. Pepper,** after a bid from **K&E,** has decided to stand pat with **Grant.**

3) A shaky situation exists between **one of the food giants** and its **longtime agency** because of a difference over **merchandising-promotional conceptions and wheel-and-deal strategy that is currently deemed necessary.**

4) **Hershey's syrup's division** may take on its first agency—and that being, 'tis said, **Guild, Bascomb & Bonfigli.**

With the naming of a new department head **you can expect a revision of the media setup at BBDO New York and some personnel shuttling.**

The interviews for buyers has already started.

Here's one rumor you can squelch.

From 7 May, SPONSOR HEARS: "Bruited about in Connecticut political circles is this report about Westinghouse's Don McGannon: he's seriously thinking of running for U. S. Senator."

McGannon states he has **never considered running** for the Senate office.

Whatwith but a handful of live nighttime shows left for the fall, **the guest relations boys at the tv networks are going to have a hard time filling tourist demands.**

At NBC TV it looks that outside of the **four Paar events weekly,** there won't be more than two—**Perry Como** and the **Price Is Right for the rubberneckers,** while at CBS TV the ticket-clientele will be limited to the **Ed Sullivan** and **Garry Moore** shows and **What's My Line.**

Aside from the automotives, **network tv's ability to bring the durables into its bower falls short of old radio's record.**

Those radio regulars missing from tv include **American Can, Allis Chalmers, Owens-Illinois Glass, International Harvester, U. S. Rubber, Alleghany Ludlum Steel, Wheeling Steel, American Rolling Mills, American Radiator, Carborundum.**

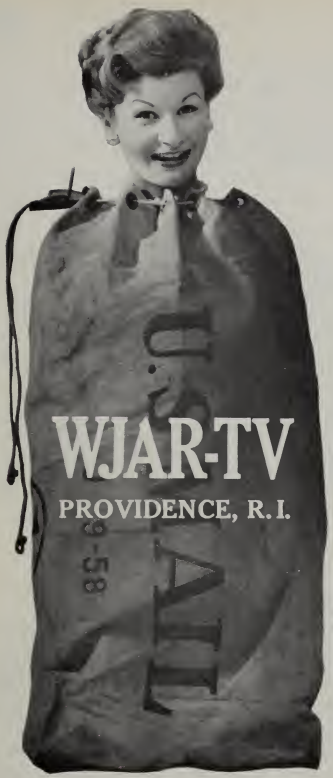
There's a school of media men who think that **sellers of spot tv might do well to come up with a new angle in explaining rate increases.**

In their opinion the **process of comparing the percentage of rate increases with the upsurge of sets over the past five years has become somewhat dated,** since the rate of tv home growth from here on out can only be a dribble.

(The ratio of U. S. tv home now stands at 88%.)

Competitive radio broadcasters in a town about a hundred miles away are burning at the tie-in tactics of the general manager of an east coast metropolitan tv station.

The g.m. owns a radio station in that town and he tells seekers of tv spots he can take good care of them if they'll buy a schedule on his radio station.



Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.

NBC affiliate

Represented by Edward Petry & Co., Inc.

CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

NEWS & IDEA WRAP-UP

MARKETING ITS STUDIO . . . K-BOX (Dallas) built a traveling show model of its studio news broadcast room and d.j. booth for use in remote broadcasts for local schools and groups



WHEN TAPER MEETS TAPIR, anything can happen—and did, as witness fellow on right recording comments for John Stewart, to be used on KDKA's (Pitts.) "Zoo's Who"



AGE OF SCIENCE provides inspiration for WCIA (Champaign, Ill.) half-hour specials "CIA Reports," which take viewers to high schools for look at their science laboratories



WOMAN TO WOMAN talk. Both Mary Jane Chinn, (l) KRNT, Des Moines, personality and Julia Meade, compared their career notes, during the recent AWRT convention



OUR YOUNG ADMIRERS from (Greensboro, N. C.) studio audience of WFMY-TV's "Old Rebel & Pecos Pete" visit stars George Perry (r), Hugh O'Brian (Wyatt Earp)



AGENCIES

D. P. Brother apparently recognized that status of tv in the media spectrum this week when it named its tv director, Kenneth G. Manuel as the new president of the agency.

Manuel takes over from D. P. Brother, who moves up to chairman of the board.

Brother's major stake in tv is Oldsmobile, A/C Spark Plugs and the Delco Division of General Motors. These billings can run somewhere around $10-11 million. However this is still less than about 30% of the agency's total billings.

Manuel might be said to be the first head of a tv department elevated to the presidency of an agency.

Agency appointments: Bristol-Myers Products Division, for its new product, Count Four!, to **Ogilvy, Benson & Mather** . . . The Niagara Therapy Corp., billing more than $1 million, from George L. Mallis Co.

TO A LATE GREAT—jazz artist W. C. Handy—was subject of recent tribute and unveiling of his statue aired over WMCT, Memphis. Participants included Mahalia Jackson (at mike), Sen. Kefauver, Juanita Hall



to **Meldrum & Fewsmith,** Cleveland . . . Columbia Records, for its Columbia and Epic records, to **Wunderman, Ricotta & Kline,** New York . . . Kaiser Hawaii Kai Development Co., for promotion of its new resort city at Honolulu, to **McCann-Erickson, Inc.** . . . Sherwin-Williams Co., paint and chemical manufacturer, from F&S&R, to **Griswold-Eshleman** . . . General Time Corp.'s Stromberg Time Division, to **Wade, Woodward & Whitman,** Westport, Conn. . . . The Nissan Motor Co., Ltd., Toyko, for its Datsun Motor Car advertising in the U. S., to **Gordon Best,** Chicago . . . The Natcon Chemical Co., for its Pepto Mangan, with a planned radio campaign, to **The Shaller-Rubin Co.,** New York . . . Pacific Gamble Robinson, from Knox Reeves, to **Campbell-Mithun** . . . Plochman & Harrison, manufacturers of Premium Brand mustard, to **R. Jack Scott** . . . Pieroni's Foods, for its line of Real Italian products, to **The Sackel Co.,** Boston . . . Creations Sales Corp., manufacturer of Sip 'N Drink Cup, for its national and local tv advertising campaign, to **Fladell/Harris Advertising.**

New agency: Edward D. Gottlieb, for the past 11 years at Foote, Cone & Belding, has formed an agency bearing his name at 75 East 55th Street, New York.

Admen on the move: Eldon Fox, to v.p. of BBDO . . . **Henry Sparks** and **Warren Bahr,** to v.p.'s of Y&R . . . **Thomas Maschler, Lawrence O'Neill,** and **Ellen Stillman,** to v.p.'s of K&E . . . **Howard Jones, Ralph Klapperich,** and **Robert Sturgis,** to v.p.'s of Knox Reeves . . . **Robert Cragin,** to president of George R. Nelson, Inc., and Nelson Ideas, Inc. . . . **Dik Twedt** to president of Visual Research's new affiliate, Faison & Twedt, a marketing and psychological research company.

Add to personnel moves: Joseph Lamneck, to director of radio/tv, commercial division, Donahue & Coe . . . **R. Glenn Wilmoth,** to associate media director and **James Hunter,** to media supervisor, of Dancer-Fitzgerald-Sample . . . **Elias Baker,** to account supervisor at Doyle Dane Bernbach . . . **Charles McNaull,** to account executive at Lennen & Newell . . . **Kenneth Menken,** to account executive at Foote, Cone & Belding . . . **Samuel Leddy,** to group media supervisor at Lambert & Feasley . . . **George Mott** and **Lea Keegan, Jr.,** to account executives at SSCB . . . **J. H. Gainey,** to account executive at Cox & Jackson Advertising, Charlotte, N. C. . . . **Gerald Levey,** to account executive at Cortez F. Enloe, New York . . . **J. Robert McCollom,** to account executive at Gardner, St. Louis . . . **Dolores Kupperman,** to marketing and merchandising director of North's New York office.

ADVERTISERS

Toni (North) has bought three-fourths and RCA Whirlpool (K&E) the balance of the Mrs. America special 10 June out of Ft. Lauderdale over CBS TV.

A BOOSTER BEFORE THE RUN is given by shapely models to KELP (El Paso) personality Don Bowman, (in driver's seat), about to start off on a 5,000 mile drive-a-thon. Listeners who come up with correct guess on how long trip will take him, will cop late-model, used car as prize



k-TOP
IN THE
CAPITOL
OF KANSAS
GAINS
NO. 1

BIGGEST SHARE
OF AUDIENCE



in the rich 22 county
Northeast Kansas Market
LOWEST COST
per 1000 homes
64¢ (avg.)

41 QUARTER HOURS 1STS
MORE THAN
ALL OTHER STATIONS COMBINED
Latest Pulse
ON k-TOP YOU'RE ON TOP!
1490 ON THE DIAL

The program price (net): $100,000 and the time $90,000.

The finance industry has come up with some unusual marketing strategy this season:

(1) **Household Finance Corp.,** Chicago (NL&B), a heavy user of spot radio and tv, has established a subsidiary — Education Funds, Inc. (also awarded to NL&B)—to help parents finance education costs. This nationwide plan provides from $700 to $2,500 annually to cover all expenses, including tuition, books, room and board, transportation, and clothing.

(2) **Thorp Finance Corp.,** largest Wisconsin-owned finance company (66 offices), is promoting a "Vacation in Wisconsin" theme this summer, in order to stimulate vacation loans. As a tie in, they're using a bona fide Indian chief from the Wisconsin Dells in their commercials on Thorp-sponsored *Lock Up* to promote interest in the state as a vacationland.

Some of the accounts out of the South actively buying spot radio this week included:

National Life & Accident (Noble-Drury, Nashville); Eskimo Pie (Eastern Advertising, Richmond); Creomulsion (Tucker-Wayne, Atlanta) expanding radio markets chiefly in New England; Louisville & Nashville Rail Road (Mullican Co., Louisville).

According to AFA president C. James Proud, speaking before the Public Utilities Advertising Association convention in New York last week, **these are some of the "danger signs" which must be recognized as a serious threat to businessmen using advertising:**

- Discriminatory municipal, state, and federal taxes on advertising.
- Promulgation of Internal Revenue Service regulations to disallow certain advertising as a legitimate, tax-deductible business expense.
- State or Federal bureau regulations forbidding members of certain legitimate businesses or professions to advertise their services.
- A proposed one percent excise tax on tv commercials to pay for educational tv.

Campaign: "Warm Weather Mint Hints," is the theme of the largest spring-summer advertising program ever scheduled by the **Thos. D. Richardson Co.** for its line of pulled cream mints and confections.

Recipes using mints as well as Richardson's new House Party Mix will be featured on Art Linkletter's *House Party* via 200 CBS Radio stations beginning this week and running through 4 July. Agency: Pritchard, Daniels & Dreher, Ardmore, Pa.

This year's "Top Promotion of the Year" survey, conducted by *Food Field Reporter*, shows **13 of the 14 National Awards during 1958-59 for new products introductions went to tv-advertised brands.**

Here are those brands voted outstanding by food chains, wholesalers, supermarkets, and cooperative groups:

Borden's Instant Potatoes; Dream Whip; Tang; Pledge; Handy Andy; Pam Dry Fry; Duncan Hines De-Luxe Cake Mixes; Ivory Liquid; Mr. Clean; Fizzies; Hi Pro; Cocoa Puffs; and Betty Crocker Boston Cream Pie.



Strictly personnel: Realignment of the corporate staff of Warner-Lambert includes promotions of **Dr. L. Earle Arnow** to president of W-L Research Institute and **Robert Clark,** to president of Warner-Chilcott . . . **Marvin Mann,** to director of U. S. advertising for Max Factor . . . **Frank Russell,** to advertising manager of Sylvania Electronic Systems, a division of Sylvania Electric Products . . . **Glenn Petersen,** to manager of marketing for General Electric Communication Products Department . . . **Frank Burgmeier,** to public relations director of Porter-Cable Machine Co.

ASSOCIATIONS

Mark the calendar:

1-3 June: International Advertising Association 12th annual congress, Waldorf Astoria, New York.

2-4 June: Western Association of Broadcasters annual meeting, Banff Springs Hotel, Banff, Alberta.

2-4 June: Mutual Advertising Agency Network quarterly meeting, Bismark Hotel, Chicago.

4-5 June: Oklahoma Associated Press Broadcasters Association, Trade Winds Motel, Tulsa.

5-8 June: AFA annual convention, Hotel Astor, New York.

5-9 June: Association of Industrial Advertisers annual convention, Shoreham Hotel, Washington, D. C.

13-17 June: International Advertising Film Festival, Lido, Venice, Italy.

13-17 June: NAB board of directors meeting, Statler-Hilton Hotel, Washington, D. C.

15-17 June: AMA annual meeting, Hotel Leamington, Minneapolis.

16-18 June: Florida Association of Broadcasters annual meeting, Hotel Robert Meyer, Jacksonville.

19-24 June: National Advertising Agency Network national conference, Oyster Harbors Club, Osterville, Mass.

20-25 June: Catholic Broadcasters Association conference on religious and educational broadcasting, Hotel Penn-Sheraton, Pittsburgh.

21-24 June: National Community Tv Association annual convention, Fontainebleau Hotel, Miami Beach, Fla.

23-25 June: National Association of Tv & Radio Farm Directors' annual meeting, Fresno, Cal.

23-25 June: Maryland-D.C. Broadcasters Association annual meeting, Ocean City, Md.

24-25 June: Colorado Broadcasters Association convention, Continental Hotel, Pueblo.

26-30 June: Advertising Association of the West annual convention, Hotel Del Prado, Mexico City.

They were elected:

Officers of the **4 A's Michigan Council:** chairman, John Pingel, Brooke, Smith, French & Dorrance; vice-chairman, Charles Adams, MacManus, John & Adams; secretary-treasurer, John Thornhill, Jr., Campbell-Ewald.

Officers of the **Maryland-D.C. Broadcasters Association:** president, Lloyd Dennis, Jr., WTOP; v.p., Robert Jones, Jr., WFBR; secretary-treasurer, Joseph Goodfellow, WRC.

Officers of the **Montana Broadcasters Association:** president, Robert Warner, KMON; v.p., Dale Moore, KCVO, KCAP, and KBMN; secretary-treasurer, Paul Crain, KUDI.

Officers of the **Hawaii Association of Radio & Tv Broadcasters:** president, M. Franklyn Warren, Hawaii Broadcasting System; v.p., Jock Fearnhead, K-POI Broadcasting; secretary-treasurer, Cornelius Keur, KAIM.

FILM

The importance of New York as a tv program and commercials production center was highlighted this week by a forum of the local chapter of the Academy of Television Arts and Sciences.

Programs and commercials men who took part in the event were tv director **Stuart Rosenberg,** art director **Richard Sylbert,** Ross-Gaffney film editor **Angie Ross,** Robert Lawrence chief cameraman **Burgie Contner.**

Moderator of the event was **Martin Poll,** Gold Medal Studios president.

Commercials: Len Kanter, former tv commercial producer of Carlo Vinti Advertising, has been appoint-

$100 WEEKLY BUDGET?

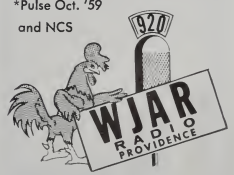
On WJAR, you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,190 on a 4 to 7 p.m. schedule, with a higher proportion of *adult* buyers, and the *lowest* cost per thousand impressions on *any* Providence station.*

$200 WEEKLY BUDGET?

On WJAR, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. WANT *RESULTS*? BUY *ADULTS* at the lowest cost per thousand in the market.*

"QUALITY IS WELCOME EVERYWHERE"

*Pulse Oct. '59 and NCS



Sister station of WJAR - TV

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

Ray Ellingsen

PHOTOGRAPHY

can give your photographic needs the kind of attention you like . . . backed by experience and artistry!

Simply call DElaware 7-7249 or write to 12 E. Grand Ave. Chicago

LOOK AT THE STARS

And See Where KMSO-TV Stands

CBS***NBC***ABC

58,475 TV HOMES

★ MISSOULA—definitely a "Preferred City" as market prospers and Bank Debits reach +20% (highest of all Montana cities).

★ 12 STARS out of past 17 Months—indicating one full year of "better than average" business performance—the place to advertise.

★ MISSOULA—leads all other Montana cities in "High Spot-Preferred Cities" with a city index of 109.6 (1960 over 1959).

★ KMSO-TV'S WESTERN MONTANA MARKET is "greatly extended" by 18 Community Boosters. Coverage includes Missoula, Butte, Anaconda, Deer Lodge, Hamilton, and Kalispell.

KMSO-TV

MISSOULA, MONTANA

NATIONAL REPRESENTATIVES

FORJOE-TV, Inc.

ed commercial sales manager for HFH Productions . . . **Music Makers** notes that it worked on the following N. Y. Art Directors Show winners: Alpine cigarettes, Johnson & Johnson, West End Brewing, Chemstrand Corp., Drinks, Inc., and Ford . . . **William (Bill) Wagner,** formerly of KRON-TV, San Francisco, has joined Motion Picture Service of that city as director-producer as well as tv and art consultant . . . **Harlan J. Dunning** has been named a v.p. of Dolphin Productions; he was formerly supervisor of network programs for CBS Radio.

Trade note: Senator Jacob K. Javits will be the guest speaker at the third annual industry dinner of the **Film Producers Association** of New York, scheduled for 13 June.

Strictly personnel: L. Boyd Mullins becomes an account executive in the San Francisco office of CBS Films, replacing Kenneth Flower, who was recently transferred to the New York office; Mr. Mullins was formerly manager of the ITC office in San Francisco.

NETWORKS

ABC TV is planning to give its daytime operation something of a hypo come this October.

Among the things in prospect:

• Expanding the schedule back to 11 a.m., thus adding an hour.

• Adding to the schedule a soap opera, *Hope Springs* (11:30) and *Road to Reality*, dealing with group psychoanalysis, and replacing *Restless Gun* with *The Texan* at noon.

• Granting a gratis quarter hour to those buying three quarter-hours between 11-noon.

• Raising the programing price at the rate of $100 per commercial minute.

Here's how the revised daytime lineup looks:

11:00, *Gale Storm;* 11:30, *Hope Springs;* 12 n., *The Texan;* 12:30, *Love That Bob;* 1-1:30, *About Faces;* 2 p.m., *Day In Court;* 2:30, *Road To Reality;* 3 p.m., *Beat The Clock;* 3:30, *Who Do You Trust?;* 4-5:30, *American Bandstand;* 5:30-6, Action/cartoon strip.

(See SPONSOR-SCOPE, page 19, and Newsmaker of the Week, page 3, for more details.)

ABC TV president Oliver Treyz this week was elected a new director of AB-PT, Inc.

Network tv sales and renewals: DuPont (BBDO), for participations in *Riverboat,* on NBC TV Mondays, 7:30-8:30, and *Outlaws,* scheduled on NBC TV for Thursdays, 7:30-8:30, beginning this fall . . . **Colgate** and **General Foods** will co-sponsor *Twilight Zone* on CBS TV next season . . . **Ford** (JWT) has renewed *The Ford Show* on NBC TV during next season continuing on Thursdays, 9:30-10 p.m. . . . **Alberto-Culver** will sponsor *The Lawless Years* which returns to NBC TV in the fall . . . **Phillips-Van Heusen Shirts,** for two daytime quarter hours a week during the fourth quarter this year and the second quarter next year on ABC TV.

Network radio sales: NBC Radio reports net sales totaling **$6.5 million** since February . . . **CBS Radio** sold five five-minute units a week for 13 weeks to **Welch's Grapefruit** beginning in July . . . A total of 13 new orders and four renewal orders amounting to more than **half a million dollars** in business was reported by **ABC Radio** for the month of April.

Financial report: Consolidated net income of **CBS, Inc.,** for the first quarter of 1960 was **$6,829,367 compared with $7,032,680 earned in the comparable 1959 period.** Net sales for the quarter totaled $121,077,728, compared with $111,052,290 for the corresponding period last year.

CBS attributes the decrease in net income resulted from the cost of the intensive campaign by Columbia Record Club to secure new members.

New network affiliate: WCAX, Burlington, Vt., to NBC Radio.

Thisa 'n' data: NBC secured exclusive tv and radio rights to the Rose Bowl football games for two more years. **Gillette** will continue as the sponsor . . . **Union Oil Co.** (Y&R) will sponsor the Saturday

'eature Races from Hollywood Park on a special web of 20 stations in the CBS TV Pacific Network in six far-western states . . . On the specials front: *How Tall Is A Giant?* will be a special 90-minute feature on NBC TV 14 June for **P&G** (B&B) . . . Anniversary: Don McNeill's *Breakfast Club* **(ABC)** will celebrate its 27th birthday next month . . . The **CBS Radio Network Sales Department** held its annual Sales Seminar 16-18 May in Rye, N. Y. . . . Summer replacement: *Wrangler,* a new Western series, starts Thursday, 7 July, on **NBC TV,** for Ford, replacing *The Ford Show.*

Network personnel news: Theodore Douglas, Jr., to Eastern sales manager and **Edward Bishoff,** to Central Division sales manager for ABC Radio . . . **Henry White,** director of program procurement for Screen Gems, elected president of the New York chapter of the Academy of TV Arts and Sciences . . . **Jack Singer,** promoted to New York coordinator for the ABC International Division.

RADIO STATIONS

Proof that the "formula format" is not the final answer to radio ratings: The latest St. Louis Hooper shows a rating increase of 36% for **KMOX** since the station switched from afternoon d.j. shows to a discussion and local events format.

Ideas at work:

• **New "Hot Line" system: WKRG,** Mobile, now has the immediate use of some 20 Press Register reporters as an adjunct to its news coverage service. The idea: Station engineers developed an electronic device—a remotely operated receiving-taping-broadcasting unit connected by ordinary telephone circuit to a transmitting station in the Mobile Press Register newsroom—for reporters to tape record hot news items. Flashing lights on this device inform station personnel of a news bulletin being received and ready to air within a few seconds.

• **A contest judged by a horse: WINS,** New York, is bringing Nellie the Nag into its studios. The idea: The horse will dig into a huge pile of horse food delicacies sent in by listeners. The first 20 tidbits she relishes will mean that the senders are the station's guests, this week, at Aqueduct Racetrack.

• **To promote traffic safety:** Carey Deckard, of WOAI, San Antonio, with the cooperation of the police department has begun a safety campaign on his 4-8 p.m. show. The idea: Deckard will air, several times throughout his program, the name of the "Safe Driver of the Day"—an individual selected by the police for displaying courtesy and caution, and for observing traffic laws.

Thisa 'n' data: KFAX, San Francisco, made its debut last week with an all-news-programing format. Station is airing one-hour basic units leading off with a 15-minute newscast on the hour, a five-minute summary on the half-hour, and, in between, news analyses, commentary, editorial, and a full range of features. **WNIB-FM,** Chicago, is also getting away from all-music programing; station is kicking-off a new weekly program, *Off Broadway,* aired live from New York and featuring interviews with people in the theatre world . . . Business note: **Zenith Radio Corp.,** New York, for its radio/tv dealers in Westchester County, has purchased a four-hour, seven-nights-a-week show on **WVOX-AM-FM,** New Rochelle . . . **The Southern California Broadcasters Association** reports radio set sales for March in the area climbed to 36,113 . . . Anniversary note: **WDOK,** Cleveland, this week begins its second decade of programing.

Kudos: To **WKNB,** Hartford, Conn., the Grand Award of the Advertising Club of Greater Hartford for its "outstanding self-promotion" . . . To **KCBS,** San Francisco, several first place awards and certificates of excellence in the California Associated Press Radio/Tv Association News Competition.

Station staffers: Herbert Golombeck, to v.p. and general manager of WPLO, Atlanta . . . **William Wiseman,** to station manager of WOW, Omaha . . . **James Quello,** to general manager of WJR, Detroit . . . **John Gilbert, II,** to general manager of WXYZ, Detroit . . . **Herb**

A Part of Every Community Project *

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* **Five full ½ hours of local public service programming each week.**

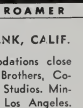
WTHI-TV
CHANNEL 10 CBS • ABC
TERRE HAUTE
INDIANA
Represented Nationally by Bolling Co.

Congress of Motor Hotels
TRAVEL GUIDE
by BILL ROAMER



BURBANK, CALIF.

Luxurious accommodations close to NBC, Warner Brothers, Columbia and Disney Studios. Minutes to downtown Los Angeles. New, modern units with TV, Hi-Fi, phones, air-conditioning. Kitchenettes. Beautiful swimming pool. Credit cards honored.



SAFARI
MOTOR HOTEL
1911 West Olive Avenue
BURBANK, CALIF.



FREE!
Write to this motel for copy of 1960 edition of free TRAVEL GUIDE. Lists over 100 fine motels
COAST-TO-COAST
INSPECTED and APPROVED

Berg, to general manager, and **Robert Acker,** assistant general manager of WWOK, Charlotte, N. C. . . . **Sheldon Engel,** general manager of KRIZ, Phoenix, elected first v.p. of Phoenix Sales Executives . . . **Walter Smith,** to assistant sales manager of KYW, Cleveland . . . **Larry Clark,** to director of station relations for WRIT, Milwaukee . . . **Donald Gray,** to the sales staff of KCMO, Kansas City . . . **Dick Drury,** to program director of KQV, Pittsburgh . . . **John Date, Jr.,** to a district manager in the New York offices of Standard Rate & Data Service . . . **Robert Murphy** and **Robert Alexander,** to the sales staff of WLS, Chicago . . . **Ted Conway,** to account executive at KCBS, San Francisco.

REPRESENTATIVES

NBC Spot Sales is following up its Timebuyer Opinion Panels with a new series: Media Managers Conferences.

Scheduled for once a month, these conferences, consisting of a panel of agency executives, will explore in depth subjects of mutual importance to the advertising and broadcasting industry.

Rep appointments: KTBS-TV, Shreveport, La., to **The Katz Agency** . . . KARD-TV, Wichita, to **Peters, Griffin, Woodward** . . . WSIV, Pekin, Ill., to **The John E. Pearson Co.** . . . KCOK, Tulare, Cal., to **B.N.B. Inc., Time Sales** . . . WPAT, Paterson, N. J., to **John Thorsen** as mid-West representative . . . WCCC, Hartford, to **Foster & Creed** as New England representative.

Expanding: PGW last week opened its 10th office—this one in St. Louis, in the Paul Brown Building. Heading the office for tv is **Arnold Knippenberg. Thomas Taylor** continues as the firm's radio representative for the area.

Rep appointments — personnel: Robert Maier, to St. Louis manager of Robert E. Eastman & Co. . . . **Joe Rolfe,** to manager of the Los Angeles office of Forjoe & Co. . . . **Eugene McClure,** to the Chicago tv sales staff of The Katz Agency . . . **Emory Durrett,** to the Dallas radio/tv sales staff of The Branham Co.

TV STATIONS

More than 15% of the complaint letters received in the past 12 months by the Code Review Board at NAB headquarters in Washington were against bra and girdle commercials.

Complaints about tv program material were mainly against their general level, against programs derisive of race or religion, against excessive violence, and against bull-fighting.

Other tv advertising complaints were about excessive commercials, the presentations, and alcoholic beverages.

Ideas at work:

• **A haircut with the game: WANE-TV,** Ft. Wayne, and Falstaff joined in a promotion for the CBS *Game of the Week.* The idea: Station and brewer representatives visited 71 barber shops in the area to convince them to tune in the baseball show for the convenience of patrons in the shop on Saturdays, the biggest hair-cutting day. As an added incentive, each barber was given a "gift Pack"—two cans of Falstaff beer, a cigar and a bag of potato chips—to enjoy while watching the game.

• **Meanwhile, back on the range:** For the seventh consecutive year, **WXYZ-TV,** Detroit, will offer, during the 1960 golfing season, the Sterling Silver Belt Buckle Award for a hole-in-one. Eligible are all residents of WXYZ's market area. Station has awarded, over the past six seasons, more than 1,000 belt buckles.

• **Doing something about the weather: WRCA-TV,** New York (which this week changes its call letters back to **WNBC-AM-TV**) is offering for sale a new 10-second "Weather Signal." Available in strips of five during NBC TV's daytime *Today* program, they consist of a telop, the left hand of which shows the day's weather outlook and the right hand of which pictures the sponsor's product. Accompanying each "Weather Signal" will be 10 seconds of audio for the advertiser's message.

Thisa 'n' data: Highpoint of the first annual **Broadcast Journalism Conference,** sponsored by **WCCO-AM-TV,** Minneapolis-St. Paul, and held at the University of Minnesota was the awarding of a $1,200 scholarship to a high school senior. Station plans to make this award annually for the study in the tv and radio fields at the U. of M. . . . Sports buys: The **G.H.P. Cigar Co.** (Compton) will promote El Producto Cigars on *Today In Sports,* via **KOMO-TV,** Seattle, through October . . . More business: **Sunkist Growers' Frozen Juice Bar Division** (Craig & Reid) for a saturation spot campaign via **KTTV,** Los Angeles . . . New quarters: **Whitney Communications Corp.** moves to the new Time-Life building, 1271 Avenue of the Americas, New York . . . Starting with the 1st October issue, the quarterly ***Rorabaugh Report On Spot Tv Advertising*** will be expanded to include the estimated gross spot tv time expenditures for all advertisers and brands.

Kudos: KPIX, San Francisco, named "The Outstanding Tv Station in Community Interest and Public Service Programing" by the Radio/Tv Guild of San Francisco State College . . . **KOMO-TV,** Seattle, received a special plaque for its "outstanding contribution toward better understanding in education" from the Washington Education Association . . . **KRON-TV,** San Francisco, has received a Certificate of Merit for its newscast from the California Associated Press Tv/Radio Association . . . **Jimmy Kilgo,** of **WSOC-TV,** Charlotte, awarded the golden trophy of the Junior Woman's Club of Charlotte, for youth entertainment . . . **Tom Burkhart,** regional sales coordinator for **WLOS-TV,** Asheville, recipient of the Distinguished Sales Award from the Western N. C. Sales Executive Club . . . The news department of **WRCV-AM-TV,** Philadelphia, presented with six awards from the Pa. Associated Press Broadcasters.

On the personnel front: Ben West, to general manager of KOCO-TV, Oklahoma City . . . **David Sacks,** to general manager of KGO-TV, San Francisco . . . **C. Alfred Larson,** to station manager of WOW-TV, Omaha.

WESTINGHOUSE

(*Continued from page* 45)

mercials were utilized on *Desilu* in the early phases to accommodate a curtain-raiser devoted to the history of light bulb improvements. This was followed by a Betty Furness-narrated demonstration of the new Eye Saving bulb vs. its inside frosted predecessor, vintage 1925.

After the bulb history vignette ran its course, late in 1958, and the campaign progressed, with *Desilu* exposure once in January and February and twice in March, the Lamp Div. experienced discomfort with its 90-second time periods. The feeling was this story could henceforth be told in 30 seconds and the extra time, if anything, reduced impact. So the Lamp Div. requested that the parent company cut its participations to 30 seconds and allow greater frequency.

This request took effect after the spring-summer hiatus—off-season for light bulbs which flourish September-April, hitting their peak December-February. Westinghouse issued its Lamp Div. two *Desilu* participations in October, two in November, and three early in 1960, all 30 seconds.

These evidently filled the bill because the same commercial length has been decreed for the Lamp Div.'s share in its parent company's giant summer-fall political coverage on CBS TV. It will be absent from convention sponsorship for seasonal reasons, but it is scheduled for nine 30-second spots during the "bridge period" programs between conventions and election, and at least three on election night.

Creative approach for introducing the new shape bulb had its origin, partly, in a Starch survey of 1,018 women in city, suburban, and rural homes. When interviewed after trying the product, 78% said the new shape bulb gives better light. This gave rise to the ensuing campaign's main theme: "New shape — new light." Also, 81% remarked that the new shape was easier to handle, and this quality was incorporated into the advertising. "Reactions to the Starch survey also influenced our heavy use of tv," says Charles Nulle, a.e., McCann-Erickson. "The widespread references to superior light and easier handling pointed to tv demonstration."

A representative tv commercial opens with four of the new shape bulbs popping on screen one-by-one in synchronization with the words "New . . . Shape . . . New . . . Light," sung by a chorus. The bulbs fall into pattern across the screen, each with one of the four words underneath.

One bulb zooms forward full screen, while Betty Furness, voice over, exclaims, "From Westinghouse comes the first real improvement in light bulbs in 34 years! New shape . . . New light!" The scene shifts to Miss Furness standing in a modern living room, holding up a new shape bulb. She says, "Here, at last. is new light, glare-free light, better light, with the best bulb for seeing ever developed."

There is a half-screen shot of the new shape bulb, with the other half black. The old-style bulb is wiped in the other half. Miss Furness' voice-over accompaniment runs, "Just compare this bulb with today's ordinary bulb. The new shape bulb provides more surface area for millions of tiny filters to distribute even whiteness. So naturally, no more glaring hot spots. No more tired eyes."

The Lamp Div. also ran a series of spots, some on film, others, slides with voice over, which covered much the same copy points as its network commercials. They were carried by the Westinghouse Broadcasting Corp. stations: WBZ-TV, Boston; KYW-TV, Cleveland; KPIX (TV), San Francisco; KDKA-TV, Pittsburgh; and WJZ-TV, Baltimore.

Spots ran Thursday, Friday and Saturday, when shopping is heaviest in food markets, which are responsible for about 75% of light bulb sales. They were aimed at housewives, primarily in the afternoon, with a frequency ranging from 14 to 22 per week. A mixture of minutes, 20's, and I.D.'s was employed.

The Lamp Div.'s main job was to convince the management of its exclusive dealership chains that the new bulb, though more expensive, would sell. Salesmen visited, described pretesting and the nationwide advertising campaign, and screened sample tv commercials. That. plus public demand built by the advertising did the trick. Not only have the chains carrying Westinghouse bulbs exclusively ordered the new product they formerly resisted, but several retailers dealing in rival outfits' bulbs, though it's unheard of to stock more than one bulb brand, have added Westinghouse's new shape bulb.

BIG CHIEF SPEAKS:



National spot wampum jumping like medicine man. AMBitious scouts like
JOE FLOYD
on trail. They try tomahawk, bow and arrow and tom-tom. Small catch! Me tell-um "You catch plenty big spot wampum if you use strong medicine like 14th!"

THE CHIEF IS WISE!
If you know what he means by the 14th write to:
BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for summer entertaining.

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



RUNAWAY!

precisely what we do with ratings. In most time slots the greatest share of Central Texas listeners.

NBC
CHANNEL 6
KCEN-TV
TEMPLE - WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

(*Continued from page 49*)

by congestion and lacking intense summer heat, the Central Coast counties are being discovered as the choice area for "California living."

Whereas California is expecting to show an increase of 25.5% by 1970, the Central Coast counties of California are expected to double their population in *less* than a decade, as a result of a new pattern of expansion in the state that is already apparent.

Lee Ruwitch, *executive v.p. and general mgr., WTVJ, Miami*

Every national and local barometer indicates that the WTVJ South Florida television market will be one of the top 12 in the nation in 1970.

In talking of the WTVJ market, I am referring to the twelve South Florida counties in which WTVJ is an important media force. It is our



Miami and environs will rank as nation's 11th or 12th market

firm conviction that by 1970 all markets will reflect tv signals and patterns of viewing irrespective of county boundaries, and that standard metropolitan statistical areas will be changed to conform with these larger geographic concentrations of populations.

Markets in 1970 will be numerically fewer than in 1960 but the individual markets will be substantially greater in terms of area and population. Distribution centers likewise, will be fewer but we will service a much, much larger area. The expanding horizons of television, the increasing number of mergers in the newspaper field, the blooming network of federal highways; all combine to make a smaller number of distribution centers an economic "must."

Specific predictions for Florida, which in 1960 ranked as the nation's 14th state in terms of population, indicate that Florida in 1970 will be the nation's eighth or ninth most popular state, with a population of 8,225,000 persons. At the same time, these forecasts for 1970 indicate that WTVJ's South Florida market, with a population in excess of 300,000, will rank either 11th or 12th in the nation. By 1970, retail sales will amount to more than four billion dollars, which will rank South Florida either 8th or 9th in the nation in this category.

South Florida will continue the trend toward industrialization during the next decade. The tourist dollars will still continue to be of paramount importance but, as in the decade just passed, the percentage derived from this source will diminish in relation to the whole.

The most recent count shows some 2,550 manufacturing plants located within the metropolitan Miami area. These plants are small, high-labor, in-put types dominated by aircraft, electronic, and aluminum oriented products. Industrial plants have been moving into the Miami area at a rate of about 150 to 200 per year, and this is expected to continue in the future. By far, the great bulk of these plants are electronic, and if the trend continues, South Florida could well become the electronic center of the nation.

By 1970, Miami and South Florida will be even more firmly established as the "Gateway to Latin America." The Interama Trade Center planned for this area will have become a reality. South Florida will become a major distribution center for products exported to South America. Spanish, which is the second language for some 15% of the South Florida population in 1960, is now being taught in all elementary grades and is expected to become a second language for a minimum of 35% of the South Florida population by 1970.

The building boom by 1970 will decisively make construction rank as the No. 1 industry in Florida. The population explosion will make land values rise throughout the state, and particularly so in South Florida.

The WTVJ South Florida market has been "discovered" by national advertisers during the decade 1950-1960. By 1970, with an ever-increasing concentration of industry and production controlled by larger companies, the South Florida market will be a "must" to all national advertisers.

PACEMAKER!

WOW-TV marks a decade of leadership in serving and selling the $2 billion Omaha market!

NEWS...

WOW-TV News is First in every Survey . . .



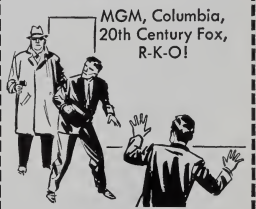
...FARM NEWS

The only station in this rich agricultural market with a complete farm department!



...MOVIES

MGM, Columbia, 20th Century Fox, R-K-O!



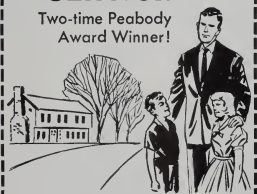
WEATHER...

The only Omaha Station with a professional meteorologist!



...COMMUNITY SERVICE

Two-time Peabody Award Winner!



...VIDEO TAPE

First and only Videotape Service in Omaha!



This brief story board covers only a few of the highlights in WOW-TV's first 10 years of leadership. Leadership that has *kept* Channel 6 "out front" since it began daily commercial broadcasting on August 29, 1949. Leadership in service . . . in programs . . . power to deliver what folks want to the greatest number of them! That's Channel 6, Pacemaker in Omaha!

FRANK P. FOGARTY
Vice President and General Manager
FRED EBENER, Sales Manager
BLAIR-TV, Representatives

WOW-TV Channel 6 Omaha

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

BIG CHIEF SPEAKS

"Ugh! Lodge named J. Walter like deep forest. I get lost. Feel like rabbit in brAMBle bush. Young buck

KEN CHURCH

say 'I show you way to Madison Avenue.' Good deed. I say, 'For reward I show you way to big spot wampum—get 14TH.'"



The Chief is wise.

If you know what he means by 14th write to BIG CHIEF c/o SPONSOR, 40 E. 49th St., New York 17, by 31 May. Win a prize you'll love for summer fun.

Tv and radio NEWSMAKERS



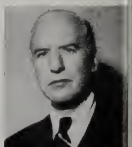
Morton J. Wagner has been appointed general manager of The Bartell Radio & Tv Group, domestic and international. In this new capacity, he will report to Bartell's managing director, Lee Bartell. Wagner, who is also general manager of WADO, N. Y., report to Mell Bartell, president of Bartell's New York Corp., headquartered at 444 Madison Avenue. Previously, Wagner was v.p. and general manager of Bartell's KYA, San Francisco. James Jordan joins KYA as assistant manager and director of sales.



John Pival, v.p. in charge of tv for WXYZ, Inc., Detroit, has been elected president of the ABC o&o Detroit radio and tv stations. He has been with WXYZ since 1946, when he joined the station as a writer-producer. In 1948, when WXYZ-TV went on the air, Pival was named program director. In 1951 he was appointed station manager and in 1954 he was elected v.p. in charge of WXYZ-TV. Also appointed: John Gilbert, II, to general manager of WXYZ. He was formerly sales manager of WBZ, Boston.



Hal H. Thurber has been elected president of Wade Advertising, Chicago, succeeding A. G. Wade, II, who becomes chairman of the board. Thurber joined Wade in 1957 after 10 years as managing partner of Ewell & Thurber Associates and 11 years at D'Arcy as v.p. and chairman of the operating committee. Also elected officers at Wade: Paul McCluer, to executive v.p.; Louis Nelson, to senior v.p. and chairman of the executive committee. McCluer joined Wade in 1951; Nelson has been with it since 1935.



John G. McCarthy has been elected president of the Television Program Export Assn. He is currently director of the U.S. Office of Economic Affairs, holding the rank of Minister, in Paris. McCarthy is also U. S. Representative to (1) the Board of Management of the European Monetary Authority (2) the Organization for European Economic Cooperation, and (3) Committee of Economic Advisors to NATO. Before joining the State Department, he was vice president of Motion Picture Export Assn.



teen network feeds by WSOC-TV within a recent weeks period speaks for the stature of this station's vs staff. Ivy Bluff prison break, drama in the snow, ivia plane crash, mass sit-down arrests... wherever vs breaks in the Carolinas, WSOC-TV is there! Here's other reason why your best buy in Charlotte is OC-TV... one of the nation's great area stations.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

The seller's viewpoint

Four reasons why advertisers should buy local public service shows are cited by Van Beuren W. DeVries, vice president and general manager of WGR-TV-AM-FM, Buffalo. The reasons include recent tendencies toward improved production and increased promotion, the fact that viewers are looking for something different and the respect an advertiser gets from the consumer for investing his money in such programing. DeVries feels the advertiser today has a wide variety of established local programs from which to choose.



WHY SPONSORS LIKE LOCAL PUBLIC SERVICE SHOWS

Shakespeare was right. As he said in *Henry VI*: . . . "Ill blows the wind that profits nobody . . ." This certainly applies to the spotlight which has been focused during the past six months on the policies, practices, programs in the broadcasting industry.

One of the positive phases of this public scrutiny of our industry has been the increased recognition by national advertisers of the many advantages to be gained by sponsorship of public service programs. "Public service programing is currently attracting the serious attention of alert broadcasters, discerning critics and important audiences," states Richard Close, director, NBC Spot Sales.

The decision by Standard Oil Company of New Jersey to sponsor *The Play of the Week* in New York City, and Shell's sponsorship of *The New York Philharmonic Young People's Concerts* over CBS TV, along with The Florist Telegraph Delivery Association's purchase of two NBC operas, certainly augurs well for what we hope will become a new group of advertisers—those with a public conscience as well as cash.

Look at the local shows

Many local and national advertisers have already discovered that stations which have developed strong public service images provide greater sales effectiveness because of increased know-how in programing.

It is important for the continued growth of radio and television broadcasting that culture and controversy, along with religious, educational and political programs, be salable products. But, what do local public service shows offer advertisers?

First, because of the increased awareness by station management of the "must" responsibilities and "or else" aspects of public service programing, many stations today have assigned their top directors and producers to guide such shows. Result: the production quality is better than many of the so-called commercial shows. Second, greater amounts of on-the-air promotion, newspaper and publicity are given to public service shows now than was true six months ago. Third, the sameness of much of the network and syndicated shows results in higher ratings and acceptance of well-produced local shows because more viewers are searching for something different in programing. Fourth, increased recognition, acceptance and respect come to a nationally known company which puts money into local ventures. Stated simply: viewers like you because you think enough of their town to spend your money on them. Finally, ratings reflect *adult* audiences.

Price is best of all

But, best of all is the price: forget about residuals, shared sponsorship conflicts, Hollywood and New York talent costs, managers, press agents, and other above-the-line costs. Your sponsor message-dollars go farther more frequently simply because you are purchasing a proven established program—not a Palm Springs expense account.

National advertisers, considering how they may participate in this new era of culture and controversy broadcasting, are indeed fortunate in having their choice of many highly desirable established local programs from which to select. Today's successful station manager has his fingers on the pulse of public interest and community needs in his locality. Many stations currently air in choice time periods programs having production values and established audiences which can do an effective job of molding a corporate image promoting a high-cost hard goods product or a low-cost high-turnover product.

So, to step up sales and secure greater sponsor identification, select a local public service show and you'll see satisfied results.

UALITY BROADCASTING
UILDS A NEW HOME
I RICH, RICH
OUTHERN
EW ENGLAND



GROUNDBREAKING FOR BROADCAST HOUSE, NEW HOME OF WTIC AM-FM-TV, MARKS THE BEGINNING OF CONSTRUCTION OF HARTFORD'S CONSTITUTION PLAZA, ONE OF THE MOST EXCITING URBAN REDEVELOPMENTS IN THE NATION. SCHEDULED FOR COMPLETION IN JANUARY 1961, BROADCAST HOUSE WILL BE A MODERN STRUCTURE OF QUALITY, BEFITTING THE HIGH STANDARDS OF BROADCASTING PERENNIALLY ASSOCIATED WITH WTIC RADIO AND TELEVISION.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

SPONSOR SPEAKS

Standard billing forms for spot

We specially urge all radio/tv station operators and all agency media and accounting men to read the recommendations of SPONSOR's new Standard Spot Practices Committee on page 33.

This volunteer task force committee, headed by broadcaster Ralf Brent, has come up with a practical and valuable suggestion for standardized spot billing forms which can save the industry hundreds of thousands of dollars.

Quick adoption and use of this simplified form by every station that seeks radio or tv spot business will put an end to countless hours of needless paper work, arguments, correspondence, and payment delays.

For agencies and advertisers, it will mean getting all the billing information they need in the form that they want it.

For stations, it will mean not merely prompter collections on outstanding spot accounts, but a far more favorable climate for the spot media, and to put it very bluntly, more dollars diverted to spot buys.

Radio and tv spot are a billion dollar business—one of the most potent arms of modern marketing. But the growth of these marvelously flexible media have been seriously impeded by the difficulty of buying and selling them.

Too many agencies, consciously or unconsciously, have shunned the paper work snowstorm that spot buying too often involves. Too many ad dollars have been channeled into the "one bill" media like magazines and network broadcasting, simply because they are so much easier to buy.

The standardized billing form, proposed by Mssrs. Brent, Deckinger, Jorgenson, Teter, Nierman, and Neuman will go a long way toward easing the spot burden, if it is quickly and enthusiastically adopted by a majority of stations.

We believe that the SPONSOR Committee has done a fine, unselfish, thoroughly professional job, and has made a great contribution to the industry.

But the proof of its work will depend on the acceptance of its recommendations by alert, progressive station owners.

If your station representative has not notified you of the SPONSOR standardized billing form, ask him about it, or write directly to SPONSOR, 40 E. 49th St., New York 17, N. Y.

10-SECOND SPOTS

Hitting back: Miriam DeWitt, copy consultant with Jackson, Jackson & Wagner, Grand Rapids, was recently turned down for membership in the local all-male ad club, despite her dozen years in advertising in the East and Midwest. The other day, the ad club invited her to speak; she titled her speech "Are Women People?" "Now let's talk about sex," she said, and went on to point out men's complete ignorance of what a woman is by their insistence of describing her in such negative terms as "strong as a man" or "thinks like a man."

"But," she said, "men *do* know what men are: a man is brave, loyal, trustworthy, strong, competent, clean, logical, and does a good deed every day." Mrs. DeWitt was presented with a scroll which began, "By reason of *his* excellent address to the Advertising Club. . ."

By the rules: KEX, Portland, Ore., held a contest inviting listeners to submit fish tales. One listener took it literally, sent in seven catfish tails.

Summing up: John Babcock, newsman for KFWB, Hollywood, described the colorful Mickey Cohen as "The 'Where Did You Go? Out. What Did You Do? Nothing' of the adult world."

Complaint: In a traffic review over WCAE, Pittsburgh, Tommy Shafer reported a jam on Parkway East caused by a stalled green sedan, announced the driver had now raised the hood and was looking under it. About three hours later, WCAE received a call from a local beauty parlor operator, who said, "We've been listening to your helicopter report all afternoon and Tommy Shafer never reported what that man found under the hood."

Horrible Dream Dept.—I dreamed I was on an island with Brigitte Bardot, Marilyn Monroe, and Gina Lollobrigida . . . and I was a girl.—Hardwick, KVI, Seattle.

Fertola: D.J. Barney Keep at KEX, Portland, Ore., recently drove out to nearby Alpenrose Dairy for manure to fertilize his lawn. On introducing himself, the dairy refused payment. Keep's problem: Is a free load of manure payola?



To "The American Musical Theatre," which every week brings music to the ears of New Yorkers, the first week in May was one of particular note. This continuing series (produced by Channel 2, in cooperation with the Board of Education of the City of New York) received the *Ohio State "First Award" for Local Programs for Children and Youth** as an "excellent presentation of a musical series that is both entertaining and educational."

At the same time, a *second* coveted Ohio State "First Award" was presented to WCBS-TV's hour-long documentary, "Harlem: A Self-Portrait." The citation: "A frank insight into New York City's Harlem . . . revealing the problems of the Negro in the middle of the world's largest modern city."

Of three Ohio State "First Awards" given to commercial television stations, *two* went to CBS Owned WCBS-TV. . . thus underscoring anew a well-known fact. In the New York market, the station which serves the public interest *best* is the station which interests the public *most* . . .

*At the 24th American Exhibition of Educational Radio and Television Programs at Ohio State University

WCBS-TV

Win a week for two at wonderful WISCONSIN DELLS

(Three couples will!)

Here's your chance to spend an entire week at Wisconsin's fascinating wonderland...the Dells. *Three lucky couples* in WISC-TV's "You Write the Sub-Titles" contest will win: A week at the Dells (any week in July or August), with all expenses paid including hotel rooms, meals, the use of a private car and round trip transportation from their city to the Dells via Northwest Orient Airlines.

Just write a caption for each of the four time-buyer expressions shown, relating to WISC-TV, Channel 3 coverage and service in Southern Wisconsin and Northern Illinois. For helpful information, check on previous Sponsor back cover ads.

You Write the Sub-Titles



CONTEST RULES!

1. Contest is open to everyone except personnel of WISC-TV and Peters, Griffin, Woodward, Inc., their agencies and families.

2. Entries must be postmarked not later than mid-night June 10, 1960.

3. Winners will be announced to all entrants.

4. All material becomes the property of WISC-TV.

5. Winning entries will be chosen for cleverness and aptness of thought.

6. Judges decisions are final.

EXAMPLES:

1. "All this and Rockford, too?"
2. "You mean I bought UHF?"
3. "You said 1200 feet tall tower."
4. "We're satisfied with Channel 3."

OFFICIAL ENTRY BLANK

CONTEST MANAGER—WISC-TV, 4801 W. BELTLINE, MADISON, WISC.

Here are my sub-titles:

1 _____

2 _____

3 _____

4 _____

NAME _____ TITLE _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____

WISC-TV

CHANNEL 3

MADISON, WISC.

CBS

Represented Nationally by Peters, Griffin, Woodward, Inc.

28 MAY 1960
40¢ a copy • $6 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WKBW
IS
FIRST IN BUFFALO

HOOPER *RADIO* AUDIENCE INDEX

DATES: APRIL 2-8 and 9-15, 1960

CITY: BUFFALO, N. Y.

SHARE OF RADIO AUDIENCE

TIME	RADIO SETS-IN-USE	STA. "B"	STA. "C"	STA. "D"	STA. "E"	WKBW	STA. "F"	STA. "G"	STA. "H"	OTHER A.M. & F.M.	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	16.1	27.7	5.3	12.8	9.0	33.0	3.8	1.0	5.9	1.4	5,981
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	14.2	19.4	8.4	10.5	8.0	37.2	4.8	1.1	8.9	1.7	7,079
SUNDAY DAYTIME 10:00 A.M.-6:00 P.M.	16.6	9.1	6.7	14.2	12.6	31.9	3.5	5.9	8.7	7.5	1,855
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	18.1	17.0	14.3	11.0	6.3	35.4	6.8	3.3	3.9	2.1	2,276

and PULSE AGREES

WKBW *is No.* 1

28% AVERAGE SHARE OF THE AUDIENCE

ary 1960 PULSE (Buffalo) Mon-Sun 6:00 A.M.–12:00 MIDNIGHT

WKBW — BUFFALO — 1520
50,000 WATTS • Clear Channel

Represented by
AVERY-KNODEL

ADMEN PICK YEAR'S BEST COMMERCIALS

Here's a rundown on the 37 which took top honors at the 3-day commercials festival

Page 33

Maneloveg: Profile of BBDO's new media director

Page 38

Brokerage firm finds radio a blue-chip medium

Page 40

How to pick a hit series for television

Page 44

DIGEST ON PAGE 4



Year-in and year-out, KSTP-TV's 10:00 p.m. News-Weather-Sports lineup has enjoyed top ratings in the Twin Cities market.

This year the ratings are greater than ever!

A comparison of March, 1960, figures with those for the same month in 1959 show a 20 percent gain. The average rating from 10:00 to 10:30, Monday through Saturday, is now a solid 24.6. In 1959 it was 19.8* (which is a pretty solid figure, too).

The Northwest's favorite on-the-air personalities, supported by the superior facilities of an award-winning News Department, have made KSTP-TV the undisputed leader in the News-Weather-Sports field.

For information about the few choice availabilities adjacent to these shows, call a KSTP-TV representative or your nearest Petry office.

*Telepulse Report, March 1960, March 1959.

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

KSTP television
CHANNEL 5
MINNEAPOLIS · ST. PAUL
100,000 WATTS NBC
A GOLD SEAL STATION

"THE SWINGING GENTLEMEN"



The "Swinging Gentlemen" of Channel 98, KFWB, Los Angeles put the meat on the bones of the Southern California rating skeleton. They provide challenging company to nine million radios in KFWB's primary area.

These 8 top radio entertainers unfold a glittering swirl of uninhibited radio programs ranging from a dead serious attitude about public service issues to being joyously amusing in a light, warm way. The "Swinging Gentlemen" have great influence on the spending of $24,000,000 a day in retail sales in Southern California. Consider, if you will, that KFWB registers almost double the audience of the second station. Give the credit to the "Swinging Gentlemen" of KFWB and their daily effort to provide a collation of contemporary listeners with a slick sound that pleases the most people.

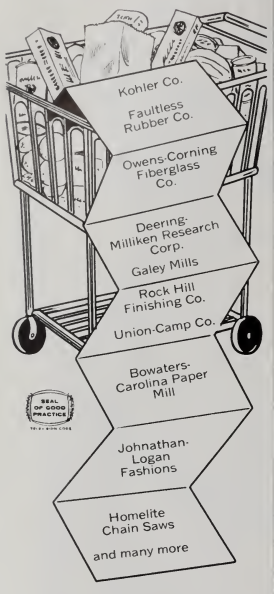
Look 'em over. Listen to 'em. You'll love 'em.

KFWB channel **98**
6419 Hollywood Boulevard, Hollywood 28, California, HOllywood 3-5151

Robert M. Purcell, General Manager
James F. Simons, General Sales Manager
Represented nationally by **John Blair & Co.**

A SERVICE OF CROWELL-COLLIER BROADCAST DIVISION | Robert M. Purcell, Director

all these "eggs" in one SUPERMARKET BASKET!



Industry means payroll power, so if you're "shopping" for a rich market . . . you've found it in the Spartanburg-Greenville-Anderson SUPERmarket where sales are directly influenced by the broad coverage of WSPA-TV. From its centrally located tower on Paris Mt. near Greenville, WSPA-TV is a potent force in the buying habits of over 1-½ billions of payroll dollars in this fastest growing of all markets.

AM — FM — TV

WSPA-TV

SPARTANBURG, S. C.

CBS in the Piedmont

Channel 7

National Representatives:
GEORGE P. HOLLINGBERY CO.

© *Vol. 14, No. 22* • **28 MAY 1960**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Admen pick the year's best commercials
33 Tv Commercials Council (first group of its kind) awards first prizes to 37 commercials for special excellence or best job selling their product.

BBDO's Maneloveg looks at media
38 Profile of a man who rides herd on buys—35-year-old Herb Maneloveg, who since '49, moved from station research to media head of a top agency.

AIMS station group meets in Mexico
40 Radio station men travel to Mexico City for semi-annual meeting, exchange operational methods, start blueprint plan for stronger radio push.

Radio: blue-chip medium for broker
40 A. C. Allyn investment firm aims to inform and build its image; it has tripled its investors since first airing a five-minute financial news show.

Agencies, Reps praise standard billing form
42 SPONSOR committee, headed by Ralf Brent, wins praise from top agencies, rep firms for recommending radio/tv spot standardized billing form.

How to pick a hit tv series
44 Hank Booraem, Ogilvy, Benson & Mather broadcast v.p., says success of a tv series is 75% predictable if you keep three major guidelines in mind.

Rayco upgrades image via spot tv
47 Formerly hard-sell auto supplies firm invests $1.3 million in quality pitch over 98 stations in 57 markets; sales 7% ahead of projection.

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LOUD
OR CLEAR?
oes she filter you out or hear you through? It depends on whether her radio is tuned in—or just
urned on. Listeners to the CBS Owned Radio Stations are tuned in and alert, because C-O pro-
ramming demands it. It is radio for the active attention of the adult mind—not just a substitute
or silence. Locally-produced C-O shows include live music, comedy, opinion forums, educa-
ion, special events, regional news, documentaries, interviews, sports, farm shows, business
eports—everything that interests people. And added to all this is the unique strength of the
BS Radio Network, with its schedule of star personalities, drama, comedy, complete news
overage and analysis, public affairs and great live music programs. This is responsible
roadcasting. It gets a responsive audience. And gets response to your advertising, too!
BS OWNED RADIO STATIONS
EPRESENTED BY CBS RADIO SPOT SALES
CO
KCBS SAN FRANCISCO KMOX ST. LOUIS
KNX LOS ANGELES WBBM CHICAGO WCAU
PHILADELPHIA WCBS NEW YORK WEEI BOSTON

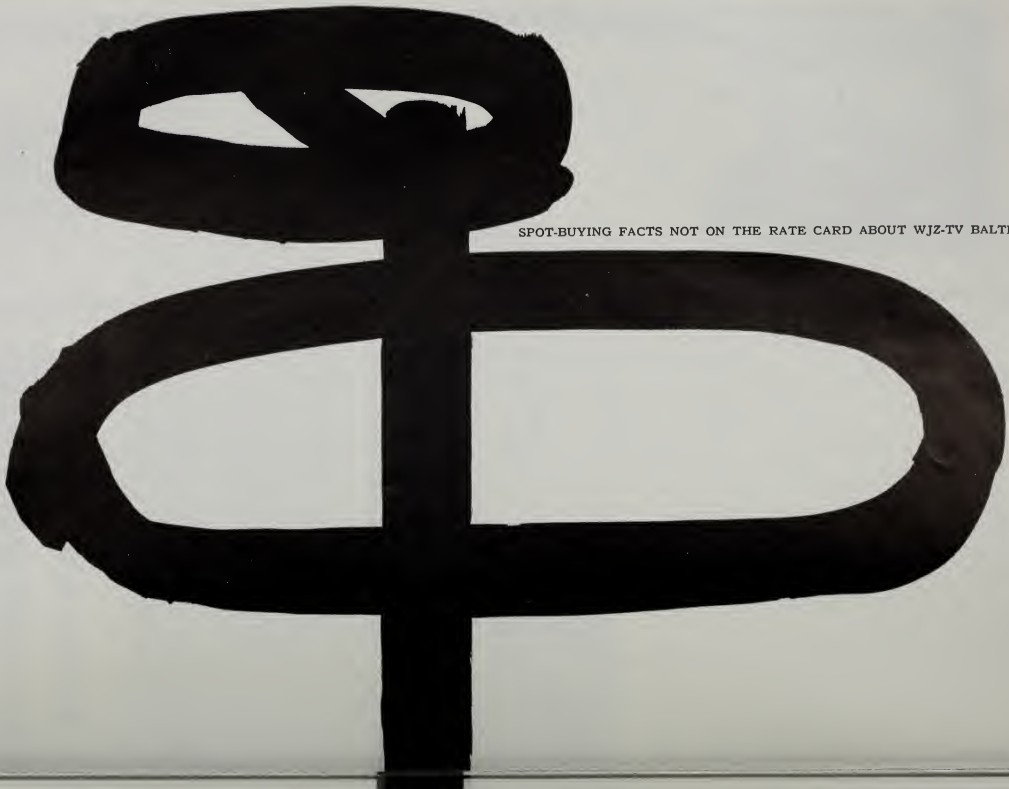
HIGHEST RATED LOCAL LIVE SHOWS OF ALL BALTIMORE TV STATIONS

And that's not all! ■ Largest share of audience* of all Baltimore TV stations. ■ Most newscasts of any Baltimore TV station. ■ Only Baltimore station that editorializes on community problems. ■ That's why, in Baltimore, *no spot TV campaign is complete without the WBC station,*

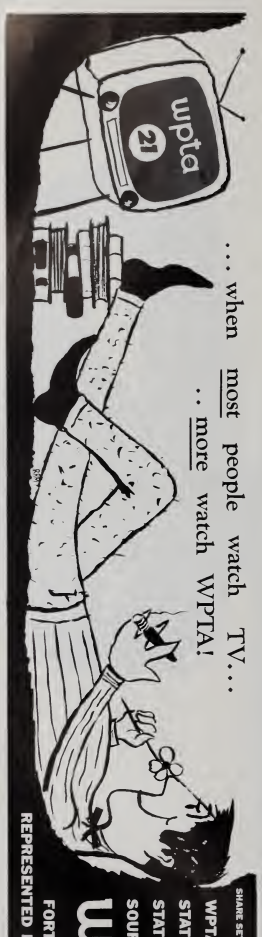
*Balt. ARB Reports, Nov. 1958–Mar. 1960
Represented by Television Advertising Representatives, Inc.

WJZ-TV 13
BALTIMORE

WESTINGHOUSE BROADCASTING COMPANY, INC.



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WJZ-TV BALTIMORE



NEWSMAKER of the week

This week, Detroit-based ad agency D. P. Brother has new president, and he is a product of broadcasting. When D. P. Brother moved from president to board chairman on 19 May, he was succeeded by Ken Manuel, senior vice president who had headed the agency's air advertising.

The newsmaker: Kenneth G. Manuel, new D. P. Brother president, is another example of the influence of tv and radio on the advertising world. A senior vice president and member of the executive committee, Manuel was involved in all media, was formerly tv director. The latter mantle now falls on the shoulders of Richard Reynolds who had been director of the tv department. Since there are those in the industry who are beginning to suspect that tv directors of agencies are becoming more negotiators than showmen due to networks usurping show control, Manuel had this to say to SPONSOR: "Certainly, the tv director must be a negotiator today, but he is a lot of other things too. In my own case, my interest has been both in negotiating for a show and the content of the show." (This is understandable, because before he came to Brother, Manuel wrote, produced and even took part in a number of documentary tv programs for WWJ-TV, Detroit, among which was the award-winning *Television University*.) Manuel came to Brother as a member of the creative staff, was originally a copywriter for air commercials and print ads. His primary approach is that of the adman.



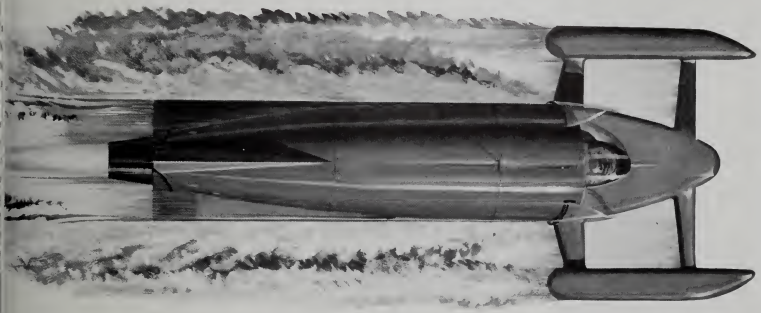
Ken Manuel

Next season, the agency's biggest tv account—Oldsmobile—will co-sponsor NBC TV's weekly hour-long *Michael Shayne*, sharing the show with Pittsburgh Plate Glass. Oldsmobile also will have three specials on ABC TV: two *Bing Crosby Shows* and the *Crosby Golf Tournament*. Between GM's Oldsmobile and A. C. Spark Plugs, D. P. Brother invests a SPONSOR-estimated $10 million-plus in tv alone. It also is a heavy investor in both net and spot radio for such accounts as Oldsmobile, A. C. Spark Plugs, GM's Guardian Maintenance service program, and Rochester Products.

Manuel, a native of Ohio, graduated from the University of Michigan, toured Hawaii and Japan as a member of the university baseball team. In 1937, he joined the *Detroit News* where he was a reporter, drama and music critic. In 1941, he got a chance to try a news commentary for the paper's station, WWJ, and remained a broadcaster, producer, and writer until he joined Brother in 1949. With his wife and three-and-a-half-year-old daughter, he lives in Birmingham, a suburb of Detroit.

THE BLUEBIRD II
IS THE
PACESETTER
IN SPEED BOATS

It hit an incredible speed of
260.35 miles per hour



WSAI
IS CINCINNATI'S
PACESETTER
RADIO STATION

WSAI provides Cincinnati's most complete news service. It is the *only* Cincinnati radio station with radio-equipped mobile news units . . . it was the *first* Cincinnati station to use "beeper" reports . . . the *first* to editorialize . . . the *first* and only Cincinnati station to "review" the newspapers. In Programming . . . In Popularity . . . In Productivity . . WSAI is Cincinnati's PACESETTER Radio Station.

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
THE CONSOLIDATED SUN RAY STATIONS WSAI–*Cincinnati;* WPEN–*Philadelphia;* WALT–*Tampa*

Throughout the World
A famous name for QUALITY is
ROCHESTER'S
Haloid Xerox, Inc.



Xerographic drum surface is inspected by comparison microscope to insure flawless uniformity required for high-quality copying.

In the vital ROCHESTER, N. Y. area
The QUALITY
Radio Station is...

WHEC

Member GANNETT RADIO-TV GROUP

BASIC CBS ROCHESTER

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

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ADMINISTRATIVE DEPT.
S. T. Massimino, Assistant to Publisher
Laura Oken, Accounting Manager
George Becker; Anne Marie Cooper; Michael Crocco; Syd Guttman; Wilke Rich; Irene Sulzbach; Flora Tomadelli; Phyllis Waldbrand





The best way to reach the rich heart of the Central South? Through its main TV artery: WLAC-TV, covering a 91-county, 4-state area that's pulsing with vast sales potential!

This virtually unduplicated network coverage (proved by NCS #3) and unparalleled local programming maintain WLAC-TV's acknowledged position of leadership. ®, of course.

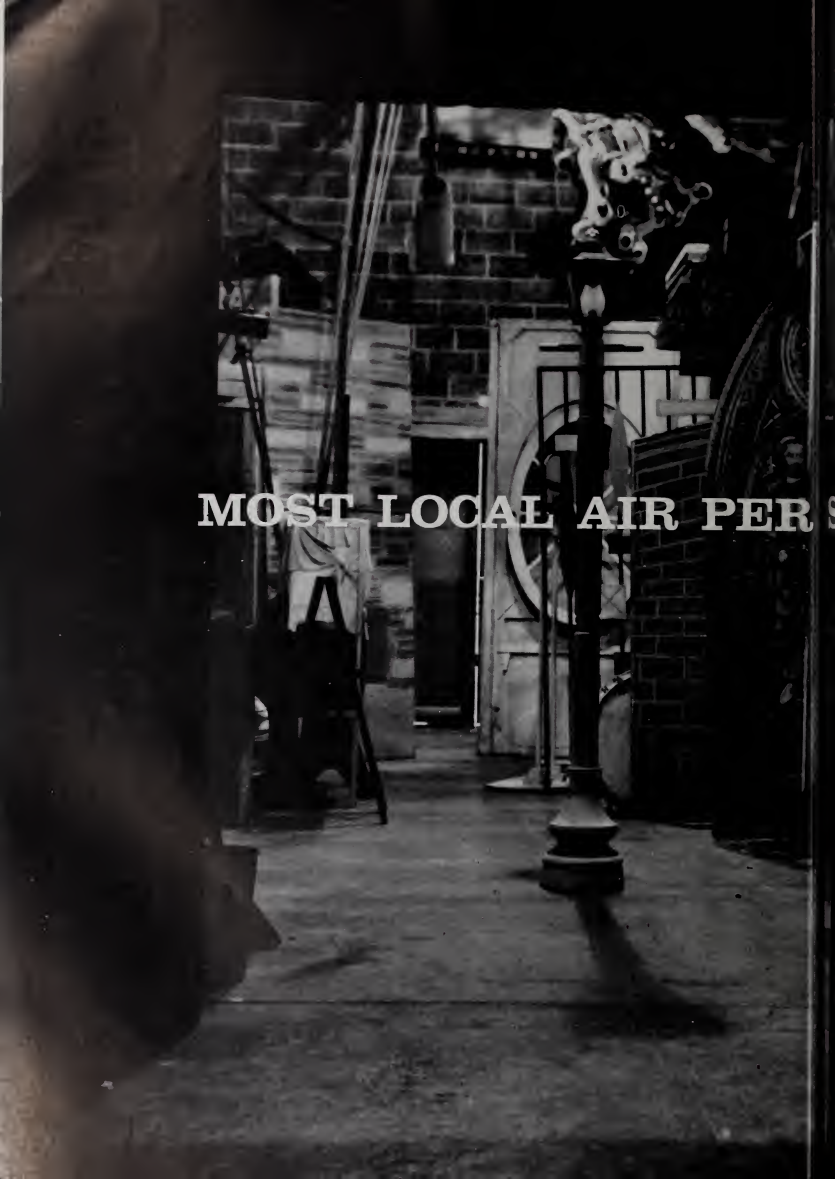
WLAC-TV nashville

the "way" station *to the central south*

Ask any Katz man—he'll show you the way!

Robert M. Reuschle, General Sales Manager

T. B. Baker, Jr., Executive Vice-President and General Manager


MOST LOCAL AIR PER



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WBZ-TV BOSTON

– more than any other Boston TV station.

And look at these other facts about WBZ-TV!

■ Most national advertisers of any Boston TV station – 193 compared to 148 for the second-place station. ■ Most newscasts of any Boston TV station. ■ Public service programming – 234 hours and 12,667 spot announcements contributed last year to 203 charitable projects. ■ Largest TV share of audience.* ■ Most awards of all Boston TV stations. ■ *That's why IN BOSTON, NO TV SPOT CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION –*

**ARB*

WBZ-TV
BOSTON

Represented by Television Advertising Representatives, Inc.

Westinghouse Broadcasting Company, Inc.



by Joe Csida

Sponsor backstage

Tv had it all over print on the Summit story



In a piece last week, commenting on that school of anti-tvers who take great pride in the fact that they've never owned a television set, and wouldn't be caught dead letting their kids look at one, Harriet Van Horne made an excellent point. "Fine," said she, "let's keep the kids away from shows featuring crime and violence, but let's not deprive them of the opportunity to see history in the making by forbidding them tv entirely."

Miss Van H. picked the right time to make the point. For a day or two after her column the incredible events at the Summit took place. On Wednesday night, 18 May, about 7 p.m. I was standing at the Customs area at Idlewild Airport waiting for Nat (King) Cole and his charming wife, Maria, to arrive from England.

While I was waiting, three different men, at briefly separated intervals, came rushing out of the Customs area, carrying large boxes of what were obviously film.

A few hours later, about 11:15 p.m., Nat and Mrs. Cole and some friends and I were all seeing on tv what these men had delivered to the networks: Mr. Khrushchev holding his historic and precedent-shattering press conference at the Palais de Chaillot in Paris. The anti-tver who wouldn't stoop to own a set was missing something on that occasion, and so were his kids.

It's no doubt true that the gentleman and his offspring could get most, if not all, of the facts from the thorough coverage of the wild press gathering in the New York *Times* and other papers. But all the written words ever conceived by the finest craftsmen in literature could not convey the nerve-shattering drama of the occasion.

Human response must be seen

When Khrushchev went into one of his more violent periods of ranting and raving, gesticulating wildly with his arms, and chopping away at the air, the sleeves of his rather ill-fitting suit climbed higher and higher up his arms till half the length of his white shirt sleeves were showing. Perspiration glistened on his round face and his eyes literally blazed with anger.

When he subsided into one of the briefer periods wherein he pretended amusement at his booers and hecklers, and pointed at his round dome, with the world-wide classic gesture indicating we think someone insane, I wondered about his basic stability.

Pictures of Hitler screeching one of his violent speeches prior to the beginning of World War II flashed through my mind. I remembered vividly that in 1936, 1937, 1938 and yes, clear up until September of 1939 we laughed at Hitler. The television film of Khrushchev battling the world press showed the Russian head of state to be somewhat of a clown, too, visually, but we weren't laughing this time.

Much has been written and continues to be written about the pos-

(*Please turn to page* 18)

Interview: Wesby Parker

President of Dr Pepper tells why he recommends time on WLW Television and Radio Stations.



Call your WLW Stations' Representative... you'll be glad you did! The dynamic WLW Stations...

WLW-C Television Columbus

WLW-T Television Cincinnati

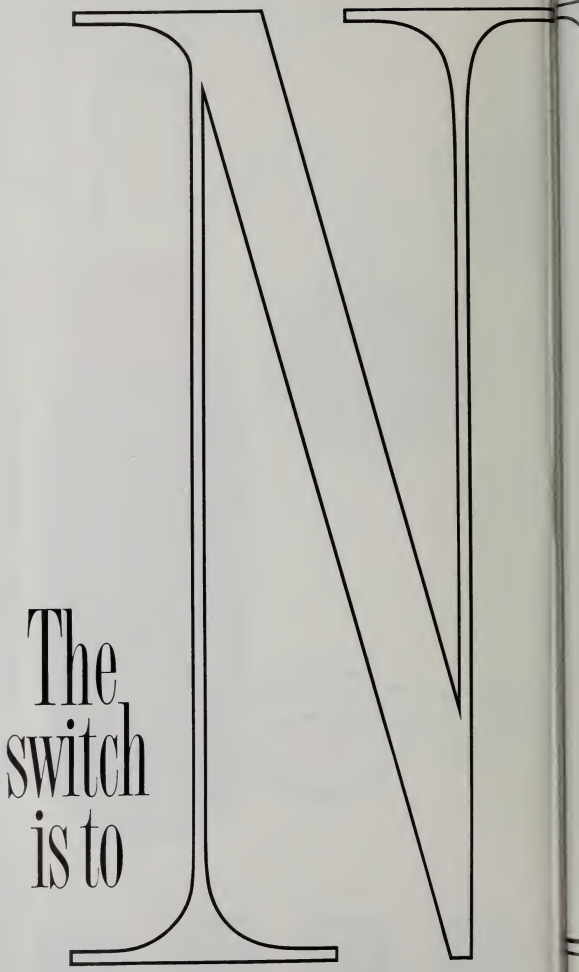
WLW-A Television Atlanta

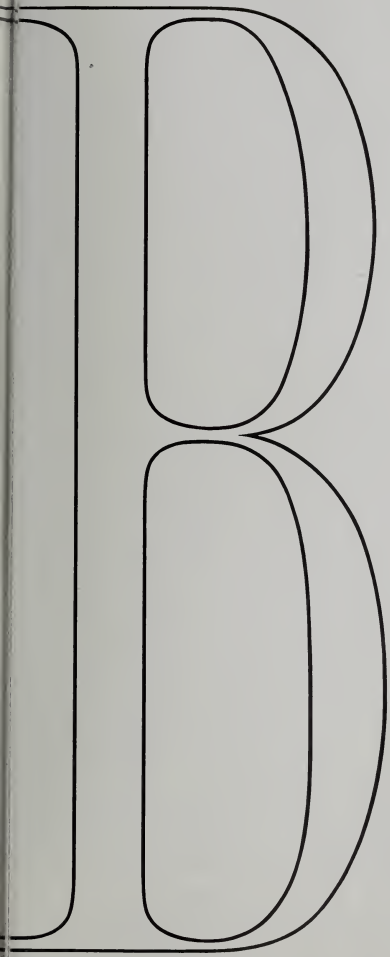
WLW-I Television Indianapolis

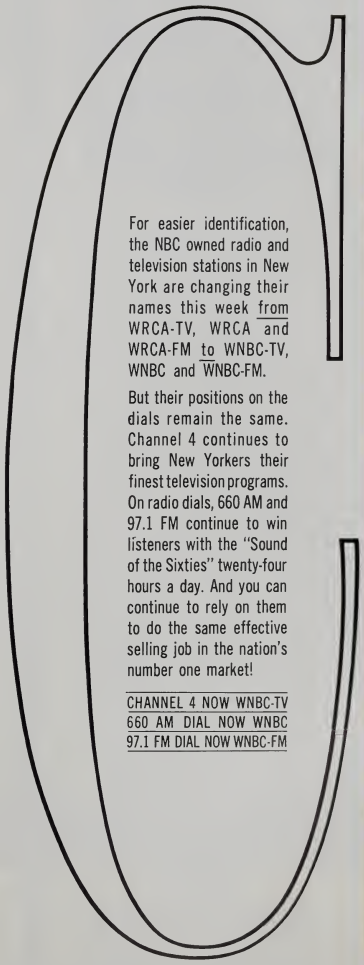
WLW-D Television Dayton

W L W Radio

Crosley Broadcasting Corporation, a service of *Avco*


The
switch
is to
N





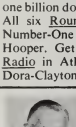
For easier identification, the NBC owned radio and television stations in New York are changing their names this week from WRCA-TV, WRCA and WRCA-FM to WNBC-TV, WNBC and WNBC-FM.

But their positions on the dials remain the same. Channel 4 continues to bring New Yorkers their finest television programs. On radio dials, 660 AM and 97.1 FM continue to win listeners with the "Sound of the Sixties" twenty-four hours a day. And you can continue to rely on them to do the same effective selling job in the nation's number one market!

CHANNEL 4 NOW WNBC-TV
660 AM DIAL NOW WNBC
97.1 FM DIAL NOW WNBC-FM

A Media Plan Without Negro Radio Is Like Ham Without Eggs!

No matter what other media you're using, if you haven't discovered Rounsaville Radio's six Negro markets you are overlooking an 824 million dollar consumer group. That's what 1,433,000 Negroes in the Rounsaville Radio area have ready to spend *AFTER* taxes each year. More than 80% of their money is spent on consumer items alone. Incomes are up 192% since World War II! To make sure you're getting your share of nearly one billion dollars, use Rounsaville Radio! All six Rounsaville Radio stations are Number-One Rated by *BOTH* Pulse and Hooper. Get the facts! Call Rounsaville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast today!



Personal Letter

An Advertiser's dream is a captive audience pre-conditioned to buy *his* product. The nearest thing to this is Rounsaville Radio—100% programmed to the Negro audience. Negro performers tell your sales story to their Negro listeners, and believe me, they buy! A proper part of your budget must go to Rounsaville Radio or you miss this market! We are one of the oldest and *largest* broadcasters in Negro Radio.

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

WLOU 5,000 Watts — Louisville's only all Negro-Programmed Station!

WMBM 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

WVOL 5,000 Watts — Nashville's only all Negro-Programmed Station!

WYLD 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

Buy One or All—Discounts With Two or More!

ROUNSAVILLE RADIO

ROUNSAVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE
Owner-President

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

JOHN E. PEARSON CO.
Nat'l Rep.

DORA-CLAYTON
Southeastern Rep.

sibility that Khrushchev is not the unchallenged, all-powerful boss man of the Soviets that he would like the world to believe he is. It has been pointed out that perhaps his behavior in Paris was largely dictated by other more potent Russian leaders.

As we watched the telefilm of this press conference we were given plenty of reason to speculate on this phase of the situation. At Khrushchev's right sat Soviet Foreign Minister Andrei A. Gromyko. Mr. G is a stone-faced poker player from way back so we could never be sure, but on more than one occasion it seemed to us that Khrushchev looked eagerly toward Gromyko for approval for his words or his attitude. It seemed to us, too—and again this could be nothing more than a too-vivid imagination—that Gromyko's responses and occasional failure to respond were the postures of a man who is the boss, not a man lower down the line.

By the same token, the general attitude of Marshall Rodion Malinovsky, the Russian Minister of Defense seated at Khrushchev's left, also indicated that he might or might not be planning to give the military clique back home a good report on Mr. K. Neither Malinovsky nor Gromyko, in short, seemed to me to be behaving like a couple of stooges in the presence of the unquestioned Mr. Big.

And you could read all you cared to about this fascinating possibility, but there is not, and can never be, a printed substitute for watching it happen before your very eyes.

Combined educational value with fascinating drama

Apart from Khrushchev's own carryings-on and his remarks and their significance to each of us as conveyed by watching the telefilm of the event, there was considerable educational value and fascinating drama in other elements of the telefilm.

The world press, gathered for the meeting, was an exciting sight in itself, for the group was clearly a world group. There was a still cameraman shooting pictures, who was as French looking as the Eiffel Tower. He constantly raised his eyebrows and pursed Gallic lips under a neat little mustache in annoyance at K's outbursts.

There was a stolid, pipe-smoking personification of a British newsman. There was a hatchet-faced, grim-lipped lady with a small hat bedecked with hundreds of tiny white flowers, who might have been a hard-bitten newsgal from almost anywhere.

The Englishman who was doing the English translation of Khrushchev's speech sounded precisely like a bad Cary Grant imitator, which gave a curiously humorous and incongruously unreal feeling to the all-too-real and deadly serious proceedings. Next to the lady in the white-flowered hat there sat a man with a long, large nose, who had trouble breathing through it, if the evidence of his constantly open mouth was to be believed. Several correspondents sat on the floor of the crowded room in the Palais.

And all through the session there was occasional rapt attention, and frequent Bronx-cheering and occasional Russian cheering. And even though it may have marked a giant step toward the war which will destroy us all, it was an indescribably exciting experience to witness this telefilm of this historic press conference. Perhaps television does leave a lot to be desired in the way of programing to please each and every egghead in the land, but one show like this, in my book, earns the medium the respect of every citizen.

I would like to see that respect more consistently granted.



Discovered ever increasingly among active, discerning people who demand more out of life... who are attracted to the quality and brilliance that distinguish a "Metropolitan" personality— a personality like each of our widely-recognized Television, Radio and Outdoor properties.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York



TELEVISION STATIONS: WNEW-TV New York ■ WTTG-TV Washington, D.C. ■ WTVH Peoria, Ill. ■ KOVR-TV Stockton—

FRED NILES PRODUCTIONS

WINNER OF FESTIVAL'S TOP AWARD

FIRST TV SPOT PRODUCER WEST OF NEW YORK IN CHICAGO FILM PRODUCTION

Cited at the American TV Commercials Festival

WINNER OF FIVE TOP PRIZES

BEST TV ADVERTISING CAMPAIGN OF THE YEAR—Festival's top award for Niles-created and produced three-spot series.

FIRST PRIZE IN PREPARED FOODS—One of the three in the top award winning live action series.

FIRST PRIZE IN MEAT PRODUCTS—Only prize awarded in this category for Niles-created and produced animated-live-musical commercial.

SECOND PRIZE IN HOUSEHOLD CLEANSERS — Niles created and produced "shoe shine boy" action tempo cut to music.

SECOND PRIZE IN PET FOODS—Produced at Niles Hollywood studios from agency story-board.

DURKEE'S INSTANT MINCED ONIONS
Durkee's Famous Foods
Meldrum & Fewsmith, Cleveland

DURKEE'S INSTANT MINCED ONIONS
Durkee's Famous Foods
Meldrum & Fewsmith, Cleveland

KING COTTON PORK SAUSAGE
Buring Packing Company, Memphis

TEXIZE LIQUID DETERGENT
Texize Chemical Co.
Henderson Advertising, Greenville, S. C.

KEN-L-RATION DOG FOOD
Quaker Oats Co.
J. Walter Thompson, Chicago

Niles' Chrysler Corporation picture named Best Industrial Film of the Year by Film Media.

FRED NILES PRODUCTIONS, INC.
1058 W. Washington Blvd. • Chicago 7 • SEeley 8-4181
In Hollywood: 5539 Sunset Blvd.

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

28 MAY 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

The dual rate as applied to national spot radio has come home to roost in, to put it mildly, an embarrassing way.

Two developments of the past week in the area of treating one national acocunt different from another that may have sharp repercussions:

1) At the behest of its legal people McCann-Erickson's media department has **notified stations they are expected to rebate the difference between what they've been getting from Esso and the lower rate obtaining for Lehn & Fink** (which did its buying through a traveling emissary). Both accounts are in the McCann New York shop.

2) N. W. Ayer invited all the New York radio reps to a 1 June luncheon to lay down this ultimatum: either they prevail upon their stations to practice the same national rates for all national products **or the agency will make it a policy to circumvent the reps and "negotiate" directly with the stations.**

In asking for the refunds McCann is pointing to a provision in the 4A's standard contract form which guarantees that the buyer is getting the same rate as others.

Noted Ayer media v.p. Leslie D. Farnath to SPONSOR-SCOPE in discussing the object of his luncheon gathering: "Our clients have reached the point where they're worried whether the radio rates we cite aren't more than he would have obtained if he had dealt directly with the stations. **We're trying to be constructive and realistic.** If the reps can't exert a stabilizing influence, we're going to decentralize our buying operations and deal on a local basis. **As we see it, the solution is for stations to do away with their multiple rate cards and offer the same single rate card to everybody."**

Ayer shouldn't be surprised if in the course of the rumble it's raising about dual rates stations interpose the old dictum: **those who live in glass houses shouldn't throw stones.**

The implication here being: **who started this practice of inducing stations to take national business at local rates** if not several more or less important agencies?

Also this: How about those agencies which in pitching for accounts have cited the claim that **they can buy spot radio cheaper than the incumbent agency?**

Schick, via Benton & Bowles, will be using tv 20's and ID's to catch the Father's Day and graduation gift market.

Competitor Norelco (LaRoche) is armed with 15 commercial minutes on NBC spot carriers that it obtained from the network with the abrupt termination of the Journey to Understanding series that the shaver had been co-sponsoring with American Motors.

The Sackel agency of Boston seems to be in line for a windfall: the $15-million Lestoil-Lestare account of Adell Chemical.

That would mean the end of the house-owned Jackson agency, it's assumed.

The Sackel agency's specialty: household goods and service equipment.

Now that Vick (Morse) had got itself set with network buys for the fall-winter season, it **should start inquiring about spot tv availabilities.**

Last season Vick started looking a little too late for spots and found the clearances not easy. Spot took approximately $2 million of its expenditures.

Vick's fall buy from CBS TV: a minute on Father Knows Best weekly and three daytime quarter-hours a week. On a 26-week basis, it figures around $25 million.

Burnett snagged the lemon segment of the California Sunkist account.

It's less than a million, but Burnett figures it as a foot in the door to eventually winding up with the complete Sunkist budget—worth $4-5 million.

Campbell Soup (BBDO) will be putting out quite a chunk of money for summer spot radio—something new for the company.

Plans haven't been crystallized but it looks as though the bulk of the expenditure will go to the northeastern part of the country.

The last time Campbell sold soup-on-the-rocks it was strictly print.

For those with a nostalgic strain: **Y&R rings down the curtain on its career as a program producing force with the exit of P&G's Brighter Day from CBS TV 26 August.**

In its peak production days it was turning out as many as **12 tv shows and 15 radio programs a week.**

That leaves another P&G agency, Benton & Bowles, still holding the producing fort—with As the World Turns and Edge of Night, but, in substance, **as a contractee to CBS TV.**

Even with all that investment ($12 million) Alberto-Culver (Wade) will have on NBC TV this fall, **it'll still have loyalty to spot tv.**

It figures to supplement network with regular schedules in the top 15 markets.

Spot tv better keep its fingers crossed on General Mills' offer to buy an eighth of the Summer Olympics from CBS TV.

If the network changes its mind about accepting anything less than a fourth of the package per advertiser, it'll mean this: **spot will lose the Wheaties business**—that is, of course, outside the baseball commitments.

Lorillard is already set for a quarter of the Olympics at a cost of $470,000.

A couple of summer spot radio campaigns in the making: Powerhouse candy bars (Hicks & Griest) and Ammens footpowder (DCSS).

Incidentally, the Eskimo Pie business, which paid the national rate when the account was at C&W, **is now being bought at local rates via a Virginia agency.**

On the tv side: Pepperidge Farms (K&E) is giving its pastries a five-week ride, starting 14 June.

Don't look for P&G to get its commercials involved in any programing that might stir up any political antagonism in a prospective customer.

It looked last week as though NBC TV had the Cincinnati giant on the line for a piece of the presidential conventions coverage but P&G p.r. counselled against it.

Reasoning: you never can tell when an armchairite might direct his ire about some convention incident or the party itself, **against P&G or a product.**

P.S.: That buy at CBS TV should have been an alternate week of the Tom Ewell show and **not** Route 66.

Never say a NBC TV salesman travels light: this week in the midst of trying to find customers for 45% of next fall's nighttime and the unsold balance of the conventions **he was asked to rustle up some sponsors for the Soviet-U.S. hassle at the U.N.**

The package price for six daytime and two nighttime hours of coverage of the U-2 aftermath: $300,000. **(At cardrate the time alone would figure close to $500,000.)**

Of course, it meantsa huge chunk of rebating to regular accounts.

P.S.: Norelco bought a half-hour of the initial session.

The quiescent daytime tv network market took on a little life this week, particularly at NBC TV.

Two old-line firms, Mentholatum (JWT) and Thomas Leeming (Esty), accounted for **total billings of about $2,250,000.**

Mentholatum is making it three alternate quarter-hours a week, October through March, and is also picking up a minute in the Raven for the same term.

Leeming's two products, Baume Bengue and Pacquin's hand cream, are committed for three quarter-hours a week. The expenditure, about $1 million, is twice what the account spent for the 1959-60 season.

Says Esty: tv has done an extraordinary sales job for the two brands.

As had been expected, **CBS TV washed out this week its two morning personality shows,** Red Rowe and Art Linkletter, and substituted a re-run film, December Bride, and a quiz, Video Village.

Succeeding them at 11 p.m., effective 1 July, will be **I Love Lucy re-runs and a new soap opera, Army Wife.** There'll be another new serial at 2-2:30.

How far the pendulum has swung away from the agencies as even the recruiters of tv network programing can be epitomized by this statistic: only 20% of the nighttime sponsored hours will contain shows directly controlled by advertisers.

This comparison of network vs. advertiser program control is based on the **material regularly scheduled for sponsorship:**

SOURCE OF CONTROL	ABC TV HRS.	CBS TV HRS.	NBC TV HRS.	TOTAL HRS
Networks	22	12	20	54
Advertisers	2	11	2	15
Total hrs.	**24**	**23**	**22**	**69**

Note: General Foods controls the bulk of those 11 CBS TV hours.

By now the fact that the cost-per-1,000 in nighttime network tv is on a mounting course has become pretty academic, but here's how the average CPM's stood in April as compared to the like month of 1959:

NETWORK	1960	1959
ABC TV	$3.37	$3.14
CBS TV	3.81	3.48
NBC TV	4.52	3.98
Avg. for all	**$3.88**	**$3.53**

ABC TV's latest promotional tangent: **there is a direct and close relationship between the actual viewing count of a network's program and how the viewers feel toward the program.**

To show that it rates best in both average tune-in and "one-of-my-favorite-programs" classification, ABC TV offers this comparison from the May NTI and TVQ reports:

NETWORK	NTI AVG. AUDIENCE	TVQ FAVORITE AVG.
ABC TV	32.5	33
CBS TV	26.5	27
NBC TV	24.5	25

Another new argument to look for from ABC TV: this leadership in "enjoyability" reflects a superior atmosphere for reception to the commercial.

One agency that spot radio can count on for increased billings the coming season is J. Walter Thompson: it may reach $12 million.

The added expenditures will come from a multiplicity of accounts, spearheaded by Ford.

Automotives, beer and prepared foods stood out as the categories that made the biggest impression on the admen who last week judged winners of the first American Tv Commercials Festival.

Sixteen different agencies figured in the first place awards that went for the 27 different product categories. Y&R came off with five of these and JWT, four.

Of significance: the **awards were well sprinkled among smaller agencies around the country.** (See page 33 for complete list of winners.)

For farm radio stations only: Merck's chemical division (LaRoche) is about to set its 1960-61 budget—$250,000, likely—and **award the bulk of it to 50 kw's.**

Germane commentary: the daily circulation of farm stations is greater county-by-county than the monthly circulation of farm journals in the same coverage areas.

One of the blatant anomalies of air media buying, some admen will tell you, is the attitude of gift-item advertisers toward daytime tv and radio.

The crowding into nighttime, these admen point out, **defies logic in view of these facts:** (1) women do most of the gift-buying, and that includes Christmas, (2) it is during the day that the women can be counted on to control the tv set.

The supermarket pendulum in relation to non-food items could start swinging in the opposite direction—much to the glee of the independent merchant.

Agency people attending the Supermarket Institute meet in Atlantic City the past week disclosed this significant attitude aired by major chain operators:

1) **It's time that the supers cut out neglecting their meat departments,** which after all, are the traffic builders, instead of trying to add more non-food and higher profit lines. In other words, go back to giving the women more personal service in meat buying.

2) Take sober note of how far the supermarkets have drifted from the basic factor that made them great—showing the women **how to feed their families three times a day at lower cost,** and not how to dress or pretty themselves.

Agency marketing men who've been making the rounds of the country lately report that more and more drug chains are lifting a leaf from the supermarkets and self-servicing their wares—with checkout counters included.

They anticipate their pilferage going up much as a result of this, but they feel they have no choice because of these **two increasing competitive inroads:** (1) the **supermarkets** and (2) the **discount stores.**

The growth of suburban am and fm stations offers an opportunity that the more enterprising in radio seem to be slow in exploiting: linking such stations into groups and offering them as suburban market packages.

What lends attractiveness to the package idea for stations that form a ring around big cities: **the transfer of shopping centers and the marketing complex to their coverage areas** and their value for selling fancier-priced items.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 49; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 72; and Film-Scope, page 58.



WFLA-TV dominates an area of almost incredible growth! Population in our 26-county sales area—*the Land of Profitunity*—is now 1.78 million—*up 22% in just five years!* Retail Sales zoomed upward past the $2.5 billion mark—*up 112% in the same period.* Last year, Food Sales topped $558 million and Drug Sales sailed over $87 million.

You can cash in on this exciting profit opportunity by spotting your product on WFLA-TV—*your best buy in the Land of Profitunity!*

Write us or call your nearest Blair-TV man for more facts.

Figures from Sales Management 1960 Survey of Buying Power.

NBC

wfla-tv CHANNEL 8

TAMPA - ST. PETERSBURG

NATIONAL REPRESENTATIVES, BLAIR-TV

timebuyers...



A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

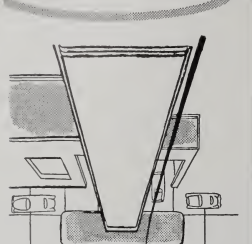
You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time*:— the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time*:—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for $8 a year. Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

YOU'LL NEED A BIG PUMP IN

North Carolina



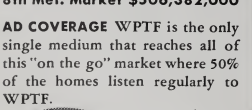
FILLING STATION sales in the WPTF market exceed those of the nation's 6th Metropolitan Market:

WPTF Market $233,368,000
6th Met. Market $196,008,000

AUTOMOTIVE sales in the WPTF market are greater than the nation's 8th Metropolitan Market:

WPTF Market $516,471,000
8th Met. Market $506,382,000

AD COVERAGE WPTF is the only single medium that reaches all of this "on the go" market where 50% of the homes listen regularly to WPTF.



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Herb Werman, Grey Advertising, Inc., New York, reports that he doesn't consider that a buy is concluded until the entire schedule has been aired. "No spot, no schedule is so good that it can't be improved. That's our spot buying credo at the agency. Until we're off the air, we're open for improvements, either from the station we're on, or from another outlet.



Salesmen with improvement suggestions are always welcome at Grey. This kind of policy is a must due to the many changes which may transpire in a market after the original order has been placed. Similarly, because of the constant changes in local and network programing, the buyer must work closely with the representative, whose job it is to improve all schedules so that buys continue to perform at maximum efficiency. This, in my opinion, is one of the most valuable services reps can offer." Herb points out that advertisers can't control market conditions, but that they can adjust to meet variations. "Media strategy can be changed and buys updated to insure that the schedule retains the highest selling impact."

Beryl Seidenberg, chief radio/tv timebuyer, Kastor Hilton Chesley Clifford & Atherton, New York, finds it more and more difficult to justify buying the late night minutes on spot tv and feels a rate reduction is in order. "Naturally, there are still stations in some markets where minutes in the wee hours represent good buys, but the majority of stations continue to charge premium rates for their late movies, *Paar*, etc., and some of these rates are still climbing. In many markets some of the total homes figures are so low and the rates so high that the cost-per-1,000 is outrageous. It has reached the point where, if at all possible, I have had to recommend forgetting about buying late night spots." Miss Seidenberg explains that sometimes product type and frequency needed force purchase of these spots, but she's of the opinion that stations would be more realistic if they'd reduce the rates. "We have had a great deal of success with spot tv, but unless something is done to hold the line we may be forced to switch some or all of our budgets to media which represent better buys for the advertiser.





WING in DAYTON

is more than spots and music

A radio station is more than spots and music . . . a radio station is the heart of its listeners, and WING's listeners hearts were big when WING put out an appeal for old license plates for the Kennedy School for the Oral Deaf. Through the efforts of WING, using production spots to announce that the station would act as a collection point, almost ten tons of old plates were collected for the school. Station personnel Stan Scott, Jim Smith, Jeff Guier and Darris Forgy look over part of the scrap pile in the photo above.

PS: WING is equally effective for its advertisers, delivering 32% of the 6 AM to Midnight audience, according to Pulse . . . more audience than any other Dayton station ever has. It's no wonder WING has become the pivot point for all national and local buys in Dayton.

robert e. eastman & co., inc.

national representative

stations WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations

BIG CHIEF SPEAKS



Many trails around smiling waters of Lake called Michigan. But not all lead to happy national spot hunting ground. I say to eager trail-seeker
BILL McGRATH
"No need spend many moons in search. 14th will unscrAMBle trails . . . leadum you to time-buyers . . . gettum you big orders!"

THE CHIEF IS WISE!
If you know what he means by the **14th** write to:
BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for summer entertaining.

49th and Madison

Good sales ammunition

I not only have renewed my subscription to SPONSOR, but I have ordered a stack of extra copies of the April 23 issue to be circulated to our sales force. Morris Kellner's "Seller's Viewpoint" is well written, well presented, well stated, and extraordinarily well done!

And, aside from all that he has given us some extra sales ammunition which will certainly help us when we mix with those media men, to bring home the bacon . . .pardon me—I mean "beef."

Harry Lipson
WJBK
Detroit

Not a boom at all

A significant resource was unacknowledged in your interesting study of the "Good Music Boom" in radio (7 May, 1960). I submit that the stations comprising the Edward Petry Co. list are unaware of a "Good Music Boom," for they have been enjoying the professional and financial rewards of such programing during the whole time that the radio boat was "rock 'n' rolling."

Latter-day operators have been reaping the harvest of publicity, but the experienced broadcasters who did not abandon their programing responsibilities to Cash Box Magazine have been making money at the same time they have been maintaining the higher standards of broadcasting.

The phenomenon, if there is one at all, is the magnitude of the dust cloud being kicked up by the procession of pilgrims quick-stepping their way to the purification rites, there to lay at the foot of the altar their newscast sirens, reverberating machines, soprano announcers, toilet-flushing sound effects, and usually about 300 pounds of unawarded contest money. A procession of operators who have seen the light and who (as long as this is mostly about music) are finally being forced to accept a good music policy in *fact* as well as in fancy.

I wish to amplify the last statement by explaining that at no time has a salesman worth his key to the washroom ever walked into the office of knowledgeable timebuyer and volunteered the fact that he was offering "Top 40" station. Unless the buy was purchasing for an out-and-o teen-age product, such a descriptio of the station's sound would ha the same effect as reading "Garga tua" at a Sunday School picnic.

I don't dispute the fact that ma thousands of advertising dollars a being spent on stations that are "T 40" or equally strident variatio thereof, but I do suggest that oft the buyers don't look beyond t numbers and salesmen certainly ma no deliberate effort to suggest th the programing is cut from a ve lively, if not threadbare, fabr These facts can be best verifi through a poll of buyers, a noticeab loquacious bunch when their opinio are earnestly solicited.

As a matter of fact, I am sure th such a poll of buyers would elicit most remarkable fact; that is, wh sales managers, representing a d tant property, make a statement programing comparison, most of th suggest that their station soun "more like WNEW than WINS." "more like KABL than KYA." N the likelihood of these programi claims bearing up under investigati for *all* the stations that make th has about the same degree of prob bility that one has in hitting a fi horse parlay.

No, the only phenomenon appar is that the resistance of buyers to t purchase of blatant radio has caus some "Top 40's" to amend their p graming to a closer approximation that which it has always been t pleasure of the Petry Co. to represe

Ben H. Holmes
v.p. radio division
Edward Petry & Co., I
N. Y. C.

LOWEST COST PER THOUSAND



WALT Tampa—St. Petersburg

FIRST IN BOTH HOOPER AND PULSE*



WALT Tampa—St. Petersburg

TWICE THE POWER OF ANY STATION IN THE MARKET



WALT Tampa—St. Petersburg

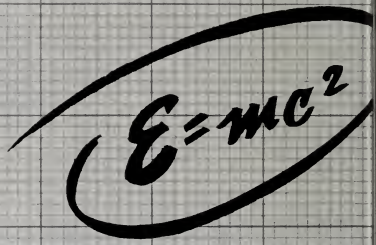
WALT

TAMPA—ST. PETERSBURG

*Most Recent Pulse and Hooper

Represented nationally by GILL-PERNA • New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

CONSOLIDATED SUN RAY STATIONS WALT, Tampa . . . WPEN, Philadelphia . . . WSAI, Cincinnati



(Just a matter of Relativity)

- WBTV-Charlotte is FIRST TV Market in Enti Southeast with 595,200 TV Homes*
- WBTV Delivers 43% More Television Homes tha Charlotte Station "B"**

**Television Magazine—January 1960 **NCS #3*

LET'S COMPARE MARKETS!

WBTV-CHARLOTTE	**595,200**
ATLANTA	571,500
MEMPHIS	483,800
LOUISVILLE	459,000
MIAMI	434,900
BIRMINGHAM	425,100
NEW ORLEANS	381,900
NASHVILLE	344,400
NORFOLK-PORTSMOUTH	339,700
RICHMOND	271,000



JEFFERSON STANDARD BROADCASTING COMPA

WBTV

CHANNEL 3 CHARLOTT



Winner's luncheon on Friday, 20 May, for merican TV Commercials Festival and Forum, was attended by 500 advertising men who saw 37 firsts, 56 other awards

COMMERCIALS:

AD MEN PICK THE YEAR'S BEST

V COMMERCIALS COUNCIL VOTES TEN FIRSTS FOR SPECIAL XCELLENCE, PLUS 27 BESTS IN PRODUCT COMPETITIONS

n Friday afternoon, 20 May, at the Grand Ballom of the Hotel Roosevelt in New York City, tv commercials received first prizes as the year's st. Ten received the award for some special exllence. All the rest were honored for being the st for the year of the product which they sold. For the first time in U.S. and Canadian tv history, commercial festival was held according to prossional standards and on a continent-wide basis.

Wallace Ross, the Tv Commercials Council, and SPONSOR presented the three-day festival. Winners, runners-up, and honorable mention commercials were screened and several leading industry figures were luncheon speakers.

More than 1,300 tv commercials were entered in the festival by advertisers, agencies, and producers. Of these, the 250 best were screened in product groups on Wednesday, 18 May, and Thurs-

SPECIAL AWARDS WENT TO TEN COMMERCIALS

PRODUCT DEMONSTRATION

TITLE:	Jam Coffee Braid
PRODUCT:	Fleischmann's Yeast
ADVERTISER:	Standard Brands
AGENCY:	J. Walter Thompson, NY
PRODUCTION COMPANY:	Elliot, Unger & Elliot, NY
DETAILS:	Videotape, 60 Seconds, B&W
AGENCY PRODUCER:	Mike Roth

ANIMATION DESIGN

TITLE:	"STOP-Sign of 76"
PRODUCT:	76 Gasoline
ADVERTISER:	Union Oil
AGENCY:	EWR&R, LA
PRODUCTION COMPANY:	Playhouse Pictures, LA
DETAILS:	Film, 60 Seconds, Black & White
AGENCY PRODUCER:	Ed Morgan

MUSICAL TRACK

TITLE:	Ballad
PRODUCT:	Mercury Cars
ADVERTISER:	Ford Motor Company
AGENCY:	Kenyon & Eckhardt, NY
PRODUCTION COMPANY:	Van Praag, NY
DETAILS:	Film, 120 Seconds, Color
AGENCY PRODUCER:	George Lawrence

ENTERTAINMENT

TITLE:	New Year
PRODUCT:	Dutch Master Cigars
ADVERTISER:	Dutch Master Cigar Company
AGENCY:	EWR&R, NY
PRODUCTION COMPANY:	ABC-TV, Cal.
DETAILS:	Videotape, 60 Seconds, B&W
AGENCY PRODUCER:	Lew Gomavitz

CANADIAN

TITLE:	The Tea That Dares
PRODUCT:	Nameless Tea
ADVERTISER:	J. Lyons, Canada
AGENCY:	Henri, Burley & McDonald, Tor.
PRODUCTION COMPANY:	Robert Lawrence, Toronto
DETAILS:	Film, 60 Seconds, Black & White
AGENCY PRODUCER:	J. H. Burley

BEST CAMPAIGN

TITLE:	Instant Minced Onion
PRODUCT:	Durkee Foods
ADVERTISER:	Glidden
AGENCY:	Meldrum & Fewsmith, Cleveland
PRODUCTION COMPANY:	Fred A. Niles, Chi.
DETAILS:	Film, 60 Seconds, Black & White
AGENCY PRODUCER:	Bruce Stauderman

CINEMATOGRAPHY

TITLE:	Start Fresh
PRODUCT:	Zest
ADVERTISER:	Procter & Gamble
AGENCY:	Benton & Bowles, NY
PRODUCTION COMPANY:	VPI, NY
DETAILS:	Film, 60 Seconds, Black & White
AGENCY PRODUCER:	John Keown

VISUAL EFFECTS

TITLE:	"Patches"
PRODUCT:	Strip, Patch & Spot
ADVERTISER:	Johnson & Johnson
AGENCY:	Young & Rubicam, NY
PRODUCTION COMPANY:	Elektra, NY
DETAILS:	Film, 60 Seconds, Black & White
AGENCY PRODUCER:	Steve Frankfurt

VIDEO TAPE

TITLE:	Five Car Salute
PRODUCT:	Delco Car Batteries
ADVERTISER:	United Motors Service
AGENCY:	Campbell-Ewald, NY
PRODUCTION COMPANY:	National Broadcasting Co., NY
DETAILS:	Videotape, 220 Seconds, Color
AGENCY PRODUCER:	Peck Prior

LOCAL

TITLE:	Housewife-Clothesline
PRODUCT:	Utility-Gas Dryer
ADVERTISER:	Minneapolis Gas Company
AGENCY:	Knox-Reeves, Minneapolis
PRODUCTION COMPANY:	Playhouse, Cal.
DETAILS:	Film, 20 Seconds, Black & White
AGENCY PRODUCER:	Russ Neff, Larry LaBelle

y, 19 May. The prize-winners were own on Friday, 20 May.

Earl Kintner, FTC chairman, spoke advertising responsibilities. Jack . Minor, Plymouth-Valiant-DeSoto arketing director, discussed the role the salesman.

The Tv Commercials Council, the st group of its kind ever formed, mposed of over 50 advertising men, presenting agencies, sponsors, pro-ucers, stations, and trade publica-ons, selected the 250 commercials own in the categories screenings, id the 37 first prize winners. (For imes of council members, see SPON-R, 16 April, p. 33 and 7 May, p.).)

The reaction to the festival was ry positive. Five hundred attended e Friday awards luncheon, and veral hundred were present at the revious two days' events. "Next ear," stated one agencyman, "let's ring along the copy and art people, ot just the agency producers."

It seemed a foregone conclusion iat this year's show was but the first f a series of such festivals on a regu-r and annual basis. Wallace Ross, stival director, noted that the festi-l was possible only because of the ontributions of time and effort by ie judges. The experience of the ouncil, Ross expected, will provide a ch basis for such administration of iture festivals.

No individual commercial domi-ated the festival; there was no "Best f Show" award made. Similarly, no ndividual company dominated the wards. No advertiser won more than wo awards, no producer more than ve, and no agency more than six.

Smaller agencies and film pro-ucers were well represented on the inner's list. These included Rosen-arten & Steinke of Memphis and Mel-rum & Fewsmith of Cleveland, and roducers TV Graphics, TV Spots, nc., Freberg, On Film, and Ray atin.

Tape commercials, in their first neasurement for excellence, made a ood showing. There were 27 tape ommercials among the 250 semi-inalists, and eight of the 37 first rizes went to tape commercials. Six f the first prizes went to commercials which had been produced in color.

Although 60-second commercials won most of the awards, many longer and shorter commercials were also honored. Six winners were longer than one minute, and five were 20-second entries.

Special awards were made for best product demonstration, best campaign, best animation design, best cinematography, best musical track, best visual effects, best entertainment, best video tape, best Canadian entry, and best local commercial.

The 25 product categories were enlarged to 26 when separate awards were made for best institutional and best public service. In the consumer service category the award was shared by two commercials, one submitted by Minneapolis Gas and the other by its agency, Knox-Reeves. Hence 27 commercials won first prizes in product competitions.

The following advertisers earned two first prizes: Delco, Durkee, Dutch Masters, Fleishman's, General Electric, Johnson & Johnson, Lestoil, and Minneapolis Gas. In many cases it was the same commercial winning both a product competition and a special excellence award.

Only seven agencies had more than one award; they were: Young & Rubicam, six; J. Walter Thompson, five; EWR&R, three; Campbell-Ewald, three, and Campbell-Mithun, Knox-Reeves, and Jackson, two each.

Similarly, only seven producers earned clear title to multiple awards. These were: Elliot, Unger & Elliot, five; Fred Niles, three; NBC, three; ABC, two; Sarra, two, and Playhouse, two.

Although the festival did not name a grand prize winner, several commercials did attract special attention for their professional accomplishment. Two of these were Fleishman's Yeast Jam Coffee Braid, for best product demonstration, and Durkee Foods Instant Minced Onion, for best campaign. The former was through J. Walter Thompson, N. Y., and Elliot, Unger & Elliot; the latter was via Meldrum & Fewsmith, Cleveland, and Fred Niles, Chicago.

Earl Kintner, FTC chairman, spoke on Wednesday, 18 May at the first luncheon of the commercials festival. "Advertising is not a shell game," he stated. "Good advertising informs; it does not deceive. These simple observations are truisms. Like many truisms, the great danger is that the truth may be so self-evident that it is ignored."

Jack Minor, Plymouth-De Soto-Valiant marketing director, speaking on the role of the salesman, stated. "I've said it before, and I repeat, that I believe the future of our economy is hinged on the success—or failure—of the American salesman in the years ahead. I think it's just as important in a lot of ways to get salesmen into buyers' offices as it is to get men into space."

Kenneth C. T. Snyder, Needham,



EARL KINTNER, right, addressed the First American Tv Commercials Festival and Forum on "The Development of Professional Responsibility." Phillis K. Robinson, Doyle Dane Bernbach v.p. and copy chief, is left, next to Roger Price and Wallace Ross, festival director.

Louis and Brorby tv/radio creative director, said, "We're not regional any more. We do our jobs in Dallas, Dayton, San Francisco, Toronto and Montreal, Phoenix, and Miami." He added, "We'll go on doing the work in New York, and there'll always be a commercial Hollywood: an important industry creatively, in prestige work, and in dollar volume."

Another feature of the festival, a showing of European commercials entered in this year's Venice competition, took place at the Thursday luncheon. This screening, an unofficial selection of some of the foreign entries, was introduced by Harr Wayne McMahan.

That day there were also evenin screenings of the semi-finalists, d signed for those who were not able t attend the showings of Wednesda and Thursday.

Those who attended on Frida

HERE ARE BEST OF CATEGORY COMMERCIALS

CATEGORY	PRODUCT	TITLE	ADVERTISER
AUTOMOBILES	Chevrolet Station Wagon	Family Shopping Tour	General Motors
AUTO ACCESSORIES	Delco Car Batteries	Five Car Salute	United Motors Service
APPAREL	Nylon stockings	Don't Forget Your Nylons	Chemstrand
APPLIANCES	Refrigerator & freezer	Elaine May & Mike Nichols	General Electric
BAKED GOODS	Fleischmann's Yeast	Jam Coffee Braid	Standard Brands
BEERS & WINES	Martini & Rossi Vermouth	Crate	Renfield Importers
BREAKFAST CEREALS	Rice Crispies	Sounds of Morning	Kellogg
CIGARETTES & CIGARS	Dutch Master Cigars	Haydn	Dutch Master Cigar Co.
COFFEES & TEAS	Maxwell House	Eastern percolator	General Foods
CONSUMER SERVICE	Utility/Utility-Gas Dryer	Newlyweds/Clothesline	Minneapolis Gas (split aw
COSMETICS & TOILETRIES	Fresh deodorant	FR-15	Pharma-Craft
DAIRY PRODUCTS	Ice Cream	Remember the Alamode	American Dairy Assn.
PROGRAM OPENINGS	Opening-Ernie Ford Show	Forgetful . . . light bulb	Ford Motor Company
GASOLINES & OILS	76 Gasoline	STOP-Sign of 76	Union Oil
HOUSEHOLD CLEANSERS	Lestoil	Penetrating Agent	Lestoil
HOME MAINTENANCE	Drano	Wrenches	Drackett
INSTITUTIONALS	General Electric	Where Does the Money Go?	General Electric
PUBLIC SERVICE	United Cerebral Palsy	Puppet	United Cerebral Palsy
JEWELRY, SPORTS, TOYS	Watches	Baby	Elgin
MEAT PRODUCTS	King Cotton	Pork Sausage #1	Buring Packing
PAPER & WRAPS	Aluminim Foil	CF 501	Kaiser Aluminum
PET FOODS	Calo Cat Food	Calo Tiger	Calo Pet Food
PHARMACEUTICALS	Sheer Strip Band Aid	"Sounds" #1268	Johnson & Johnson
PREPARED FOODS, MIXES	Durkee Foods	Instant Minced Onion	Glidden
SOFT DRINKS	Seven-Up	Old Movie Kitchens	Seven-Up
TRAVEL, TRANSPORTATION	Airline passenger service	Flip Cards	Northwest Orient Airlines
8-10 SECOND I.D.'S	Lestoil	Dog	Lestoil

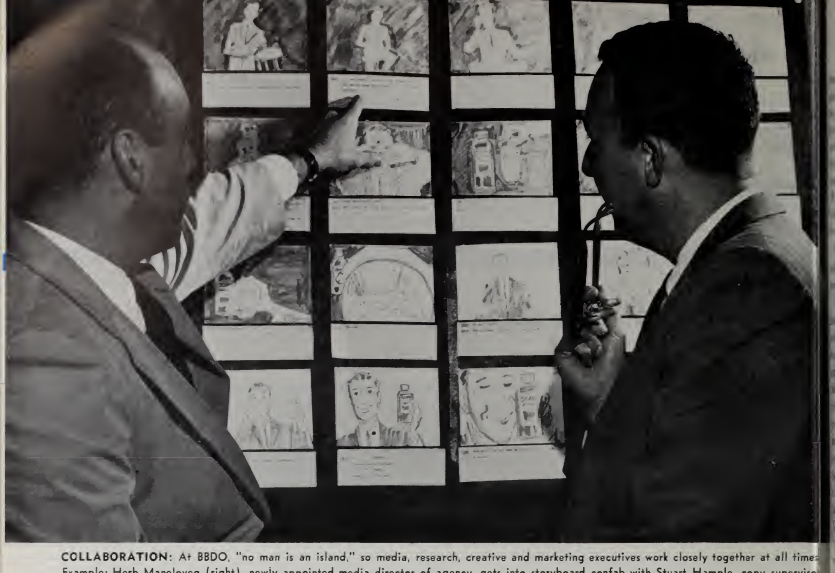
were also able to see the screenings of Commercials Classics, an event which followed the awards luncheon.

At the Friday awards luncheon, all runners-up and all commercials which earned honorable mention, as well as first prize winners, were screened. The screening session represented the most concentrated presentation of professional commercials accomplishment ever made in the United States.

Second place awards, or honorable mentions, made in various categories, went to the following: Ford, Simoniz, DuPont, General Electric, National Biscuit, Anheuser-Busch, Piel Bros., Post cereals, Alpine, Lucky Strike, Nescafe, Dreyfus Fund, Presidential Insurance, Ipana, Gem, Nucoa, Standard Oil of California, Tide, Texize, Kaiser, Bell & Howell, Charmin Tissue, Ken-L-Ration, Jell-O, Coca-Cola, Schweppes, Greyhound, and Wilkins coffee.

INNERS AND THE MEN WHO MADE THEM

AGENCY	PRODUCTION COMPANY	DETAILS	AGENCY PRODUCER
PBELL-EWALD, DETROIT	Robert Lawrence, NY	Film, 120 seconds, Color	Kensinger Jones
PBELL-EWALD, NY	NBC, NY	Tape, 220 seconds, Color	Peck Prior
LE DANE BERNBACH, NY	Elliot, Unger & Elliot, NY	Film, 60 seconds, Color	Don Trevor
NG & RUBICAM, NY	NBC, NY	Tape, 132 seconds, B & W	Herb Horton
ALTER THOMPSON, NY	Elliot, Unger & Elliot, NY	Tape, 60 seconds, B & W	Mike Roth
H, MC CLINTON, NY	Elliot, Unger & Elliot, NY	Film, 20 seconds, B & W	James Graham
BURNETT, CHICAGO	Robert Lawrence, NY	Film, 60 seconds, B & W	Gordon Minter
&R, NY	ABC, Los Angeles	Tape, 60 seconds, B & W	Lew Gomavitz
M, NY	TV Graphics, NY	Film, 60 seconds, B & W	Henry Bate
X-REEVES, MINN	Grantray-Lawrence/Playhouse	Film, 60 seconds/20 seconds,	Larry LaBelle
IEL & CHARLES	Elliot, Unger & Elliot	Film, 59 seconds, B & W	Lincoln Diamant
IPBELL-MITHUN	Tv Spots, Inc.	Film, 60 seconds, B & W	Ernest P. Andrews
ALTER THOMPSON, NY	Playhouse	Film, 30 seconds, Color	Harry Treleaven
NG & RUBICAM, CAL	Universal, Cal.	Film, 60 seconds, B & W	Sherry Shourds
KSON, MASS	Robert Lawrence, NY	Film, 60 seconds, B & W	Eleanor Miller
NG & RUBICAM, NY	Sarra, NY	Film, 60 seconds, B & W	William Thompson
O, NY	CBS, NY	Tape, 120 seconds, B & W	Karl M. Fischer
ECT)	Newsfilm, NY	Film, 60 seconds, B & W	Richard S. Milbauer
ALTER THOMPSON, CHICAGO	Sarra, Chicago	Film, 60 seconds, B & W	
ENGARTEN & STEINKE, MEMPHIS	Fred A. Niles, Chicago	Film, 60 seconds, B & W	Jay Scott
NG & RUBICAM, SF	Freberg (with Playhouse)	Film, 60 seconds, B & W	Hanno Fuchs
, & B, SF	Cascade	Film, 60 seconds, B & W	Tex Avery
NG & RUBICAM, NY	On Film, Princeton, NJ	Film, 60 seconds, B & W	Tom Ford
DRUM & FEWSMITH, CLEVELAND	Fred A. Niles, Chi.	Film, 60 seconds, B & W	Bruce Stauderman
ALTER THOMPSON, CHI.	Ray Patin, Cal.	Film, 20 seconds, B & W	Lincoln Scheurle
APBELL-MITHUN, MINNEAPOLIS	Desilu	Film, 20 seconds, B & W	C. Hovel, E. Andrews
KSON, MASS.	Robert Lawrence Animation	Film, 19 seconds, B & W	Eleanor Miller



COLLABORATION: At BBDO, "no man is an island," so media, research, creative and marketing executives work closely together at all times. Example: Herb Maneloveg (right), newly appointed media director of agency, gets into storyboard confab with Stuart Hample, copy supervisor

BBDO'S MANELOVEG LOOKS AT MEDIA

✒ In 10 years, Herb Maneloveg moved from station research to media head of one of biggest agencies

✒ Here is a profile of the young man who now rides herd on media buys for over $200 million billings

Into the first 35 years of his life, Herb Maneloveg has managed to cram a lot of activity and considerable success without any noticeable signs of fatigue or ego-inflation. A tall, relaxed, and completely un-Ivy-Leaguish young man, he now heads the media department of one of the world's top advertising agencies, rides herd on the time and space expenditures of accounts billing well over $200 million a year.

Last December, BBDO media director Fred Barrett retired. On 3 May, Charles H. Brower, president of BBDO (which even without a media director for nearly half a year managed to pick up three big new accounts—Pepsi-Cola, Bromo-Seltzer, and Dodge passenger cars and trucks) announced the appointment of Herbert D. Maneloveg as Barrett's successor.

In his years at the agency, Barrett brought in and developed a string of blue-ribbon media men; Maneloveg, who arrived at BBDO in 1954, was the first of these specialists.

One facet of Maneloveg's recent move from associate media director to media director is significant. He began his advertising career as a researcher. The exploding importance of research in the media world of today was pointed up in a recent SPONSOR story (See "The Media Analyst: New Mr. Big," SPONSOR, 16 April). What this story stressed was the new power in media buying decisions that has stemmed from the growth of research in an ever-increasingly complex media picture.

Maneloveg's first jobs in New York City were in research. The earliest of these was with WOR, where he joined the research department in 1949. There he worked with an acknowledged master in research—Bob Hoffman, now research driector for TvAR.

A year later, Maneloveg made the switch from air research to print re-

search, going to work for *Parade* magazine. Looking back, he feels that the early research experience helped him tremendously in his later media career. "I'd say that research is just about the strongest background one can have for media," he told SPONSOR. "And I believe this is even more true today than it was when I started in the business."

What does Maneloveg see as the radio/tv advertiser's biggest problem?

"The biggest problem," he said, "is the constant one: delivering enough *weight* and enough *impact* to make the product you're advertising be an important leader in the consumer's 'share of mind.' Ad budgets increase from year to year, but somehow they never increase in direct proportion to the increased advertising onslaught of competitive products or of advertising as a whole. You can't let up for a minute; if you do, some other company will be talking louder or better. To hold on to your business you have to increase your effectiveness each year."

As for an agency media department's biggest challenge, it is, according to Maneloveg, "working toward the day, which may come much sooner than expected, when there will be solid inter-media measurement. When this happens we will be able actually to measure the selling impact of tv versus magazines, radio versus newspapers. It is inevitable. Everything we do moves steadily toward that goal. When it's accomplished, it will help us sleep better nights," he said.

Before he came to New York, Maneloveg—a native of Aliquippa, Pa., which is a small town outside of Pittsburgh—held another job which he values highly in retrospect. This was a job selling shoes in Kauffman's, a Pittsburgh department store, while attending the University of Pittsburgh. "Along with research," he says, "I think retailing is perfect training ground for media. At least, I've felt more at home in media because of meeting and dealing with all those people back then."

Maneloveg saw service in France with the Army during World War II, and holds a Purple Heart. After graduating from Pittsburgh as a Liberal Arts major, he came to New York to do graduate work in the radio/tv course that Columbia University introduced in 1948. The course was chiefly in writing and programing. "Only I wound up in a research job," Maneloveg says.

In 1952, while at *Parade*, he received an offer to join E&B in a research post. He quit *Parade*, showed up at B&B for work, only to find that the new job had been abolished. "It looked like a bad piece of luck," he recalls, "but it turned up roses." Because the next day, B&B rehired him in their media department. He learned the media buying ropes with such men as John Ennis (now with Fletcher Richards, Calkins & Holden) and with Ray Healy (now with Brown & Butcher).

In December 1954, he came to BBDO as a group supervisor and an

(*Please turn to page* 54)



AND MORE COLLABORATION: (Above) Maneloveg talks over a media problem with Bob Lindsey, director of research and secretary of BBDO plans board. Below, another conference, this time to go over a new tv show presentation with Aaron Beckwith, BBDO tv program supervisor. Today's media man must know what a show's about before he can buy its time wisely





MEXICAN MEETING brought members of AIMS group from as far as Canada to exchange ideas. Visiting local radio facilities were (l to r) Dave Morris, K-NUZ, Houston; E. G. Salas, owner of five Mexico stations; Jack Roth, KONO, San Antonio; John Ford, U. S. Embassy

AIMS RADIO STATION MEN CONVENE IN MEXICO CITY

MEXICO CITY

Members of the Association of Independent Metropolitan Stations sometimes travel far afield—in geographical terms—to accomplish their meeting goals twice every year. A fortnight ago, they trekked the greatest distance to date—to Mexico City, where for three days members of the radio station group aired their individual and mutual problems, took up the issue of a federated NAB, elected new leaders, and enjoyed local sights as guests of Guillermo Sales, AIMS member and director general of Formula RM, a group of five radio facilities in Mexico City.

Bill Hughes, manager, CKNW, New Westminster, B. C., was elected chairman of the association, succeeding Roy Albertson, KNOT, Prescott, Ariz. Milton Hall, KWBB, Wichita, was named vice chairman. A new member to the 25-year-old group is Ronald B. Woodyard, WONE, Dayton.

The Mexican junket was attended by several members' wives as well as by the station executives, and included—in addition to several business sessions in the 11-14 May period—visits to local plants and factories and other sights of interest to tourists, as well as attendance at parties honoring the visitors.

Twice a year AIMS men meet to exchange ideas and to foster the growth of radio generally and specifically in their own metropolitan markets in the U. S., Canada and Mexico. The hottest meeting subject this past session was the need for a stronger radio industry effort with enhanced leadership, and a program is being blueprinted similar to that suggested by SPONSOR for a federated NAB.

VISITORS, seeing tv tube plant, included AIMS ex-chairman Roy Albertson, WBNY, Buffalo; Gayle Swofford, WJXN, Jackson, Miss.; John Engelbrecht, WIKY, Evansville, Ind.; J. Milton Hall, KWBB, Wichita; Dale Nahurin, KVLC, Little Rock; Archie Taft, KOL, Seattle; Frank Griffith, CKNW, New Westminster; Robert Earle, WIBR, Baton Rouge; Sol Radoff, WMIL, Milwaukee



RADIO: A

A. C. Allyn firm triples number of investors via five-minute financial news show

Radio gets 70% of total ad budget, as company net worth soars to new heights

A. C. Allyn & Co., Chicago headquartered broker with offices in 33 cities, typifies the growing awareness on the part of the investment industry to the need for educating the scores of new investors participating in stock market activity each year.

Allyn does just this, and at the same time builds its own image, through a five-minute, Allyn-originated daily radio show in nine markets. The show, *Today's Stock Market and Business News*, sells the idea of stock investment, and then sells A. C. Allyn as a reliable, informative and friendly firm.

"Since we've been using radio," says company v.p., J. E. Snyder, "the number of new investors has tripled, and gross new commissions have doubled—all without any increase in direct mail or print."

Currently 70% of the Allyn budget is in the radio show, with the remaining 30% in newspapers and traditional trade advertising. The show runs for a five-minute segment between 5:55 p.m.-7:10 p.m. on WMAQ Chicago; WNAC, Boston; KFAB, Omaha; WSBT, South Bend; WMBD, Peoria; WSOY, Decatur; WFDF, Flint; WGBS, Miami; and KMBC, Kansas City.

The show is delivered live, locally in each market, by carefully screened newscasters, who, by the nature of Allyn's clientage, are chosen for their maturity and community respect. It is aimed at higher income adult groups and is therefore scheduled adjacent to each station's major early evening newscast.

According to Snyder, the firm feels that it accomplishes its objectives

BROKER'S BLUE-CHIP MEDIUM



IN FRONT OF THE QUOTATION BOARD at Chicago headquartered A. C. Allyn & Co., Gerry Schnur (l), a.e. at George H. Hartman, and J. E. Snyder, client v.p., view list of respondents to investment literature offered on Allyn-sponsored *Today's Stock Market and Business News*

while remaining well within the boundaries of good taste and conservatism typical of the tradition-bound investment industry.

"We try to make the business of investing more understandable and more alive to new investors, as well as keeping the experienced investor informed of daily stock market activity," he says.

The brokerage firm started using radio in October, 1955, on WMAQ, Chicago. Austin Kiplinger (of the *Washington News* family) did the broadcasts. (Prior to their radio debut, Allyn's advertising was entirely in newspapers.) The public interest and response generated by the original Allyn show in Chicago was followed by extending the same format to other cities where Allyn offices are located. The format itself is five minutes of business news and quotations, with a one-minute commercial at the midway point. The show originates at the Allyn Chicago office, and prior to airtime is transmitted to the nine stations via conference teletype.

"Part of our advertising strategy," says Snyder, "is to attempt to get local flavor into the broadcasts by including specific local stock reports in smaller markets where financial news is not so readily available. For instance, in the Peoria market we always include a report on Caterpillar Tractor; in Omaha, Beatrice Foods, etc. Often, local business leaders are interviewed on the show—usually on holidays when the market is closed."

As to the general advertising philosophy of A. C. Allyn, Snyder says:

"No advertising is automatic. We must constantly expose our messages and company image to the public. We feel that radio does this at a realistic price. This exposure also paves the way for follow-up by our sales staff."

Over the years, booklet offers have been presented on the shows, with titles varying all the way from basic guides for new investors, to business reports and advanced literature for the more sophisticated investor. Once the booklet requests are filled, the names of the respondents are turned over to the sales staff for follow-up.

Gerry Schnur, Allyn's account executive at the George H. Hartman Advertising Agency, points out another advantage of the radio series. "A valuable public service is accomplished via the shows for investors who want stock data and need financial news. Allyn's radio effort also helps to solve the mystery of stock and financial developments for the tyro investor. The dissemination of financial news on radio is quite unique in the investment trade, and we feel it puts A. C. Allyn & Co. in an individual spotlight."

According to a SPONSOR survey of those stations involved, the Allyn program is an important part of prime total news coverage activity, particularly in markets where stock quotations are not handled by the daily paper. Some stations, eager to pre-

sent the show as a public service, have asked Allyn if they could run the show, commercials and all, for the privilege of presenting financial news as a community service.

Even in Chicago, Allyn's largest radio market, William Decker, manager of station WMAQ, points up the importance of the show as a community service. He told SPONSOR, "The Allyn investment news program offers a service as vital as that of financial pages in the evening papers. The response to offerings made on the program indicates that our audience takes a keen and lively interest in financial developments."

And from a smaller market, E. R. Morrison, general sales manager of KFAB, Omaha, says, "We believe the Allyn program has attracted thousands of higher income adult listeners to our major afternoon newscast."

Allyn itself is promotion-minded concerning the show. Its print ads and special flags on mailing pieces plug the programs.

A unique departure for Allyn occurred in the Peoria market last fall in conjunction with the show. Allyn ran a "Why Invest" contest, in which the winner received $250 in a stock of his choice as the initial investment in a Monthly Investment Plan. The contest was initially presented via the daily show on WMBD, Peoria, and vigorously promoted by station personalities. WMBD also arranged promos on its affiliated tv station, and Allyn ran four contest insertions in a Peoria newspaper. Entrants were asked to write their views on "Why I want to invest in America through common stocks." The contest, which started 20 October and closed 14 November, pulled a total of 131 entries. According to the judges, these showed considerable thought and developed a number of interesting approaches to common stock investing. The contest called a great deal of attention to the Monthly Investment Plan in particular. Net worth of A. C. Allyn & Co., reached a new high at the close of 1959, totaling $964,496, a gain of $285,189 for the year. Listed and over-the-counter stock transactions in 1959 were the largest in its history, and radio must share in the credit.



AT HOTEL ROOSEVELT last week, chairman Ralf Brent, of SPONSOR Standard Spot Practices Committee, presented billing form to 100 leading agency and station representatives

AGENCIES, REPS PRAISE STANDARD BILLING FORM

SPONSOR task force committee acclaimed for plan to clean up "paper work jungle" in radio/tv spot

Top agencies and station representatives endorse the proposal for new standardized spot billing form

New York agency and station representative circles were still buzzing this week with praise for the SPONSOR Standard Spot Practices Committee, a six-man task force group which last week unveiled a new standardized billing form, designed to cut down on paper work headaches and speed up payments in radio and tv spot.

The committee, headed by Ralf Brent, v.p. Metropolitan Broadcasting, and including E. L. Deckinger, v.p. Grey Advertising; Robert Teter, v.p. Peters, Griffin, Woodward; Martin Nierman, exec. v.p. Edward Petry & Co.; Wallace Jorgenson, asst. managing dir. WBTV Charlotte; and Ralph Neuman, v.p. treas. Benton and Bowles; addressed nearly 100 top ranking radio and tv station representatives and agency media and financial executives at a special meeting at the Hotel Roosevelt.

Emphasizing that the "paper work jungle" was seriously impeding advertiser and agency consideration of radio and tv spot, and causing delays of up to three months in payments of spot bills, the committee asked all representative firms to urge their station clients to adopt a new standardized billing form, worked out in collaboration with the Advertising Agency Financial Management Group.

The new form covers manual billing operations (forms for machine billing will be presented by the committee at a later date). It includes all the information requested by the Agency Financial Management Group in a form which has been unanimously approved by the agencies in the association.

Reactions to the recommendation by the more than 50 station representatives who attended the meeting was immediate and enthusiastic. Typical of comments were these: We're 100%

in favor of the proposal as outlined." Frank E. Pellegrin, exec. v.p. H-R. "Congratulations on a job well done," Edward P. Shurick, Blair-TV. "I will personally recommend this procedure to all our stations," W. H. Losee, v.p. AM Radio Sales. "I am behind your idea 100% and will go on record with all our stations, strongly recommending they adopt the standardized billing form," Jack Hardingham, v.p. Headley-Reed. "The service you are rendering to the trade is a most valuable one."

Station representatives attending the meeting were asked to fill out order forms for standard spot billing form kits which they will mail out to station clients. At SPONSOR press-time orders for more than 1,750 kits had been received.

Equally enthusiastic were the agency media directors, treasurers and accountants who attended the meeting. B&B v.p. and treasurer Ralph Neuman, a member of the committee and president of the Advertising Agency Financial Management Group, wrote Ralf Brent, "The meeting was one of the best I have ever attended. It stood out both for its simplicity and the thoroughness in which its purpose was explained and sold.

"I would like to take this opportunity to tell you again that our members heartily endorse the manual invoice you are introducing. They all agree that the use of it will surely simplify and speed up the processing of station bills."

Sixty-five leading agencies are represented in the Advertising Agency Financial Management Group, including such weighty radio/tv spot buyers as Bates, BBDO, B&B, Compton, C&W, D-F-S, DCS&S, DDB, Dreher, Ellington, EWR&R, Estv, FC&B, F&S&R, Gardner, Grey, H&G, KHCC&A, K&E, KMc&G, Kudner, LaRoche, MJ&A, McC-E, NC&K, Parkson, RFC&H, SSC&B, JWT, W&L, Y&R.

Previous to the proposal by the SPONSOR Committee, the Agency Financial Management Group had warned radio and tv stations, "Frequently we cannot pay a station's invoice because we cannot figure out what we are being billed for." The new standard billing form will, say agency financial men, completely eliminate this headache.



BRENT (standing) explains form. Others (l to r) William E. Hatch, Robert Preis, Bates; Norman R. Glenn, pblshr. (back to camera), SPONSOR; John E. McMillin, exec. editor, SPONSOR; Ralph Neuman, treas., B&B, pres. of the Advertising Agency Financial Management Group

HOW TO PICK A HIT TV SERIES

Hendrik Booraem, broadcast v.p. at Ogilvy, Benson & Mather, gives his tv formula for program success

The three components: strong series premise, a lead with appeal, a producer who's known to be competent

Luck is a strong, silent partner in any show business gamble. But you can make luck work better for you and improve your odds for television show success by following three general rules, says Hendrik (Hank) Booraem, Jr., vice president for broadcast at Ogilvy, Benson & Mather agency in New York.

He's been shepherding shows as well as talent for 20 years—as an actor, stage manager and director on Broadway, a Broadway playwright, radio executive at Kudner and Young & Rubicam agencies, program planner at Hutchins and McCann-Erickson agencies, national program manager for the Mutual network.

This broad show business and broadcast background has enabled Hank Booraem to develop a three-point formula for selecting a television show series which will increase the odds for success.

The first point: have a broad premise for the series.

The second: do a little research on your leading actors to make sure they have popular appeal.

The third: work with a production company with whom you can place your complete confidence.

"This formula, if yonu can call it that, seems obvious, but it's surprising how many producers don't follow these rules. This may account for the fact that at least 80% of the pilots each year don't sell."

His formula has two contingencies, however. It relates only to programs of a non-documentary, pure entertainment character which are scheduled as a continuing series—"not the one-shots or the specials." And the formula can't be effective unless the agency or client responsible for the appraisal and then the purchase of a tv property has both judgment and instinct.

"A slipstick can't measure either of these talents, but a program buyer who has them and applies the three points would probably find a 25% over-all increase in successful shows!"

As talent and time costs rise, any

SLIPSTICK can't measure judgment, says Booraem, but other show factors can be analyzed





PRODUCERS to work with are those who "care" about their show and its quality, Hank Booraem tells John Hoagland (l), v.p., assoc. dir., and Edward Ingeman (r) both of Ogilvy's broadcast department



BETWEEN 60% and 70% of pilots fail largely because of serious miscasting of leads, Booraem comments in screening for his staff. OBM has four shows on the nets this season, plans five for next

tangible saving or any intangible insurance for success becomes more significant. Ogilvy this past season, for example, was the agency of record on on a costly series of shows—for Lever Bros., *Mr. Lucky*, *The Price Is Right* and *The Verdict Is Yours;* for General Foods, *Zane Grey*. And next season five shows are in the works for these two clients, as well as for Bristol-Myers.

The starting point for success in a tv series, says Booraem, is a program plan with a broad enough story premise to allow great latitude in theme, locale and action. "You need a wide enough open premise so that almost any kind of human experience can be fitted into it." He cites *Father Knows Best* as a top example of this, with four main characters, each of whom can have an unlimited number of personal experiences which keep the audience interested, alert and entertained.

"And the trick shows—based on a gimmick—are tough. There's little leeway with an invisible man, or one six inches high, or a disappearing dog."

Digressing a bit on this point, he emphasizes that a first show or pilot of a series isn't necessarily typical of the entire series.

"Each show is a separate production, and some are better than others. A series of 39 is like 39 different Broadway shows, and the sophisticated and knowledgeable agency and client executives know they're in good shape if 26 of those 39 pan out as audience successes. Shows vary in appeal and quality, and it only takes a couple of weeks for an audience to come back in force after a weak show!"

This point of audience return, even after a bomb, hinges also to his second suggestion in the formula: have a popular lead performer.

The lead can pull the pieces back together, as can the continuing theme. But in Booraem's opinion, "The miscasting of lead parts is responsible for more failures of good ideas than anything else." He suspects that between 60% and 70% of all pilots he and his staff screen feature leading performers completely miscast.

How does this happen? "Because some producers go ahead, knowing the casting isn't right! Or they think the miracle will happen with special photography, make-up and direction. But usually it doesn't." Few people have the talent to *spot* talent, a performer with the magic appeal to the public. "There are no rules for this, but not enough concern is given to this part of the program challenge," he says.

"A producer who relies entirely on his personal opinion of a performer is bound to come a cropper. Producers would be well advised to get the opinion on a number of people around them before they hire an actor. This is kind of horseback research, but it's invaluable.

"The tv program hours now about equal the Hollywood output in its lushest days, and there *is* a tremendous demand for and on talent. The producer needs to have excellent judgment—an understanding of the tv types to whom people respond—combined with the availability of talent and luck." Booraem thinks the ABC-Warner combination has produced outstanding casting with "attractive young people."

Given the flexible program series themes and imaginative casting with good people in the right role, you need the third component as insurance for tv success. This is the producer, the man who brings all the elements together and then adds his own excitement, creativity and magic.

"You need one," says Booraem, "whose ability is self-evident, whose work has been proven. Some producers hurry into decisions and make them too casually. The great majority of producers are doing the best job they know how to do. I've met very few who show either a lack of enthusiasm for their work or a cynicism about the industry they're in. But some, even though they're doing their best, aren't doing well enough.

"I prefer to work with a production company which stresses quality first at all times, which really *cares* about the outcome, who'll do almost anything to make the result a success. And the shows which have producers of this kind end up with a finished, polished product. Such shows as

(*Please turn to page* 54)



SCRUTINIZING latest Rayco television commercials in Mogul Williams & Saylor projection room (l to r): Bernard Kramer, v.p. and Rayco account supervisor; Jeanne Harrison, executive tv producer; Leslie Dunier, v.p. in charge of radio/tv, and Alfred Paul Berger, v.p.-copy chief

Rayco upgrades image via spot tv

✒ Formerly hard-sell auto supplies firm adopts quality pitch; invests $1.3 million in 57-market 1960 campaign

✒ New image packaged in nine filmed minutes is conveyed evenings by 98 stations 480 times per week

Rayco's 1960 image: quality and service.

In bygone days the auto accessories outfit employed hard sell tv commercials to put over its line of seat covers and convertible tops. As the company spread and became established it diversified, adding mufflers in 1958, shock absorbers in 1959. In keeping with this new status, Rayco and agency Mogul Williams & Saylor have tranquilized the tv pitch, upgrading artistic and production values.

For its 1960 look Rayco has appropriated some $3,000,000 for advertising, a 22% increase over last year, with spot tv's share $1,320,000 or 44% this year. Rayco's tv spend- is up 31% in 1960. Other media in use this year: print, 35%; radio, 21%.

Rayco's new image is embodied primarily in nine 60-second commercials, two for each product and one institutional. They are running currently on 98 stations in 57 markets Coast to Coast. Early results show Rayco 7% ahead of projected sales, with the excess as high as 30% in those markets where the advertiser has aired a combination of separate spots and programs. These figures are especially gratifying because 1960 projections were calculated a great deal higher than 1959 sales.

At Mogul they credit these forward strides to a carefully calculated blend of timebuying and creative concept. It's a year-round campaign with heaviest exposure during spring and summer, Rayco's peak season. For the current drive, which got underway 29 February, more than 480 spots a week are aired, ranging from 44 in New York to five in the smallest markets.

Rayco directs its commercials at the adult audience. On network affiliates most of the spots run after 11 p.m., though there is some early evening, pre-prime-time exposure provided adult program adjacencies are available. Rayco usually concentrates on prime evening time over the independent stations, but is amenable to their post-11 p.m. hours during summer when late viewing expands.

In five markets the Rayco buy includes news, weather or sports program sponsorship. The shows: *Kenneth Banghart*, news (Sat. 6:45-7 p.m.), WRCA-TV, and co-sponsorship of *Top Pro Golf* (Fri. 9-9:30 p.m.), WOR-TV, both New York; *City Camera*, news (Wed. and Fri. 7-7:10 p.m.), WJW-TV, Cleveland; *John Facenda and the News* (Tues. and Thurs. 11-11:10 p.m.), WCAU-TV, Philadelphia; *Jack Latham and the News* (Mon. 11-11:15 p.m.), KRCA-TV, Los Angeles; weather show (Fri. 6:35-6:40 p.m.), WRC-TV, Washington.

"We aim for quality programs with highest adult audiences," points out Bernard Kramer, v.p. and Rayco account supervisor at Mogul. "Thus far our best results have come from the markets where we've combined such programs with the regular spot schedule. Any increased ad budget stemming from greater sales will go primarily to tv, and we'll be on the lookout for additional appropriate programs to sponsor."

Another determining factor in the Rayco media strategy is the product to be advertised. "For hard goods—mufflers and shocks—we seek a predominantly male audience, as for instance with sports shows," explains a.e. Lawrence Levinson. "When it comes to seat covers and convertible tops, on the other hand, it's vital that we also reach the women."

Rayco's advertising expenditure is proportionate to sales volume, and during the fall-winter less active period cutbacks are necessary. The company remains on as many tv stations as possible, with lighter schedules, but in the case of smaller markets it's often necessary to withdraw entirely for the season.

Up to this year Rayco's tv commercials were frankly hard sell, with relatively minimal production refinements. Its high-powered announcers urged viewers to rush on down to Rayco. The big play went to product and price with less reference to quality, service, or institutional merit. Jingles were performed by a couple of singers backed by six or eight instruments. Commercials were isolated, i.e. there was no recurring theme to provide continuity.

"The new commercials get across the message that Rayco is much more than just a store sitting out on the highway," as Kramer puts it. "Earlier we had to build retail traffic and didn't have time to tell the story of the services we provide and our engineering, design, and research operation."

Artistic considerations play a large part in the new commercials, produced at Van Praag in Hollywood. There is recurrent use of a Mondrian effect, whereby panels of filmed action appear from various directions against a stationary background (see film clip below).

Announcers still speak enthusiastically, but in cultivated, well-modulated tones. There is a plush musical accompaniment throughout, furnished by an 18-piece orchestra. Price and product are of course still important, but the copy, partly sung by a chorus of eight, is more subtle and sophisticated.

The thematic thread running through these commercials is "on-in-and-under," describing where on the automobile Rayco products are found. The words are part of a jingle, and as each one is sung, the appropriate Rayco product appears in silhouette. When all are in position, the rest of the car is added and drives off. The company has found "on-in-and-under" so effective a theme that it incorporated the words into the newly created Rayco logo.

Rayco achieves its farthest detour from direct sell in one almost entirely institutional spot. It takes the viewer to a Rayco factory, showing a designer at his drawing board, and the assembly line in action. To emphasize quality there is shown the U. S. Testing Co. seal of approval, which every Rayco seat cover bears.

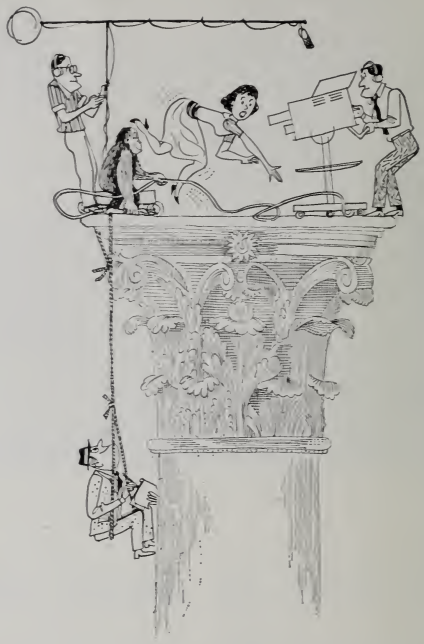
As for the commercials devoted to specific products, there, too, the indirect approach is used. For shock absorbers, the safety factor in replacing those that are worn is vividly demonstrated. With seat covers, it's a style story and discussion of the long wear and comfort provided by vinyl, a material used. In the case of mufflers, the commercials dwell on Rayco's ready supply for all makes of automobiles.

One of Rayco's shock absorber spots received a certificate of recognition in the First American Tv Commercials Festival held in New York 18-20 May. It placed among the top 250 of 1,327 entered.

A similar copy approach carries over to Rayco's radio campaign, on 161 stations in 71 markets. Spots are 60 seconds, consisting of an 18-second, lead-in jingle followed by live copy, or fully recorded minutes featuring extensive production values. In selected markets Rayco also sponsors on-the-hour, five-minute newscast strips, concentrated in traffic time.



ARTY APPROACH is utilized in series of tv spots designed to give Rayco a new, quality look. This is example of Mondrian effect achieved with panels of action against stationary background



"The cashier slipped and caught her foot in a loose basket of money

. . . now we are $12.60 short."

". . . but it's a small price to pay for the entertainment," concludes the manager of a Fort Wayne company, in a tongue-in-cheek fan letter to Ann Colone.

The Ann Colone Show (WANE-TV, weekdays, 1 to 1:25 p.m.) includes burlesqued as well as conventional physical exercises, interviews with visiting firemen, occasional cooking sprees, and, on one memorable occasion, an unscheduled bout with a chimpanzee that tripped her on a mike cord.

"Ask stout lady giving instructions to please join in . . ." "My tv picture's off but I still hear sound . . . hope you do hair-curling part again when set's fixed . . ." "My specialty is spaghetti . . . I get the real cheese at your brother's grocery . . ." (From real, live letters; Ann's brother hasn't written, but we understand he also approves.)

The Ann Colone Show is daily confirmation of the vitality of local, live daytime tv. It takes its viewers (85% women) out of the kitchen, provides color, humor, and serious information, draws an audience double that of either of two competing network shows. It typifies the Corinthian approach to programming—that it is not enough to rely on network service, even when it is as good as CBS makes it. Corinthian stations create their own programs to meet specific regional needs and tastes. This builds audience loyalty, wins viewer respect, helps make friendly prospects for our advertisers.

Responsibility in Broadcasting

THE CORINTHIAN

National and regional buys in work now or recently completed



SPOT BUYS

RADIO BUYS

Revlon, Inc., New York: Three-week campaign for Sun Bath starts 16 June in about 25 markets. Minute spots, around 60 per week per market, are split between traffic and day slots. Buyer: Lionel Schaen. Agency: C. J. LaRoche & Co., New York.

Tidewater Oil Co., Eastern Div., Los Angeles: Buying summer schedules for its gasolines to start 20 June in the top eastern markets. Traffic and weekend minutes and chainbreaks are being set for 13 weeks. Agency: Foote, Cone & Belding, Los Angeles.

TV BUYS

The Nestle Co., Inc., White Plains, N. Y.: Campaign begins early June in about 50 markets for its Decaf coffee. Schedule is for five weeks with fringe night minutes and 20's and some day spots, ranging from six to 12 per week per market. Buyer: Enid Cohn. Agency: McCann-Erickson, New York.

5 Day Laboratories, Div. of Associated Products, N. Y.: About 45 markets get schedules for 5 Day Deodorant beginning in June. Prime time 20's and late night minutes are being set for 13 weeks, seven to 12 spots per week per market. Buyer: Nate Rind. Agency: Doyle Dayne Bernbach, Inc., New York.

United States Time Corp., New York: Buying spot for the first time for Timex watches, in about 50 markets. Its Father's Day promotion starts early June for two weeks using prime 10's, 10-15 per week per market. Another schedule will be placed for late summer to catch the back-to-school audience. Buyer: Carol Hardy. Agency: W. B. Doner & Co., New York.

Welch Grape Juice Co., Inc., Westfield, N. Y.: Adding 60 summer markets to its year-round 60-market schedule for Welch's Grape Juice. New placements begin 6 June and run through the end of the summer, day and late night minutes and 20's. Buyer: Stan Newman. Agency: Richard K. Manoff, Inc., New York.

Joe Lowe Corp., New York: Campaign starts early June for Popsicle, Fudgicle and Creamsicle in about 20 markets. Day minutes and I.D.'s are being scheduled for four weeks. Buyer: Way Symmes. Agency: Gardner Ave., New York.

Rayco Mfg. Co., Paterson, N. J.: Heavying up schedules in Rayco's regular year-round 51 markets for its summer campaign. Schedules are primarily fringe night minutes, some eight- and 10-second I.D.'s, 10 to 40 per week per market frequency. Buyer: Lynn Diamond. Agency: Mogul Williams & Saylor, New York.

Andrew Jergens Co., Cincinnati: Schedules for Jergens Lotion start early June for two weeks. Day and night minutes and 20's are being run in about 65 markets. Buyer: Bill Birkbeck. Agency: Cunningham & Walsh, New York.

KOTV
TULSA *(H-R)*

KHOU-TV
HOUSTON *(CBS-TV Spot Sales)*

KXTV
SACRAMENTO *(H-R)*

WANE-TV
FORT WAYNE *(H-R)*

WISH-TV
INDIANAPOLIS *(H-R)*

WANE-AM
FORT WAYNE *(H-R)*

WISH-AM
INDIANAPOLIS *(H-R)*

STATIONS

How will your market stack up

PART II

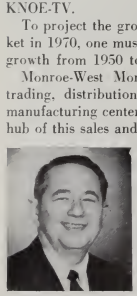
Three station men representing markets in various stages of growth, discuss anticipated development and economic potentials of their areas in 10 years

Paul H. Goldman, *executive v.p. & gen. mgr., KNOE-TV, Monroe, La.*

First, let me define our market. When KNOE-TV went on the air in the fall of 1953 a new slice was cut out of an expanded market-pie and a new "sales area" was created by KNOE-TV which was called Ark-La-Miss, comprising the counties (parishes in Louisiana) of southern Arkansas, northern Louisiana, and western Mississippi; hence the sales and marketing area Ark-La-Miss, tied together by the impact and influence of KNOE-TV.

To project the growth of this market in 1970, one must first look at its growth from 1950 to 1960.

Monroe-West Monroe, the major trading, distribution, industrial and manufacturing center and the natural hub of this sales and marketing area,



Expect a 35% population increase for Monroe, buying power doubled

has experienced a growth in population of 25% for Monroe and 32% for West Monroe.

Total retail sales for the Monroe trade area in 1940 were $54,575,000. In 1959 for the Ark-La-Miss area covered and influenced by KNOE-TV it was $1,030,355,000.

This steady growth is based upon a very stable combination of industrial and agricultural balance. The rich Mississippi Delta provides the area with fertile soil for cotton and timber and nature has deposited voluminous supplies of natural gas and oil.

Progressive area organizations such as the Delta Council, The Arkansas Development Council, The Ouachita River Valley Association, and The Monroe Area Development Corporation are supplying realistic and worthwhile programs for future development and progress. Monroe and West Monroe have well-managed planning and commissions whose master plans for the next 25 years have been completed and are now ready for implementation. This long-range planning program aided by KNOE-TV's information and news service to the communities involved will bring more industries to the Twin-Cities and the Ark-La-Miss Area, bringing more money, more culture, more population, making a bigger and better Monroe-West Monroe and Ark-La-Miss area.

It is my prediction that population in Monroe and West Monroe will increase by twice the predicted 17.6% increase for the state of Louisiana. Thus, a 35% increase is quite likely for the Twin-Cities on the Ouachita by 1970, while effective buying power and retail sales could very well double in the next decade.

William L. Putnam, *president, Springfield Broadcasting Co., Springfield, Mass.*

Our Springfield market is, and has been, showing a steady increase over the past several years, and the Springfield community has been making plans to handle this growth through its various citizens groups, on a number of progressive measures such as industrial parks, upgraded traffic and safety projects, new housing developments and a completely modern system of interstate express highways.

With these already in the works I feel that 1970 will find the Springfield market in the position of being able to reap the harvest they are sowing at this time. And the city of Springfield will have emerged as an important industrial and commercial hub of western New England.

From the standpoint of broadcasting growth during that period a number of interesting angles present themselves. I doubt there will be much increase in the number of broadcasters, but if certain sensible and practical changes are made in the use of the television spectrum



Springfield market to be industrial hub of western New England

then the tv coverage of our market area will develop far more than the 10% prophesied for the entire state.

In predicting the market ten years from now I will assume that sometime during that period the television broadcasting system will have made some sensible changes regarding the intermixture of vhf and uhf channels in markets and will have found a practical solution to the ridiculous waste of the ultra high frequency spectrum which offers so much to the tv industry when properly utilized.

When this occurs our stations will be broadcasting to a market well in excess of 700,000 tv homes with a geographical area ranging from Connecticut to White River Junction, Vt. I look for 300,000 homes for WWLP, our Springfield outlet; 100,000 from our sister station WRLP which covers the tri-state areas of Greenfield, Mass., Keene, New Hampshire and Brattleboro, Vermont, and in our other sister station covering the highly important industrial area of Worcester, Mass., another predicted 300,000 tv homes.

In addition, the type of tv viewer will have changed to a great extent. By 1970, color tv will have become routine for all families with tv sets and each family will have one or more tv sets in their homes. Consequently the

in 1970?

per capita, or per household tv set count will have increased proportionately. A factor that should make advertisers proportionately happy.

Already major food firms, super market chains and others are finding that Springfield, because of its central location, ease of transportation and advantageous situation as terminus for north, south, east and commerce, is the most likely city in which to set up feeding points for the whole of Western New England. In ten years Springfield will probably be a major distribution center for most of New England's economy.

The Springfield Television Broadcasting Company has made its investments in its western New England network with a view to the future, particularly along the lines of growth of the market and hope for an eventual emergence of a sensible tv system featuring proper utilization of the ultra high frequency spectrum. In 1970 we hope to have all of our predictions proved with Springfield, Mass., being one of the major markets in the nation and with the WWLP stations serving these markets as we have for the past seven years—with service to our own community being our raison d'être.

Wm. Schroeder, *pres. & gen. mgr., WOOD & WOOD-TV, Grand Rapids*

"Excellent" is the way we describe the WOODland market for 1970. Grand Rapids serves as the wholesale and retail center of western Michi-

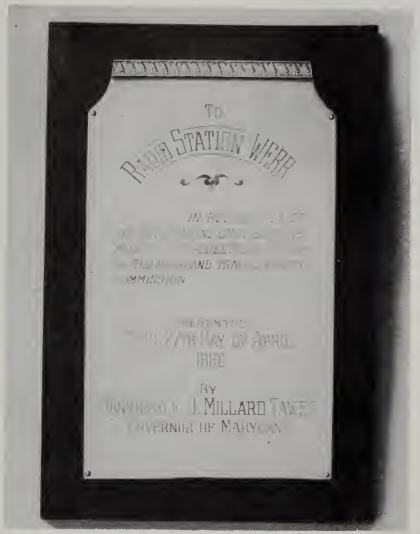


Grand Rapid's economy will reach an all-time peak in 10 years

gan and with indications that the 1960 census will show a great population increase for this area—the mar-

(*Please turn to page* 70)

Thank you, Governor . . .



First radio station to receive a silver award from the Governor of Maryland for a continuous pedestrian safety program!

. . . *ANOTHER REASON WHY* . . .

WEBB is the leader in the Baltimore Negro Community!

W-E-B-B RADIO • 5,000 WATTS • 1360 KC • BALTIMORE

Represented by Bernard Howard & Co., Inc., 20 E. 46th St., N. Y. 17 OXford 7-3750

New, exciting KVIL music

1150 DALLAS



Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

HOME APPLIANCES

SPONSOR: Scheurer Engineering AGENCY: Direct

Capsule case history: Selling air-conditioners and heat pumps to the modern farmer is not as hard as it seems, as Scheurer Engineering of Wichita Falls, Texas, proved with a heavy radio schedule throughout the winter. Scheurer is the local distributor and wholesaler for Carrier air-conditioners and heat pumps. Because of the firm's large distribution area, which is predominantly rural, Scheurer needed area coverage to reach the farm audience. It decided to place a schedule on KWFT using Roddy Peoples' *Farm Reports*, 7:15-7:30 a.m., Tuesdays and Thursdays beginning 5 January of this year. Advertising was calculated to promote mail from rural areas and rural heat pump dealers. Results were almost immediate: Carrier room air-conditioner sales jumped 30% over the same period the previous year and its summer-winter combination units increased 30% to 40%. Scheurer Engineering is well satisfied with results and renewed its schedule this month on the *Farm Reports* show.

KWFT, Wichita Falls Programs

CLEANERS

SPONSOR: Cleanrite Cleaners AGENCY: Direct

Capsule case history: Cleanrite Cleaners of Scranton had been an occasional advertiser on WGBI for the past three years. During the cleaner's brief campaign, Joe Levy, owner of Cleanrite, experienced outstanding results. So much so that he decided to realign his advertising budget and place the greatest percentage of it on WGBI. Since last year he has been a consistent advertiser on the station. Levy kicked off his campaign with three spots weekly and then increased the schedule to five spots weekly. Cleanrite is currently runing six spots a week in the *By Phillips Show*, from 5:15 a.m. to 9 a.m. By delivers all commercials live from a fact sheet prepared by Cleanrite. The commercials have been so effective that customers come into Cleanrite and inform the personnel, "Be sure to tell By Phillips I said hello." Since Levy began his intensified campaign the volume of business has increased sharply. Levy's satisfaction is evidenced in his plans to continue this schedule indefinitely on WGBI.

WGBI, Scranton-Wilkes Barre Announcements

FOOD PRODUCTS

SPONSOR: Quaker Oats Co. AGENCY: Clinton E. Frank, Inc.

Capsule case history: As a result of the Second Annual Aunt Jemima Self-Rising Flour Gospel Singing Contest conducted by WWRL, 40,750 Aunt Jemima packages were sold by grocers all over metropolitan New York. During the contest, which ran for nine weeks, more than 500 contestants—soloists, groups and choirs—were heard on Fred Baar's *Gospel Time* program, 10:30-12:30 p.m., and "Doc" Wheeler's *Gospel Caravan*, 12:30-2:30 p.m. Listeners were invited to vote for their favorites, but the gimmick was that each vote "must be accompanied by a 'guarantee' label from Aunt Jemima's Self-Rising Flour." The finals were held at Faith Temple, and 3,000 people paid the admission price—two "guarantee" labels from the package—to cheer their favorites home. The winning group received a recording contract with Savor Records; second prize: a Stereo radio-phono combination, third: a tape recorder. The contest proved one of Aunt Jemima's most successful Negro promotions.

WWRL, New York Programs

MOBILE HOMES

SPONSOR: Best Trailer Coach Co., Inc. AGENCY: Direct

Capsule case history: The mobile home industry has made marked inroads in the American economy over the past few years, especially in the West and South. In the South, the Best Trailer Coach Co., Inc., the largest distributor of trailer coaches there, used radio to promote a grand opening in Houston. The coach company purchased a schedule of announcements on KXYZ to promote its weekend opening. It was the first time in the mobile home industry that such an event was held. Best reported an overwhelming response, which the company credited "directly to the medium of radio, and especially KXYZ." Potential customers came in from Baytown, Anahuc, Conroe, Freeport, LaPorte, and the Richmond-Rosenberg area. An estimated 7,000 to 8,000 people attended the opening. Of importance to Best was the fact that not only did the general public attend but also the trailer buyers. "It was a terrific asset to us and the industry. No other medium could have produced these results."

KXYZ, Houston Announcements



Better than 75% of WWDC families—328,637 to be exact—have annual incomes of $5,000 or more . . . far above the Washington, D.C. average.* A mighty affluent group for you to influence!

PULSE Audience Image Study—July, 1959



WWDC Radio

. . . the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR

BIG CHIEF SPEAKS



Philadelphia called city of Brotherly Love. Many brothers — much love! Happy hunter DON FOLEY *say, "I love-um time-buyers but take so many moons to see!" I say, "You gettum many for blood brothers — gettum plenty national spot wampum, too. Use jAMBoree of the 14th!"*

THE CHIEF IS WISE!
If you know what he means by the **14th** write to:
BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for summer entertaining.

MANELOVEG

(Continued from page 39)

assistant to Fred Barrett, has worked on practically all BBDO accounts, most specifically on Bristol-Myers, Campbell Soup, General Electric, General Mills, Lever Brothers, Coty, and Armstrong Cork.

In his new post, Maneloveg—true to the BBDO concept where "no man is an island entire unto himself"—works hand in glove with the heads of all other departments. The new, streamlined BBDO plans board wraps up media, marketing and research in a single working package. This board, in turn, is a close collaborator with the agency's creative plans board.

In discussing the concept, Maneloveg points out, "The plans board is the backbone; it goes to work on a campaign at least six months ahead of any recommendation," What this says is that a wholly effective and properly documented advertising program must have a strong beginning.

When the plans of this board are meshed with the plans of the creative group (BBDO always has ranked high creatively), the result is formidable. "A client's tv show for example," says Maneloveg, "may be his big gun; it delivers the weight. But media must aim that gun, train it on the target of exactly the right people, and make sure that its final impact is heavier than that of the competition.

"And competition continues to grow tougher. Even institutional accounts are getting more competitive."

While Maneloveg's role at BBDO has been one that is involved in all phases of media, it is important to remember that his initial introduction into the advertising world was through research.

The pattern is part of the picture that has come about in advertising since tv came up the scene about a decade ago.

The tremendous dollar investments in tv, the increased advertising budgets set up to meet them, the diversification of product manufacture among advertisers, the growing complexity of both media and markets, all have added stature to those who have been involved in appraising and evaluating the new advertising picture.

Maneloveg and his wife, the former Gloria Golden, live wtih their two children in White Plains, N. Y.

HOW TO PICK A HIT

(Continued from page 45)

Wagon Train and *Have Gun, Will Travel* reflect the tender loving care shown them, and deserve the popularity and affection of the public!"

Some agencies "are hoodwinked" by film producers, "either by the type which has a great idea and a great star and then can't deliver the mix, or by the small operator who gets caught up in fiscal and operational matters to the detriment of his creative product. I think 50% of the gamble is eliminated by selecting very carefully the production company handling your show."

How much should the agency contribute to production matters?

Hank Booraem thinks the agency has more of a say-so in the final product for the half-hour rather than the hour-long shows. He's found almost any producer welcomes genuine constructive ideas from the agency, "and from anyone else, because this is a business of ideas and the smart people listen to all of them! If what you have to say makes sense, and isn't capricious, you'll get a welcome ear!"

But, he adds, "show business is a wonderful game for amateurs. Anyone—from a cab driver to a tycoon—has a firm opinion about programing. That's as it should be, if he's speaking as an individual viewer in terms of his own enjoyment. But when he tries to tell you *why* he thinks what he does, and what you can do to fix a show, his suggestions are usually maniacal!"

How about handling talent on shows guided by the agency?

"I've found most talents are very intelligent about their own business, and you can make points with them if you suggest rather than order, if you talk the problem through with them as a creative colleague.

Tv programing, in his opinion, "is a part of the over-all fabric of the entertainment world, not something off in another part of the forest. Tv is either good or bad. It's not better nor is it worse than the legitimate theater or motion pictures. The only place where tv is somewhat different is in more rigid censuring.

"Tv, in terms of its opportunity for expression on the part of the writer and in terms of the faith it keeps with the public, stands head and shoulders above either movies or the stage."

aprons and bobby-sox

line up with Dean Lewis

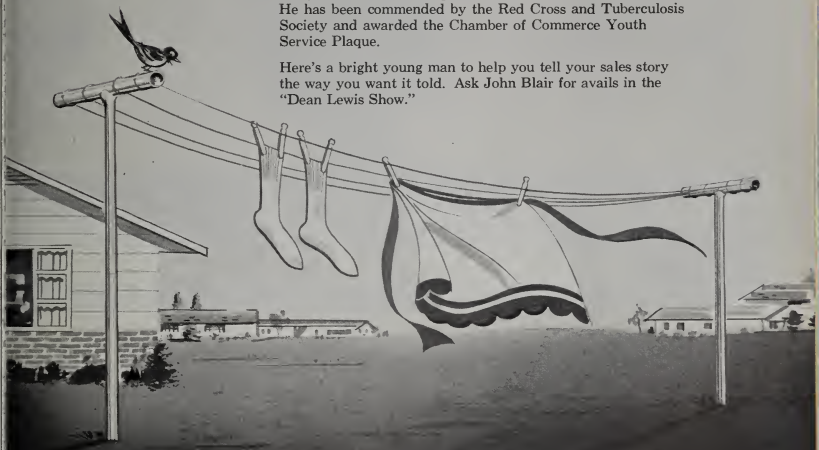
When an air personality is blond, handsome and just twenty-four years old, you can expect he will appeal to teenagers. Dean Lewis definitely does. But will he make a hit with parents? Dean Lewis does *that*, too.

Each Saturday morning, Dean plays big brother to Central Ohio teenagers on WBNS Radio. Their problems are aired by a panel of their peers, a school or government official is interviewed and, of course, there's entertainment as well as serious discussion.

Daily from 3:00 to 5:00 P.M. on WBNS Dean slips into his adult-appeal personality and charms the housewives right out of their aprons with the same skill and success he has established with those bewildering bobby-soxers.

The responsible influence Dean exerts with youngsters resulted this year in his being named one of Columbus' ten outstanding young men by the Columbus Junior Chamber of Commerce. It also won him an award from the Catholic Youth Organization last year for "outstanding service to the youth of the community." He has been commended by the Red Cross and Tuberculosis Society and awarded the Chamber of Commerce Youth Service Plaque.

Here's a bright young man to help you tell your sales story the way you want it told. Ask John Blair for avails in the "Dean Lewis Show."



WBNS-RADIO | prime mover of 1,500,000 central Ohioans

A New Version of a Famous Microphone!



New BK-11A VELOCITY MICROPHONE

. . . combining all the advantages of the famous 44-BX and Junior Velocity Microphones . . . plus latest developments in modern microphone design

Here is an inexpensive all-purpose microphone offering excellent performance. Its wide-range frequency response from 30 to 15,000 cycles makes it ideal for music pickup. Its bidirectional figure-eight pattern permits placing of performers on both sides of the microphone. A three-position voice-music switch provides for the selection of the most desirable operation characteristics.

Designed for high quality studio use, its lightness makes it ideal for indoor remotes where high fidelity reproduction is essential. Like the 44-BX, it is very rugged, will provide years of dependable *every day* service. Another fine new product from the Broadcast and Television Equipment Division of RCA!

For complete information on BK-11A Microphones for stand or desk mounting, see your RCA Representative. Or write to RCA, Dept. GD-264, Building 15-1, Camden, N.J.

RCA®

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

28 MAY 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

The regulatory web tightens around the broadcasting industry.

The FCC has made it quite clear that the many stations which have adopted policies of not giving or selling time to politicians will have trouble getting license renewals.

Twenty-five people will be put to work checking, among other things, whether station programing performance lives up to promises made.

These were actions taken without a by-your-leave. **Rulemaking proceedings already in process or planned for the future will tighten the squeeze.**

One rulemaking will set out the Commission's ideas about how it can and should go in the direction of program control. This is almost certain to toss out present application forms and to provide that when original licenses or renewals are applied for **the applicant must set out his ideas of community needs and his programing plans for meeting them.**

The commission has already voted unanimously that it has the right to consider programing in licensing and renewing.

It has sent out a questionaire to all stations on the air, asking their plans for political time during the upcoming campaigns. Though the political equal time section of the communications act says only that a station must give or sell time to a candidate if it has done so for his foe, and does not say that a station must give any time at all, the **FCC makes it clear it will move against stations which don't make political time available.**

The complaint and compliance branch, to be activated on 1 June, and for which the Senate Appropriations Committee was asked to provide $300,000, goes much farther.

The FCC plans to look into all complaints of a major nature against stations, rather than accepting their written explanations. It is noteworthy, in this connection, that contrary to previous policy the FCC will also consider the **scheduling of too many commercials per time segment as against the public interest.**

Monitoring during the first year will be experimental, probably on a spot basis where complaints have indicated fertile fields, and confined for the most part to the major markets.

With this action, the rulemaking now in progress looking toward license periods of less than the present automatic three years in cases where questions have been raised, is more threatening.

The FCC is certain to adopt the proposal, and **it will be another club over the heads of broadcasters.** The Commission would not want at the outset, except in the most flagrant cases, to go all the way to license revocation: **a short license renewal along with a warning could suffice.**

The Commission would also like to be able to suspend licenses for short periods and to assess fines for violations, but these penalties would have to be enacted by Congress. There is no assurance this can be done so late in the current session.

The FCC has gone all the way: it has adopted the philosophy so often espoused by FTC chairman Earl Kintner, that self-regulation is both wonderful and necessary, **but that the government must carry a big stick.**

The FCC has taken up the big stick, and every move thus far has been unanimous. **There is now no turning back.** The entire philosophy of FCC regulation has been changed and, in the words of a forgotten individual, it will get worse before it gets better.

FILM-SCOPE

28 MAY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

A drastic change in the tone of regional advertiser-syndicator relations has taken place in the last year or so.

Time was when a regional buyer and a syndicator tended to stay together for consecutive seasons partly out of loyalty, but that time is no more.

Advertiser-syndication marriages appear to be getting shorter and shorter (see FILM-SCOPE, 9 April).

However there's little syndicators won't do in today's market **to keep up the illusion of loyalty among its customers.**

Take, for example a deal that's now in the negotiating stage between a major buyer of syndication and a prominent syndicator. (This account, by the way, sometimes sponsors several series.)

According to reports, this advertiser in taking on a new series in a substantial list of markets would wind up with quite a number of concessions.

These would include:

- **Getting a 25% interest in the profits of the new show.**
- Obligate the syndicator of the new series to buy back local film contracts held by other syndicators with this advertiser in scattered markets.
- Give the advertiser as part of the price for the new series a batch of off-network properties to replace other syndicators' product in these scattered markets.

In areas where the time clearance situation is especially tight, some syndicators are now bearing down on stations directly rather than using an "agencies first" strategy.

The thinking is that a station with a show may have a better chance of finding a sponsor **than a sponsor with a show has of finding a time period.**

Additional testimony on the ability of off-network re-runs to score impressive ratings is given by a close study of shows such as CBS Films' Trackdown in individual markets.

Usually syndicated shows are compared only against other syndicated entries, but CBS Films research found **Trackdown re-runs doing well in several markets even by network standards.**

Ranked against all shows—not just syndicated ones—Trackdown was fourth in Chicago and in the top twenty in Miami, El Paso, and Chico, according to recent ARB or Nielsen reports.

Furthermore, here are six markets in which Trackdown's March Nielsens reflected high ratings:

CITY	STATION & TIME	RATING
Miami	WTVJ, Thurs., 7:30 p.m.	26.1
Seattle-Tacoma	KOMO-TV, Tues., 6:30 p.m.	21.3
Chicago	WBBM-TV, Sat., 9:30 p.m.	30.9
Tucson	KOLD-TV, Thurs., 9 p.m.	19.7
Tampa-St. Petersburg	WTVT, Fri., 7 p.m.	36.3
Jacksonville	WJXT, Tues., 7 p.m.	37.2

The persistent rumor that NTA was on the brink of yet another major merger cropped up again this week, this time with ITC bruited about as its possible mate.

ITC recently made its first deals with a U. S. producer, 20th Century-Fox, a film house which has been closely connected with NTA in the past, and which still might be regarded as a leavening for a prospective NTA-ITC deal.

A bigger question mark actually surrounds ITC than NTA: Namely, whether ITC, **as the only major syndicator without a tv network or Hollywood major as a backer, can continue to go it alone in a period of increasing consolidations.**

COMMERCIALS

One of the most unusual aspects of the first prizes awarded at the SPONSOR-sponsored First American Tv Commercials Festival and Forum last week is that 20 producers were involved in the 37 awards.

Eight of these prizes went to tape commercials, and six were in color, while six were longer than one minute and five were 20 seconds. The rest were 60 seconds, film, black and white. (See page 33.) Here's how the first prizes were distributed among the producers:

PRODUCER	COMMERCIALS
Elliot, Unger & Elliot	Fleischmann's Yeast (2), Chemstrand, Martini & Rossi, Pharmacraft
Robert Lawrence (see below)	Chevrolet, Kellogg, Lestoil (2), Lyons tea
Fred Niles	Durkee (2), King Cotton
NBC	Delco (2), GE
Sarra	Drano, Elgin
ABC	Dutch Masters (2)
Playhouse (see below)	Ford, Union Oil
VPI	Zest
Van Praag	Mercury
Elektra	Johnson & Johnson
Playhouse/Grantray-Lawrence	Minneapolis Gas (split award) (2)
Tv Graphics	Maxwell House
Tv Spots	American Dairy
Universal	Union Oil
CBS	GE
Newsfilm	United Cerebral Palsy
Freberg (with Playhouse)	Kaiser
Cascade	Calo
On Film	Johnson & Johnson
Ray Patin	7-Up
Desilu	Northwest Orient

This should squelch that report about Videotape Productions' future: it's actually scouting around for larger quarters.

Three prospective spots are under consideration, and the indications are that VPI will start negotiations on one of them with the next week.

A growing trouble spot in agency-client relations is the question of how many points to make in a commercial, especially the shorter ones.

Clients are tempted to beat costs by **jamming several points into the same spot.**

Agencies tend to insist that the **simple one-point copy theme is most effective.**

While it's possible to use both strategies to some extent in longer commercials, **the two viewpoints are at loggerheads when it comes to twenties.**



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

28 MAY 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

Grey seems to be replacing Warwick & Legler as Revlon's agency of record. The advantage of being an agency of record: **15% off the top of the 15% commission where network programing is involved.** (The residue is split among all the agencies on the account according to the number of their commercials.)

Look for the National Biscuit Co. **to diversify in the direction of candy products.** As a heavy user of sugar and icing, it figures the step a natural one.

An interesting commentary on the volatility of tv network nighttime programs: **of the 98 shows sponsored weekly on the three networks in May 1955 only 13 are still around.**

Count 'em: Danny Thomas, Ozzie & Harriet, Lassie, Ed Sullivan, GE Theatre, What's My Line?, U. S. Steel's Guild Theatre, Red Skelton, I've Got a Secret, Loretta Young, Armstrong Circle Theatre, This Is Your Life, You Bet Your Life.

Jack Van Volkenburg, CBS TV's first chief, is reported coming back into the business with the possibility of allying himself with an agency.

After an interim of retirement, **Van Volkenburg operated a Pacific coast amusement park** for a while in which CBS, Inc., had an interest.

Shades of the radio days when a network could get a sponsor for a special event at the last minute: CBS TV accomplished it with the impromptu special last Monday on the aborted summit conference.

Three hours before scheduled time of the program the network tracked down a Firestone group at the Akron airport and got a commitment for the extra telecast.

The group cancelled the flight and went back into town to view the buy.

Firestone's added tab: $67,000 for time, $25,000 gross for program.

Chalk up as something new in the way of network program promotion: **sending an exploiteer all the way to the Orient to dig up material and ideas.**

ABC TV's doing it in behalf of Hong Kong (to debut in the fall), with Sid Mesibov on a three-week mission.

Among the planned stunts: department store displays with the "Hong Kong Look."

A Madison Avenue agency in the middle brackets has become so bitter a political jungle that it's having no easy time in the hunt for department heads.

Obviously, men of standing and with no taste for this sort of thing **have been turning down offers from it,** even though the money's attractive.

A top-ranking agency spent $20,000 on a pitch for a utility account valued at about **$2 million before it found out this would conflict with a West Coast client.**

The agency pulled out of making the presentation only the day before the appointed time. **The West Coast utility warned it would otherwise cancel.**

On The Gulf Coast

THE BIG ONE



Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

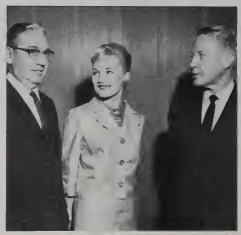
Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager

NEWS & IDEA WRAP-UP

A RARE SPECTACLE was given Pittsburgh-area viewers recently, when WTAE aired a three-hour remote telecast of the Consecration of Bishop William G. Connare at the Blessed Sacrament Cathedral in Greensburg



RETURN OF THE NATIVES—Frank Stanton (r), CBS pres., and Arthur Hull Hayes, CBS radio pres.—for Michigan Week celebration, gets a hearty welcome from Susan Westergaard, Miss Michigan-Universe of 1959





VALUABLE SCRAP of old license plates unloaded by these two volunteers, was part of WKRC (Cincinnati) campaign, in cooperation with Assn. for the Deaf, to provide scholarships for educating talented candidates in the field of hearing handicap

REHEARSING FOR THE PAYOFF! KYW (Cleveland) sales rep Sterling Barlow (seated), winner of station's "Big K" sales contest, anticipates to the hilt his upcoming 2-week all-expense-paid trip to Paris. Subbing for the real roles are station's Jud-e Collins, sales chief Fred Walker



ADVERTISERS

ABC TV succeeded this week in keeping Armour (FCB) from switching its four daytime quarter-hours weekly to NBC-TV.

NBC had put in a pitch for the Armour business, worth about $3 million annually, but ABC quickly outsweetened NBC's pot and kept the meat packer in the ABC fold.

Campaigns:

• **Ideal Toy Corp.** has upped its 1960 tv budget half-a-million dollars—to an estimated $1.25 million. Last year the doll and plastic toy firm's tv advertising went network to Macy's Thanksgiving Day Parade and spot to 35 major markets for 26 weeks. This year, though Ideal will again sponsor the Macy telecast, it is looking for an additional network spectacular and has, for sometime, been huddling with networks and packagers for suggestions. The campaign is set to start 5 September and run through Christmas. Agency: Grey Advertising.

• **Richard Hudnut,** after months

f market testing, is now ready to aunch nationally its new skin cleans- ng product, Cool Glow. The tv cam- paign includes a schedule of satura- ion spots, covering 65% of the omes, plus a regular schedule on *This Is Your Life*, beginning 25 Sep- ember.

• **Keyes Fibre Co.** this week aunches a warm-weather promotion or its molded paper plates via tv spots themed to an outdoor picnic setting. Cities included in the satura- ion campaign are Atlanta, Boston (WHDH-TV, WBZ-TV), Houston, Kansas City, Milwaukee, Minneapolis, Cleveland (KYW-TV, WEWS-TV), New Orleans, St. Louis, Detroit (WXYZ-TV), and Richmond, Va. The promotion will run through 2 July. Agency: Harold Cabot & Co., Boston.

FTC notes: Continental Baking Co. has been charged by the Com- mission with illegally acquiring Omar, Inc., Omaha, and other bakeries throughout the country, and with us- ing its increasing dominant position to impede competitors by unlawful means.

Thisa 'n' data: The **Electric Au- tolite Co.** will give away more than $150,000 in prizes in its "Miss Auto- lite" contest being promoted via *To- day* on NBC TV . . . **E. Archie Mish- kin,** president of Bayuk Cigars, Inc., received a citation from the city of Philadelphia for keeping the city's name constantly before the public through its sponsorship of more than 200 network tv sports activities each year.

Strictly personnel: Gordon Ellis, elected executive v.p. and general manager of the Food Products Divi- sion; **William Harsha Jr.,** v.p. and assistant to the president; and **James Dodge,** v.p.-marketing, Food Prod- ucts Division, at Pet Milk Co. . . . **Robert Gunder,** to director of ad- vertising and sales promotion for Hamilton Watch Co. . . . **Lawrence Smith,** to commercial advertising and sales promotion manager of Mo- bil Oil Co. . . . **William Knowles,** to sales manager of Hershey Metal Products, Derby, Conn . . . **Edward Feinberg,** to product manager, In- dustrial and Government Semi-con- ductors and Special Purpose Tubes, Amperex Electronic Corp.

AGENCIES

The big surprise of the week was the defection of the U. S. side of the Grant agency from Chicago.

The new quarters for Grant's do- mestic business will be New York, headed up by the new president, **Elliott Plowe.**

Holding the chief executive reins and the chairmanship is Will Grant. The foreign business will continue to be headquartered in Chicago.

Transferred from the Detroit office to New York: F. A. Peck, R. C. Mack. L. J. Kotowski, W. J. Gordon, M. B. Cather, B. W. Yount.

Agency appointments: Sunkist lemons, to **Burnett,** from FCB . . . Pinex (Thayer Labs), to **Warwick**



VICK AWARD for standout spot television merchandising of its products goes to KTTV (L.A.) v.p.-dir. sales, John R. Vrba (r) from Ronald A. Clouser (l), Vick Chemical's supvr. media mdsg., and Orrin Christy Jr., media dir., Morse International, agency on the account

'POOR LITTLE LAMBS who have gone astray' are reunited with owner Mrs. R. Crawford (kneeling l) and children (front and rear). Credit WISN-TV (Milwaukee), who offered reward to capturer: Mrs. Kenneth Derlein, standing l, with Geo. Page, sta. dist. sls. mgr.



MORE THAN SKIN deep—beauty that is—learns WCSH-TV (Port- land, Me.) annor. Cliff Reynolds, during interview with Lynda Lee Mead (seated c), Miss America, and Miss Maine contestants



& **Legler** . . . Country Club Soda to **Black & Munsen,** Springfield, Mass. . . . Liggett Drug Stores, and Sun Drug Co., Pittsburgh, for radio/tv, to **Cortez F. Enloe,** . . . CBS International, advertising and promotion, to **Donohue & Coe** . . . Chicopee Mills (Johnson & Johnson), baby products division, to **Doyle Dane Bernbach** . . . Dad's Root Beer to **M. M. Fisher Associates,** Chicago . . . Blanks-Baer Extract & Preserving Co. to **Ridgway-Hirsch,** St. Louis . . . Central Nebraska Packing Co. to **Jimmy Fritz Assoc.** . . . Maremont Automotive Products to **Bozell & Jacobs.**

New location: Wentzel & Fluge, Chicago, soon to be located at 201 East Erie.

Admen on the move: Stan Quinn, formerly of JWT, has become the new tv director of DCSS . . . **William E. McDonald** elected president of Kastor Hilton Chesley Clifford & Atherton, Ltd., Canada . . . John Pesick, account exec for Eastern U.S. at W. E. Long, Chicago . . . **Donald Martin,** former p.r. man for NAB, was name executive director of the Europea Travel Commission . . . **F. Ea Crawford Jr.,** and **Harry C. Bal win** to F. Earl Crawford Advertisin Charlotte . . . Recent arrivals to C&V media department are **Dan Bor** from Grey and **Rudy Baumohl** fro Lennen & Newell . . . **Edward Cun mings** to media department D'Arcy, . . . Benton & Bowles a pointed **Lee Currlin** and **Willia Schneider** v.p.s., and **Harold Mil ler,** manager of media . . . **Mari Carayas** to Kudner as radio/tv time buyer . . . **John Neal** joins Honig Cooper & Harrington, Calif., as mar keting executive.

They make a move: Researcher **Frank Mayans** and **William T Moran** named v.p.s. at Y&R . . **Richard Hall** to Bates as accoun executive . . . McCann-Marschalk Cleveland, names **Joan Rutman** a media director . . . **Ken R. Dyk** joins Robert C. Durham, N. Y., a senior consultant . . . In Chicago, R Jack Scott appointed **Herbert S Laufman** exec. v.p., and **Hiran Strong** and **Albert J. Meyers** a v.p.s. . . . account service division o McCann-Marschalk, Cleveland, has **John M. Kinsella** as broadcast ac count executive.

THANKS...

SPONSOR and

AMERICAN TV COMMERCIALS FESTIVAL

Three First Prize Awards
Two Second Prize Awards
One Honorable Mention
Special Citation for Animation Design
Best Local Campaign
and Four Other Accepted Entries

THANKS TOO... BBDO; D'ARCY ADVERTISING; ERWIN WASEY, RUTHRAUFF & RYAN; KNOX REEVES; J. WALTER THOMPSON; COMDR. J. B. STEWART, U.S. NAVY; AND YOUNG & RUBICAM.

PLAYHOUSE PICTURES

ANIMATION SPECIALISTS

1401 North LaBrea Ave. Hollywood 28, Calif.
Hollywood 5-2193

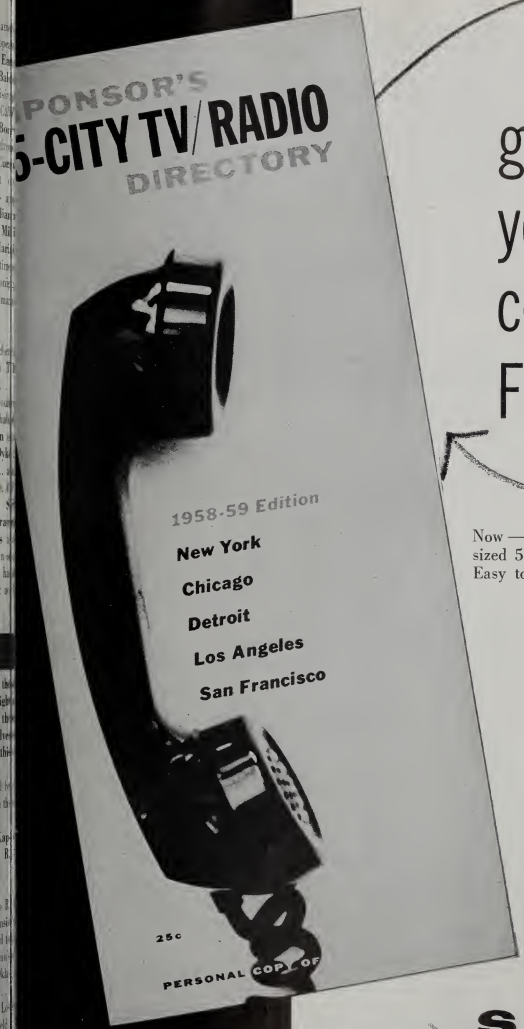
FILM

Syndicators with an eye on the regional business which might go "one way or the other" in the next few weeks found themselves in a lull before the flurry this week.

One syndicator, ITC, prepared by building up its sales staff through the addition of five new members.

They are: **Walter Plant, Cy Kaplan, James Delaney, Robert R. Rodgers,** and **Paul Weiss.**

Sales: MCA's *Shotgun Slade* to R. J. Reynolds in Virginia, Wisconsin and New York state markets, and to Whittles' Bargain City and Cochran's Hardware and Furniture Co. in Oklahoma; details were not disclosed . . . UAA features sold to KHJ, Los Angeles; KLYD-TV, Bakersfield; WMBD-TV, Peoria; WFGA-TV, Jacksonville and WMAR-TV, Baltimore, while UA features were sold by UAA to KTVR, Denver; WHEN-TV, Syra-



get your copy FREE

Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use. Easy to take with you when you're traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, tv film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen's eating directory, airlines and railroads, news services and trade magazines.

It's the most comprehensive little book of its kind in the field. We'll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.

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THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772
CHICAGO— 612 N. Michigan • SUperior 7-9863
LOS ANGELES— 6087 Sunset • HOllywood 4-8089
BIRMINGHAM— Town House • FAirfax 4-6529

P.S. *Don't forget to call on us next time you're in town.*

IN SAN DIEGO

THE DIALS HAVE STOPPED TWISTING... THEY STAY WITH KSDO

Now we are No. 1 . . . bigger than ever with audience polls placing KSDO in first place* for the San Diego total market. Best advertising investment in San Diego; KSDO AM, fine radio fulltime, where advertising is limited timewise — screened tastewise.

KBUZ Phoenix AM and FM
KSDO San Diego AM

THE GORDON BROADCASTING CO.
*Sold nationally by Doren F. McGavren & Co.

cuse; WTVT, Tampa; KOCO-TV, Oklahoma City; WOC-TV, Davenport; WTVY, Dothan, WFMY-TV, Greensboro; KGBT-TV, Harlingan, and KGMB-TV, Honolulu.

Strictly personnel: Howard A. Singer named assistant to NTA president Oliver A. Unger . . . **Herbert Hirschman** a producer of 20th Century TV's King Kong.

Commercials: Joining Robert Lawrence (Canada) are **John Grinsky,** controller, and **Douglas Patten,** on sales service staff . . . **A. A. Kirchenforfer** to Fred Niles Productions as account executive . . . **Paul Blustain** to McCann-Marshalk as commercials producer.

Commercials festival: In addition to 37 commercials which won first prizes at First American TV Commercials Festival and Forum on 20 May in New York (see p. 33, this issue) the following were winners of runner-up places or honorable mentions in their respective categories: (H. indicates honorable mention): *Automobiles,* Falcon; *Auto accessories,* Simoniz, Prestone (H); *Apparel,* Zelan; *Appliances,* GE mixer; *Baked goods,* Nabisco Vanilla Wafers; *Beers & wines,* Piels, Budweiser (H); *Breakfast cereals,* Post Sugar Crisps; *Cigarettes & cigars,* Lucky Strike, Alpine (H); *Coffees & teas,* Nescafe Instant; *Consumer services* (financial & utilities), Dreyfus Fund, Prudental Insurance (H); *Cosmetics & Toiletries,* Zest, Johnson & Johnson Baby Powder (H), Ipana (H), Gem (H); *Dairy Products,* Nucoa; *Program billboards,* openings, closings, Small World.

Gasolines & Oils, Standard (California); *Household Cleansers & Detergents,* Texize, Tide (H); *Home Furnishings and Maintenance,* Windex, Nuggett Show Polish (H); *Institutionals,* Kaiser, GE Analog Computer (H); *Public Service,* U. S. Census, U. S. Navy (H); *Jewelry, sports & toys,* Bell & Howell, Westclox (H); Meat Products, none *Paper & Wraps;* Charmin Tissue; *Pet Foods,* Ken-L-Ration; *Pharmaceuticals,* J. & J. Strip, Patch & Spot; *Prepared Foods & Mixes,* Jell-O, *Soft Drinks,* Seven-Up, Coca Cola (H), Schweppes (H); *Travel & Transportation,* Greyhound; 8-10 *Second ID's,* Wilkins Coffee.

In special categories, runners-up and honorable mentions were: *Canadian,* Robin Hood Oats, Nuggett Shoe Polish (H); *Video Tape,* Westclox, Valiant (H); *Local,* Albuquerque National Bank.

Details on winners may be obtained from Gerald Goldberg, Brandt Public Relations, 147 E. 50th St. (Plaza 3-1626), N. Y.

Coming Mid-July
AIR MEDIA BASICS
14th annual edition

NETWORKS

NBC TV has opened up five prime evening programs for minute participation buys on a market-by-market basis.

The shows: *Plainsmen, Cimarron City, Moment of Fear, Head of the Class,* and *Music on Ice.* They're available, generally speaking, up to September.

It's the first time that that many shows have been made available in summer for affiliates to sell into, and, equally significant at no extra talent charge. On NBC o&o's for instance, it's just the AAA 20-second card rate.

Color programing on NBC TV this year will total 920 hours—a 27% increase over 1959.

The network's summer schedule also shows an expansion of color hours —a 16% increase over last year.

These figures were included in a presentation, dubbed "Color Hits the Jackpot—1960," given by NBC TV color sales executive Paul Klemper at the RCA Dealers' meeting in New York last week.

Network tv sales: Warner-Lambert (Lambert & Feasley), for *This Is Your Life,* on NBC TV next season in a new time period—Sundays, 10:30-11 p.m. . . . *Quaker Oats* (JWT) and *P&G* (Burnett), for a new comedy series starring Tom Ewell to bow on CBS TV next fall, Tuesdays, 9-9:30 p.m. . . . *Campbell Soup Co.* (BBDO) to sponsor *World Wide* 60 on NBC TV 30 July, 9:30-10:30 p.m.

New network affiliates: WTVR, Richmond, Va., to CBS TV . . .

IG CHIEF SPEAKS



Many warriors stir up peaceful waters of blue Pacific — make-um big noise, confuse time-buyers. Eager hunter JOHN HAYES *ask me, "How I get big batch national spot wampum?" I say, "You AMBle with 14th — that best way to catch biggest batch!"*

THE CHIEF IS WISE!
If you know what he means by the **14th** write to:
BIG CHIEF, c/o SPONSOR
40 E. 49th St., N.Y. 17, by 31 May
Win a prize you'll love for summer entertaining.

KFBK, Sacramento, and WEAV, Plattsburgh, N. Y., to CBS Radio.

Thisa 'n' data: Gross time sales for **ABC TV** during the first quarter of this year increased 22% over the like period in 1959 . . . **Summer replacement:** *New Comedy Showcase*, a series of eight new comedy shows, stands in for *Hennesey*, on CBS TV starting Monday, 1 August, 10-10:30 p.m.

Network personnel notes: Irving Gitlin, named executive producer, creative projects, at NBC News and Public Affairs . . . **Martin Brown,** elected treasurer of AB-PT.

RADIO STATIONS

Westinghouse Broadcasting Co. is throwing its hat into the political-debate arena.

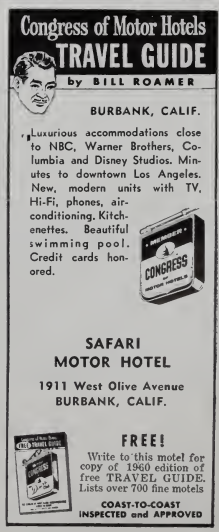
As revealed by president Donald H. McGannon, WBC stations "will offer to certain offices the opportunity for presentation on radio and tv of the important issues involved in the individual elections via the debate technique—on a gratuitous basis."

Ideas at work:

• **Lifting a leaf from Barnum & Bailey:** To promote the arrival of its newest personality, Bruce Bradley, **WBZ,** Boston, staged a week's teaser campaign on the air, inviting listeners to be on hand at the airport when "B.B. arrived at B.Z." When Bradley arrived, a Dixieland band, models, reporters and tv news cameramen welcomed him. Following the airport reception, he entered an open car for a police-escorted motor cavalcade tour of downtown Boston prior to his arrival at the WBZ studios.

• **Presenting a united front:** Three radio stations in Bellingham, Wash. **(KVOS, KENY, KPUG)** took time out from their competitive efforts to jointly sponsor a direct mailing piece for National Radio Month. These were sent to local business firms, distributors, and agencies throughout the nation to remind them that "radio tells, and sells, best." Individually, the stations ran identical ads in the local newspaper, scheduled on identical days, giving radio a boost. The stations also shared and rotated spots and station breaks de-





voted to radio and Radio Month throughout May.

• **On the daffodil front:** In recognition of National Retail Bakers Week, **KEX,** Portland, Ore., had local bakers bake a mystery cake. Listeners were asked to guess the identity of the object baked inside. What it was: a corned beef sandwich on rye!

Station acquisitions: KDEO, San Diego, to Howard Tullis and John Hearne, owners of KFXM, San Bernardino, and KAFY, Bakersfield, for $475,000, brokered by Blackburn & Co. . . . **WADK,** Newport, R. I., to Arnold Lerner and Myer Feldman, for $100,000, brokered by Blackburn & Co. . . . **KIUP,** Durango, Col., to Ralph Atlass, for $330,000, brokered by Edwin Tornberg & Co. . . . **KCVR,** Lodi, Cal., to Floyd Farr, George Mardikian, and George Snell, owners of KEEN, San Jose, for $157,500, brokered by Edwin Tornberg & Co.

New quarters: Gerity Broadcasting Co. has moved its New York office to 18 East 48th Street. Edward Westcott is manager . . . **WLS,** Chicago, will move its entire operation to 360 North Michigan Avenue on or about 1 August.

Thisa 'n' data: "Shower of Stars," a spring promotion sponsored by **KLIF,** Dallas, attracted some 11,000 fans . . . **WING,** Dayton, rang in Friday the 13th by asking listeners to send in a card after the day was over, describing the good or bad luck that day brought them. The most interesting good and bad luck story won a prize . . . Last week WRCA-AM-TV, New York, officially changed its call letters to **WNBC-AM-TV** . . . Anniversary note: *Journey Into Melody* completes its 10th year on **WGAR,** Cleveland. this week.

Kudos: To **WICC,** Bridgeport, Conn., the Alfred P. Sloan Award for "distinguished public service in highway safety" . . . To **WPEN,** Philadelphia, the National Safety Council Award for its broadcasts in the public interest . . . **Maury Levin,** of WJJD, Chicago, winner of Plough's top salesman award.

Station staffers: Richard Windatt, to Wometco Enterprises as v.p. in charge of financial control . . . **Jules Blum,** to sales manager for WJW, Cleveland . . . **Bob Campbell,** to general sales manager at KX-RX, San Jose . . . **Herbert Schorr,** to general sales manager of WHAT, Philadelphia . . . **Ray Betsinger,** to sales promotion manager, and **Earl Matthews,** to the sales staff, at WAIT, Chicago . . . **John Murphy,** to account executive at KDKA, Pittsburgh . . . **Bill Cannady,** to the news department at KCMO, Kansas City.

REPRESENTATIVES

Rep appointments — stations: WCCC, Hartford, to **Gill-Perna, Inc.** . . . WINN, Louisville, to **Daren F. McGavren.**

Rep appointments — personnel: Byington Colvig, to manager of the Los Angeles office of Harrington, Righter & Parsons . . . **Don Saraceno,** to assistant midwestern sales manager of Blair-TV . . . **Gail Thomas,** to administrative assistant to Carl Schuele, president and general manager of Broadcast Time Sales.

TV STATIONS

There's a local commercial angle involved in the Corinthian group's plan to use the stations' own news directors, as a team, to cover the July presidential conventions.

Each station may develop its own convention package for sale. This will, of course, be limited to regional and local interests.

It's the first time that a tv station group has undertaken this kind of a team operation. **Herman Land,** Corinthian special projects director, will head up this funneling of the convention story in terms of regional and local character.

Six tv and two radio stations are concerned.

WABC-TV, New York, is not planning to offer a special summer discount plan.

The reason, according to v.p. and general manager Joseph Stamler: the current rate card has built-in provisions under the 7/14 plan to accommodate clients during this lower set circulation period.

(See "Will Discounts Aid Summer Spot Tv," 21 May SPONSOR, page 37.)

Ideas at work:

• **On the local special front: WWL-TV,** New Orleans, has taped a two-hour drama, dubbed *Destroyer Escort 1016,* as the first in a series of *Tv Little Theater* shows to be telecast on the station. WWL-TV is promoting it via on-the-air spots and ads in local newspapers. It's scheduled in prime evening time.

• **Paint your wagon: KSL-TV,** Salt Lake City, is attracting the attention of viewers and advertisers via a new painted bus. The bus, a part of the Salt Lake City Fleet Lines, is covered with full color illustrations of well-known CBS and KSL-TV personalities. Each week passengers on it are given a small folder that tells about tv for the upcoming week, and, on each Friday, a KSL-TV hostess rides the bus and hands out samples of products provided by clients.

• **You, too, can be a G-Man:** In cooperation with the FBI, **WKRC-TV,** Cincinnati, is programing a "Wanted Criminals" feature in its 6:45 p.m. newscast. Special agent of the FBI, while the picture is on the screen, describes the criminal and tells the viewers what to do in case they have seen the wanted man.

• **Another example of the united front: Tidewater, Va., tv stations** are planning to publish a joint monthly program bulletin, to be sent to community opinion leaders. Prestige tv programs of information, education, and culture—both local and network — will be categorized for quick reference. Stations involved: WTAR-TV, WAVY-TV, and WVBC-TV.

Thisa 'n' data: KDKA-TV, Pittsburgh, is syndicating its local *Funsville* series for any other of the WBC stations . . . **Walter Tillman,** manager of the Philadelphia edition of *Tv Guide,* has been elected president of the Tv & Radio Advertising Club in that city . . . **WLW-I,** Indianapolis, has announced a rate change that'll affect only AA and A time . . . **WIBW-TV,** Topeka, sponsored an "Over-the-Fence" contest to see which of the Kansas City Athletics would hit the first home run of the season

Sky's the limit
in Kansas City

The 707's are flying east and west. New 1¼-million-dollar expansion at the Municipal Airport. A great new Mid-Continent International Airport a few miles to the north. Kansas City's airborne the modern way.

The airborne way for you to tap this changing, growing, big-spending market of more than a million persons is with KCMO-Radio. It's Kansas City's family radio station. For tots, teenagers, adults — not just "cats." It's Kansas City's only 50,000-watt radio station. It reaches into rural counties in four states. It sets the pace in news, music, public service.

So to give sales a lift in Kansas City, put your next flight of spots on KCMO-Radio. 810 kc CBS radio network.



Photo: A. B. Crank

KCMO~Radio

E. K. Hartenbower, Vice-President and General Manager
R. W. Evans, Station Manager

The Tall Tower at Broadcasting House / Kansas City, Missouri

SYRACUSE	WHEN	WHEN-TV	The Katz Agency	Represented nationally by Katz Agency.
PHOENIX	KPHO	KPHO-TV	The Katz Agency	Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING magazines.
OMAHA	WOW	WOW-TV	John Blair & Co. — Blair-TV	
TULSA	KRMG		John Blair & Co.	

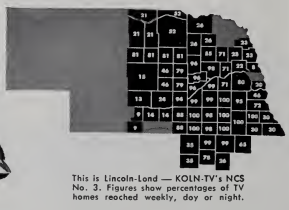
...Anniversary note: **Toby David,** creator of Capt. Jolly on CKLW-TV, Detroit, honored by the Mayor of Detroit, the Adcraft Club, and Michigan radio and tv personalities, on the occasion of his 25th year in broadcasting.

On the personnel front: Russ Coughlan, to general sales manager of KGO-TV, San Francisco . . . **Richard Morgan,** to acting general manager and **Ralph Latham, Jr.,** to local sales manager for WPTA-TV, Ft. Wayne . . . **Arthur Faircloth,** to sales manager of WRC-TV, Washington, D. C. . . . **Deane Osborne,** to account executive and **Patrick Kenny,** to promotion manager for WSPD-TV, Toledo . . . **Paul Bain,** to promotion and public relations director for KOB-AM-TV, Albuquerque . . . **Fred Johnson,** to account executive for two NAFI stations: KCOP, Los Angeles and KPTV, Portland, Ore. . . . **Jim Necessary,** to the local sales staff of KTVI, St. Louis, as account executive.



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke .....98,000 homes
Father Knows Best..86,500 homes
6:00 p.m. News...84,400 homes
10:00 p.m. News..74,400 homes

*November Lincoln NSI

Hunt around Nebraska all you like; you'll find just two big television markets. One is in the extreme East where *three* top TV stations beckon to your budget.

The other big market—Lincoln-Land—is acknowledged to be KOLN-TV country, with no serious challengers in sight. Latest Nielsen credits KOLN-TV with *65,500 TV HOMES* during prime 6 to 9 p.m. viewing time. Compare this figure with that of *ANY* Omaha station!

Avery-Knodel will give you all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

The Felzer Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WKF RADIO — GRAND RAPIDS
WKF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

KOLN-TV
CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR ASKS

(*Continued from page* 51)

ket of 1970 cannot help but be excellent.

By 1970, our new airport will provide service for 256,000 people. Home construction, after a few slack years, is expected to reach a new peak in 1970. Commercial and industrial construction and expansion will have taken place for many industries. As an indication of this—here's what some industries have been doing or plan to do: Bissell Carpet Sweeper Company just moved into a brand new three- and one-half million dollar plant—Kelvinator plans expansion of two and one half million dollars while Steelcase, Inc. (office equipment) plans a one-million-dollar expansion. Also in this western Michigan market, we have the city of Muskegon vigorously working on harbor expansion to handle the new sea trade created by the St. Lawrence Seaway.

"Downtown Renewal" in many western Michigan cities will be completed by 1970—buildings will have new faces—streets will be improved, parking will be plentiful and convenient—and people will be shopping downtown.

All in all, we believe our market will stack up well in 1970 because of the new and forward-looking attitude of the cities within our coverage area. These cities are doing more to get more industry to settle in their area, more to make existing industry more profitable and more to make the life of the consumer happy and pleasant.

James R. Agostino, *gen. mgr., KXLY-TV, Spokane*



Face-lifting city, transportation based on 20-year growth projection

Spokane is unique in its stability as a market. The Inland Empire which it serves as a giant natural "bowl," 81,000 square miles, bounded by the Cascade Mountains on the east, the Blue Mountains to the south, the Rocky Mountains to the west, and Canada to the north. This vast area nurtures 1,151,000 people with an ef-

fective buying power of two billion, giving them one of the highest per capita incomes in the world. It is diverse in agriculture, timber, mining, hydro-electric power (Grand Coulee Dam), atomic power (Hanford Atomic Works). This is Spokane 1960; solid, progressive, wealthy, and growing at a consistent, controlled pace that insures stability and prosperity to the citizens of the Inland Empire.

KXLY-TV covers this vast region like a blanket, with a power signal that exceeds all others in all directions. By constantly improving our facility with new equipment, better engineering, and carefully planned and executed programing, KXLY-TV is maintaining its position in the market as a dominant force.

Spokane will undergo a dramatic change in the metropolitan area with a multi-million dollar face-lifting that will include realignment of the freeway through the heart of the city, the inclusion of parks and plazas in the core area, realignment of major railroad facilities, and a complete modernization of all obsolete buildings in the metropolitan area. Also included is a plan to centralize all government buildings, federal, state, county and local, in a nine-squire-block area immediately adjacent to the core area. Spokane's plan is based on a 20-year projection, which will keep pace with the nation.

Television is a key to the development of the future—working to help build a bigger and better Spokane and a greater Inland Empire. 1970 will see a tremendous growth and modernization program well underway. As usual, KXLY-TV will keep pace, with plans now being prepared for an expanded modern facility to be constructed in the next two years. It will be centrally located for the convenience of clients and will be the most modern plant in the Northwest when it is completed in 1962.

Wm. Andrews, *national sales mgr., KFJZ-TV, Dallas-Ft. Worth*

From oil barons to merchant princes—that's the picture of the Dallas-Fort Worth market, and to carry this crowning a step further, where new brands are becoming king. All major markets will have an increase in population in ten years. Dallas and Tarrant County figures alone (the entire market represents some 22 counties and approximately one-third the buying power of Texas) look something like this: 1960 population 1,482,000; projected 1970 population 2,242,000—that's a little over 63% increase—these are pretty interesting numbers but that's not the most exciting part of the story. What is causing this change? I'll tell you what I'm reminded of. When I was a boy in Pittsburgh, Pennsylvania, I saw the last of the steel and coal barons, the Fricks, the Carnegies and many other pass out of the picture, and the professional executives and highly skilled administrators succeed them. The same thing is and has been happening in Texas. The passing of a few strong individuals that cast an image in their own likeness that became Fort Worth and Dallas. It was a great era but it's passed. Amon Carter, Mr. Fort Worth, will no longer call Sid Richardson at his hunting retreat and say, "Sid, there are some New Yorkers that are trying to buy the Texas Hotel. What do you say we buy it?"



Estimate Fort Worth-Dallas population at 2,420,000 by 1970

The names you hear now are Fort Worth's Paul Leonard of Leonard's, the largest department store in Texas, and Stanley Marcus, who has established Dallas as the fashion center of the Southwest.

Texans in this market still think their products, brands, merchandise is the best, tastiest, richest, biggest in the world, and believe me this attitude and this loyalty makes you feel real good when it's your product, brand or merchandise that demands the Dallas-Fort Worth people's loyalty. The market is opening wide. Bring your product to Fort Worth-Dallas and reap the opportunities now and 10 years from now with a ready-made 63% increase. Not only have we a population explosion, but our whole image is exploding, and changing without losing our distinct personality. We're still fixin' to help yo' all, and a deal is a deal over a handshake.

In Roanoke in '60 the Selling Signal is SEVEN . . .

Roanoke is an ideal test market. Isolated from competing markets. Diversified industry. Self-contained economy. Large population. Many distribution outlets.

Put Roanoke on your schedule, and don't fumble the ball when buying television. Specify WDBJ-TV . . . serving over 400,000 TV homes of Virginia, N. Carolina and W. Va. in counties having a population of nearly 2,000,000.

Sell like sixty on seven. We'll help you to cross those sales goal lines.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



WITHIN A STONE'S THROW
OF COMMUNICATIONS ROW!

One of New York's most desirable locations

MADISON AVENUE
AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

Just steps from anywhere . . . now with 500 individually decorated rooms and suites — and completely air conditioned.



The magnificent new

BARBERRY
17 E. 52 St.

Your rendezvous for dining deliberately and well . . . open every day of the week for luncheon, cocktails, dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138

Tv and radio NEWSMAKERS



Ben Berentson has assumed his new post of gen. sales mgr. for WGN-TV, Chicago. He had been serving in the capacity of Eastern sales mgr. for WGN radio when he received his new appointment. Berentson started his career with the *Chicago Tribune* in 1932 as advertising salesman, and was later transferred to the business survey department of that paper. In 1940, he joined the sales department of WGN, and subsequently served as asst. sales mgr. and Eastern New York sales mgr. for the radio station.



Herbert Golombeck has been appointed v.p. and general manager of WPLO, the Plough station in Atlanta. Golombeck moves to WPLO from Omaha, where he was station manager of KMEO. His broad experience in the broadcasting industry includes stints in the varied capacities of announcer, program director, salesman, and sales manager, before joining the sales staff of KLIF, Dallas. He also managed KELP, El Paso, and WAKY, Louisville, both McLendon Stations. He is married and has one son.



David M. Sacks has been appointed general manager of KGO-TV, San Francisco. He served as general sales manager of the station since 1952. Prior to that, he was the ABC TV Spot Sales manager for San Francisco. Sacks joined the sales staff of KGO-TV in 1951 after serving as sales manager of KROW (now KABL), Oakland, Cal. A native of N. Y. and a graduate of Columbia, Sacks began his broadcasting career in 1939 as a studio engineer with CBS. He served with the Navy during W.W. II.



Peter W. Allport, v.p. and secretary of the Association of National Advertisers, has been elected to the newly created post of executive v.p. He joined ANA in 1945 as editor of the Association's news publications. Two years later, he was named director of press relations. In addition to these posts, Allport also served as secretary of the joint ANA-4 A's committee on public understanding of our economic system. He was elected ANA secretary in 1951, assistant to the president in 1955, and v.p. in 1958.



Voted Miss TillieVision 1960

She's our Trade Mark—the gal who's got everything!

1. **Channel 2 for extra counties.**
2. **CBS for best Public Service.**
3. **400,000 TV homes for greener pastures.**

In the Land of Milk and ~~Money~~ Honey!

WBAY-TV 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



frank talk to buyers of air media facilities

The seller's viewpoint

The courage to break with past practices, or to maintain them if they're effective, along with research and careful experimentation are vital to radio buying and selling decisions, according to L. R. Rawlins, general manager of KDKA, Pittsburgh. He cites as examples of this courage within his own sales department, selling time to home builders, real estate firms and banks —all of which previously had relied on print advertising—and utilizing personality-type programs where there is direct phone contact with listeners.



TRADITION IS FINE, BUT . . .

Tradition is a fine thing.

Certainly at KDKA, where this whole business of commercial broadcasting got its start, we are well aware of that.

But had we been continually looking back and playing to the audiences and the advertisers of yesteryear, we wouldn't be here now to look forward to our 40th anniversary in November.

It's easy for a station, an advertiser, or an advertising agency to maintain the status quo. It also can be fatal.

On the other hand, real progress and profit can result from research, careful experimentation, and courage.

So to those concerned with radio timebuying or selling, I say let's not be afraid.

Let radio sell new features

Let's not be afraid to allow radio to take on the selling job traditionally assigned to other media.

If any form of advertising had been closely and solely associated with print in our market and in most others, it was housing. Our sales department came up with some significant data showing home builders how they could reach new prospects with great frequency and proper timing on radio.

We managed to get a few such clients on the air. When the returns came in, revealing the boost in model-home traffic, more advertisers followed. In 1959, KDKA radio had 22 builders and real estate developers on the air. That's 22 more than we had several years ago!

Not too long ago, banking was a minor advertising category for radio, and the sales approach was about as forbidding as the financial institutions' marble decor.

Then humanizing suddenly became important to banking. And what better instrument than the human voice, via radio, to do the job!

The story is the same as with housing. One or two were persuaded to pioneer on KDKA radio; others have climbed aboard the bank-wagon. By 1959, the number of financial advertisers on the station had soared to 17. It was like money in the bank!

Radio being so flexible, these institutions are able to establish their distinctive images through their audio advertising. The techniques are unlimited—and so are the results—all because someone had the "guts" to break the "austereotyped" concepts of bank advertising.

Use a format that's different

Music, news, and sports coverage are important to us. But we've found that, in some areas, talk can still be a valuable commodity.

And the only music on our *Party Line* each night comes from the theme and the commercial jingles. Otherwise, it's a couple of people talking—on the phone and on the air—to listeners from all over the nation who keep lines jammed from 10 a.m. to midnight. Through conversation, Ed and Wendy King have sold as varied a list of services and goods as you'll find anywhere.

Which reminds me—let's not be afraid of personalities in radio advertising.

Formulas can be mighty impersonal. And impersonal advertising can be ineffective. How much better when a sales message is delivered by or connected with a personality with whom a listener can identify.

Perhaps, on the local level, this is a throw-back to the personality spotlighting of the networks' heyday. And certainly it is at variance with the rigid format.

Yes, the courage may manifest itself in breaking with the past or in restoring or retaining an old tradition.

Whatever the situation, let's not be afraid to adjust, to adapt, to change if necessary. That's how radio has survived and thrived through four decades.

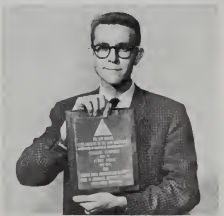


You've Seen This Picture Before . . .

It was carried by practically all major newspapers after Kansas City's tragic gasoline fire last summer, which injured more than 100 firemen, 6 fatally.

The epilogue: Last week WDAF News photographer Charles Campbell was awarded 1st prize, Spot News category (see cut), in recognition of his inspired camera work (and pure courage) for "Wall of Fire".

Charlie is one good example of the 15 full-time journalists who make WDAF the top news station in Mid-America.



News Photographer Campbell and award which reads: "The 17th Annual News Picture of the Year Competition. In recognition of excellence in photo journalism presents Charles Campbell, WDAF-TV, First Prize, Spot News, 1959. National Photographers Association, School of Journalism, University of Missouri, Encyclopedia Britannica.

A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC.

)AF·RADIO & TV · SIGNAL HILL · KANSAS CITY, MISSOURI

RESENTED IN RADIO BY HENRY I. CHRISTAL CO., INC., AND IN TELEVISION BY HARRINGTON, RIGHTER & PARSONS INC.

SPONSOR SPEAKS

The standard spot billing form

The reception given the proposal of SPONSOR's Standard Spot Practices Committe for a new standardized billing form for radio/tv spot has been very heartening to us, and to Ralf Brent's six-man task force committe. (See page 42.)

This week, top station representative firms are mailing our kits explaining the standard form and urging its use to more than 2,000 radio and tv stations.

Its adoption will cut down paper work, speed up billing collections, make both radio and tv spot much more attractive to agencies and advertisers.

The form itself is the result of months of hard work and close collaboration between the SPONSOR committee and agency media, and financial and accounting men.

As Chairman Brent has pointed out, "No one form can ever be perfect for every station and every situation. But the standard form we are proposing fills every one of the 24 specifications laid down by the Agency Financial Management Group. And it has been unanimously endorsed by 65 top agencies, representing nearly the leading spot buyers."

We strongly recommend that every radio and tv station operator begin using this form at the earliest possible date.

Louis E. Caster

Louis E. Caster, who died last week, was one of those big men who did big things, and led in everything he did.

He was president of the American Institute of Baking, helped organize the Blue Cross Plan, was active in banking and education. In recent years he acquired WREX-TV, Rockford, and KOCO-TV, Oklahoma, and as a broadcaster faithfully attended industry meetings.

Lou Caster was representative of the increasing number of important businessmen who are becoming attracted to the broadcast field, and are gradually making their presence felt. Lou's qualities of vitality, thoughtfulness, breadth, and background enriched our industry. We regret his passing. We hope for more men like him in our business.



THIS WE FIGHT FOR: *Continuing pressure to clean up the "paper work jungle" in radio/tv spot, so that more and more advertisers and agencies will find it easier to use these media.*

10-SECOND SPOTS

Ad "Complaints": After showing its first NTA *Play of The Week*—"Tiger At The Gates," WSB-TV, Atlanta, received this letter from a viewer: "I turn on the television to watch the movie call 'A tiger is at the gate' because I am a grate lover of animals, always having a dog and cat around. And once a parakeet. Well I watch until 11:30 and they never the whol time showed a tiger . . . I don't think things on the TV should be misleading. Because of little children."

Spy in the sky: Overheard at lunch in the Robert Lawrence Studios dining room: "How about a new tv film spy melodrama? We could call it *U-2 Are There.*"

Come again: New York broadcast promotion man Don Softness dialed the operator, asked for Suffolk County L. I., number of WGLI. "What was that last name again?" asked the operator.

Ugh: A policeman stopped a drunk driver going the wrong way on a one-way street. "Didn't you see the arrows?" asked the cop. The drunk smiled—"I didn't even see the Indians."—Hardwick, KVI, Seattle.

Dig you, man: More than 10,000 persons jammed the Dallas Auditorium for the annual KLIF "Shower of Stars," a fact that caused d.j. Ken Knox to remark to a rock-'n-roll performer that it was the second largest crowd in the auditorium's history—second only to the one that came to hear Billy Graham.

"Graham, huh?" said the rock-'n-roller. "Can't seem to place him. What label's he on?"

Out-of-the-way: Johnny Jellybean, kid show personality at WABC-TV New York, received the following letter from a small-fry admirer in Hicksville, Long Island, during Easter vacation week: "Dear Johnny Jellybean—Please let me come to your show before I go back to school. I need 5 tickets for family and a map to get there."

Quote: When an adult behaves like a child, we call him silly. When a child behaves like an adult we call him a delinquent.—Pat Buttram, CBS Radio.



George! Make a note that this new buy for Texas now makes it possible to buy the 4th ranked market in the U.S. in population, retail sales and 2nd in automotive sales. Better see our Katz man for more details—

THE SOUTH'S FIRST TV STATION

WTVR 6

CHANNEL

100,000 watts **RICHMOND, VIRGINIA** 1049 ft. antenna

PROUDLY ANNOUNCES ITS AFFILIATION WITH

America's greatest network

CBS TELEVISION NETWORK

Richmond's number 1 station

effective MAY 30, 1960

REPRESENTED NATIONALLY BY BLAIR TV ASSOCIATES

4 JUNE 1960
40¢ a copy $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

This is the spot for a commercial



She's in the pool but she's right at hand to hear your message, when you use Spot Radio. Multiply this listening by millions of vacationers and you'll know why Spot Radio pays off BIG for national advertisers.

KOB	Albuquerque	WINZ	Miami	KCRA	Sacramento
WSB	Atlanta	WISN	Milwaukee	WOAI	San Antonio
WGR	Buffalo	KSTP	Minneapolis-St. Paul	KFMB	San Diego
WGN	Chicago	WTAR	Norfolk	KOBY	San Francisco
WFAA	Dallas-Ft. Worth	KFAB	Omaha	KMA	Shenandoah
WKMH	Detroit	WIP	Philadelphia	KREM	Spokane
KPRC	Houston	KPOJ	Portland	WGTO	Tampa-Orlando
KARK	Little Rock	WJAR	Providence	KVOO	Tulsa
		WRNL	Richmond		

Radio Division

Edward Petry & Co., Inc.

The Original Station Representative

BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

ARE TV MEN BULLYING ADVERTISERS?

Some big clients feel they are, but the webs contend the control is for the benefit of all

Page 33

How Blair-TV system cuts out spot paper work

Page 42

What stations say about 4A's new rate card

Page 44

Suddenly it's summer: net tv's line-up

Page 45

DIGEST ON PAGE 4



—to some, just a ship. To others, a monument to our great heritage . . diligently, almost reverently constructed. In the same way, it often takes those who fully appreciate QUALITY to recognize it in today's better television stations.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

WFAA

TELEVISION abc

RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

A PART OF EVERY COMMUNITY PROJECT*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area... a circumstance that must be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE

INDIANA

Represented Nationally by Bolling Co.

CBS TELEVISION

MORE
for your dollars . . .
NIGHT and DAY..
on Nashville's
WSIX·TV
Your BEST BUY On Cost Per 1,000

WSIX-TV gives you . . .

- MAXIMUM TOWER HEIGHT
  2049 ft. above sea level . . . none taller permitted in this area by CAA.
- MAXIMUM POWER
  316,000 powerful watts . . . maximum—permitted by FCC.
- MAXIMUM EFFICIENCY
  Maximum coverage and low cost per thousand make WSIX-TV your most efficient buy in the rich Middle Tennessee, Southern Kentucky, Northern Alabama TVA area.

CHECK THESE FACTS:

- ✓ TV HOMES – 370,700
- ✓ Population – 1,965,500
- ✓ Effective Buying Income – $2,155,868,000
- ✓ Retail Sales – $1,585,308,000

Source Television Magazine

WSIX TV 8 NASHVILLE
TV 8 LAND OF THE CENTRAL SOUTH
Represented by Peters, Griffin, Woodward, Inc

© Vol. 14, No. 23 • 4 JUNE 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Are tv nets showing too much muscle?
33 Some agencymen feel that since nets hopped into the show control saddle they've forgotten the adage that the customer sometimes is right, too

Midwest hoopla moves color sets
37 Distributor guadruples retail sales rate via heavy showroom traffic in Palm Sunday promotion. KMTV, Omaha, runs an all-day color schedule

Color tv's edge in ad impact
38 Study for WLW-T (TV), Cincinnati, indicates that color tv viewers recall tv ads better, are more apt to buy than black-and-white viewers

Air media sends 'em to Salvage
39 Downtown Salvage, a Memphis discount furniture outlet, spends $75,000 on regional radio and television, draws 50% of trade from out-of-town

Pencils get big push from spot radio plunge
40 Pencil maker departs from conservative advertising of its field, stages promotional contest, briefs New Yorkers on rules via five radio stations

How Blair-TV cuts paperwork 75%
42 Vis-Avail system of speeding up station-rep-agency communication saves time and money, gives buyers more accurate information, better service

4A suggests standard rate card
44 Committee of 15 agency executives sets up sample forms for standardization of rate info, but some stations and reps think they're too general

Suddenly it's summer: net tv's lineup
45 Twenty-six shows will hit the tv screen this summer as replacements. ABC has one; CBS, 13; NBC, 12. Included in this section: Tv Comparagraph

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60 Telepulse
82 Ten-Second Spots
78 Tv and Radio Newsmakers
55 Washington Week

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WHO RADIO'S 50,000-watt voice reaches more people than any other single medium in Iowa!

YOU may have recently read an advertisement that said Iowa is one of the top ten U. S. markets—because its "population of 2,747,300 ranks after New York, Chicago, Philadelphia, Detroit, Los Angeles and Boston."

You may also question the propriety of comparing a state with a city. However, NCS No. 2 proved that WHO Radio's population coverage made it in fact America's 14th largest *radio* market—that stations in only thirteen other markets in America reach more people than WHO Radio. *So far as reaching people is concerned, WHO Radio belongs on any media list of 14 or more "largest U. S. markets."*

As an advertiser in the Middle West, you are concerned with *people you can reach,* rather than with population figures within city limits, within trading areas, or within state lines. WHO Radio does just that!

Ask PGW for "the numbers."

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., *Representatives*


fill
'er
up

re's how:
WNBQ

re's why:
omen make up
eir minds...
d their
opping lists...
the morning,
the pre-
opping hours.

ad more women
atch WNBQ
eekday mornings
am till 12 noon)
an any other
icago station.

e more big reason
alistic advertisers
unt on WNBQ to
their selling in
e Chicago market.

WNBQ

Owned
hannel 5 in
hicago Sold by
BC Spot Sales

FIRST CHOICE

In the Albany-Thomasville, Ga. And Tallahassee, Fla. Area Is

WALB-TV

The Only Primary NBC Outlet Between Atlanta And The Gulf

NIELSEN—MARCH, 1960

STATION	MON. THRU FRI. 6 AM 9 AM	9 AM NOON	NOON 3 PM	3 PM 6 PM	SUN. THRU SATURDAY 6 PM 9 PM	9 PM MID.
WALB-TV	% 67	% 63	% 50	% 62	% 52	% 54
STATION X	32	36	49	37	47	45
OTHERS	#	#	#	#	#	#
TOTAL	100	100	100	100	100	100

- Latest Nielsen figures covering the Albany-Thomasville-Tallahassee area show more people watch WALB-TV than any other station!
- In addition to Albany, Thomasville, and Tallahassee, Grade "B" coverage also includes Valdosta and Moultrie.
- Make WALB-TV your first choice in this rich market with over 750,000 people, over $739 million spendable income.

WALB-TV

ALBANY, GA.
CHANNEL 10

NBC

Represented nationally by Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.

NEWSMAKER of the week

This week Grant Advertising shifts its U.S. headquarters to New York. For 23 years it was in Chicago, which continues as site of the agency's international operations. Named exec v.p.-general manager of New York headquarters: Lyle Purcell, back in advertising after a four-year absence.

The newsmaker: Lyle Purcell, who assumes complete authority for administration of Grant's new U.S. headquarters, is perhaps best known in the advertising world for contributions to the rise of marketing research in the hierarchy of agency tools. He did his pioneering work in this field at BBDO, where he was marketing and research v.p. from 1947 to 1956.

Since '56, Purcell has been away from advertising, "though not far," as he puts it, serving as president of Select Magazines, circulation arm for such majors as *Time*, *Life*, *Reader's Digest*, etc. He's glad to be back and doesn't feel the agency business has changed enough during his four-year absence to impede his reorientation.



Lyle Purcell,

He does foresee a shift in emphasis at Grant. "Their selection of a sales market research-marketing man for this headquarters post indicates increased importance to be attached to marketing at the agency." He sees this as part of an industry-wide trend, and cites the career of Marion Harper, originally a market research man, now president of McCann-Erickson.

Explains Purcell: "For maximum effectiveness an agency must embrace a total marketing concept. Creative ability to produce an ad is, of course, vitally important, but we also have to pay careful attention to distribution, quality of products, package design, and other factors that asset sales."

The shift of Grant's U.S. headquarters marks the first step in consolidation of the agency's 12 U.S. and Canadian offices. Until now a network of individual offices, Grant is reorganizing into a centralized unit with its nucleus in New York. Purcell, who shoulders executive responsibilities in the consolidation, feels the concept behind it is too sensitive a subject to be discussed at greater lengths publicly at the present time.

A native of Watertown, S.D., Purcell studied civil engineering at South Dakota School of Technology. From 1939 to 1945 he was a sales executive with the Zellerbach Paper Co., San Francisco. From there he went to the Druggists' Supply Corp. in New York, where he was sales manager until joining BBDO. Purcell is married, father of two children, and a grandfather.

101 HUNKS OF FUN!















MGM-TV *now offers* THE BEST OF PETE SMITH

Fun for everyone with Pete Smith! The whole family will want to tune in on these comedy treats which will build HILARIOUS HI RATINGS for your station any hour of the day or night.

We've selected 101 of Pete Smith's very best specialties for perfect programming as a ¼ hour show across the board or integrated into a pep-up comedy hour . . . or spotted ahead or after a feature film.

Hurry and get full information while your market is still open.

P.S. (*Programming Suggestion*)
Don't forget the 135 great M-G-M cartoons are still available first-run in a number of markets.

Wire,
write or phone
MGM-TV
1540 Broadway
New York 36, N. Y.
JUdson 2-2000

"If you'd listened to me and advertised on K-NUZ you wouldn't be playing with pennies -- you'd be counting dollars!"...



The Moneylender and His Wife
Quentin Matsys (1465?-1530) Flemish School

To reach the BUYING ADULT AUDIENCE in Houston

It's **K-NUZ** — the NO. 1* BUY in HOUSTON

. . . at the lowest cost per thousand!

*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS

AIMS

National Reps.:
THE KATZ AGENCY, INC.
- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON, CALL DAVE MORRIS JAckson 3-2581

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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IN INLAND CALIFORNIA
(AND WESTERN NEVADA)
BEELINE RADIO DELIVERS MORE FOR THE MONEY



GOES CBS

Now KFBK is a *full-time CBS affiliate.* Top CBS news and entertainment features have been added to the already diversified and successful McClatchy programs. This will provide a balanced format which will attract more listener-loyalty than ever. And remember that KFBK is already Number One in ratings 94% of the time, 6 AM to midnight (Pulse, April '59).

Proven performance *plus new CBS programming* means your radio story gets across for sure on KFBK.



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

"SUNNY" is the #1 ADULT WESTERN STATION*



The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun . . . WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers these adults at the lowest CPM, between 6 a.m. and 6 p.m., of any station in the heart of Florida!**

*Pulse, 11-'59
**SRDS 1-'60

24 HOUR SERVICE TO THE SUNCOAST

FLORIDA
SUNCOAST

620KC

WSUN
TAMPA-ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

by John E. McMillin

Commercial commentary

50 judges—1,327 tv commercials



To me the highspot of the SPONSOR-backed First American Tv Commercials Festival at the Roosevelt last week was a minor "judges revolt" which took place just before noon on the final day.

The judging panel, bleary-eyed and groggy from viewing and grading 1,327 entries in 22 separate screening sessions, met to vote for the award-winners while the first luncheon guests were tinkling their cocktail glasses in the corridors outside.

For most of us, the choices in the 26 product classifications—automotive, beer & wine, baked goods, etc.—were not too difficult. The voting in nearly every case was clear cut and decisive.

But when we were asked to name the "Tv Commercial of the Year," or the "Best of Show," we flatly refused to do so.

I thought our reasons were sound, healthy, and thoroughly professional.

The judges, who included radio/tv and creative v.p.'s from many top agencies as well as such important client executives as Harry Schroeter of National Biscuit, Roger Greene of Philip Morris, Doug Smith of S. C. Johnson, Robert Young of Colgate, and Al Whittaker of Bristol-Myers, pointed out that it was absurd and unrealistic to try to select one top winner from a group of commercials with such widely differing sales objectives, copy approaches, production budgets, and product problems.

How could you compare Chevrolet's elaborate two-minute Family Shopping Tour commercial with the Fresh deodorant entry? Or GE's institutional "Where does the money go?" with the imaginative and hard-working spot for Durkee's Minced Onions?

All of them were tops in their fields. All, in our opinion, did magnificently the jobs for which they were prepared.

But stacking one against another, and trying to choose between them, was like choosing between apples and oranges, eggs and asphalt, nougats and nuclear reactors.

An adman's ad show

I know that Director Wally Ross, whose organizing genius and sleep-murdering attention to detail made the whole festival possible, was a little disappointed by our decision.

There would have been great publicity and promotion values in having a "Best of Show" or a "Top Tv Commercial of the Year."

But to me this sober insistence on professional judging standards was the keynote for the entire festival and made it easily the best advertising show I've ever seen.

In the past I've griped and groaned about contests in which commercials and ads have been judged by non-pros—by PTA's, consumer panels, academic groups, or even businessmen without practical experience in putting together advertising messages.



- Adventure Syndicated Film, 8:30 Sunday night.
- Siouxland Farmer, Wednesday and Friday, 12:15 PM.
- Live Telecasts of the 2-day Iowa Boys' State Basketball Games.

NO MATTER WHAT TIME IT IS . . .

MORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTV

Mr. Dale Schreiner, Manager of the Woodbury County Rural Electric Cooperative and co-chairman of the advertising committee representing 12 Northwest Iowa REC's and two South Dakota Cooperatives said:

"Our sponsorship of a half hour adventure program, the Siouxland Farmer Public Service Program and the Iowa Boys' State Basketball Tournament on KVTV*, have done much to improve our customer-member relations. At the same time they have been ideal vehicles to use in presenting the case for the REC's to the general public." More proof that no matter what time it is — day or night — more people in Sioux City watch KVTV.



Adventure Syndicated Film, 8:30 Sunday night. Siouxland Farmer, Wednesday and Friday, 12:15 PM. Live Telecasts of the 2-day Iowa Boys' State Basketball Games.

KVTV

CHANNEL 9 • SIOUX CITY, IOWA

CBS • ABC



PEOPLES BROADCASTING CORPORATION

KVTV	Sioux City, Iowa
WNAX	Yankton, South Dakota
WGAR	Cleveland, Ohio
WRFD	Columbus, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

Too often such contests degenerate into mere popularity polls with not the best but the most amusing, funniest, lightest, or prettiest entries getting the nod.

The Tv Commercials Festival, however, sensibly grouped the commercials into manageable product categories, and the judges did their darndest to give out first, and second place awards on the basis of selling power, and the creativity, imagination, persuasiveness, and believability which had been applied to a sales problem.

Not but what we didn't slip at times.

When you sit for two solid hours, solemnly studying an uninterrupted flow of minutes, 20's and I.D.s, you sometimes get pathetically grateful for a flash of humor or gayness which breaks the tension.

Inevitably, commercials which give you such a lift are remembered and spotted. And sometimes, being human, you vote for them.

A case in point was GE's "Nichols and May" commercial which took first place in the Appliance category. It is a brilliantly amusing Videotape presentation in which Mike Nichols and Elaine May conduct a breathless, palpitating love scene in the midst of a refrigerator demonstration, and it brought chuckles from every one who saw it.

But looking back now I am far from sure that, on the basis of advertising merit, it deserved the top award. I've seen other appliance spots (including many by GE) which worked much harder.

On the whole, however, the judging was professional, and as Festival Chairman John P. Cunningham, pres. of C&W pointed out, no admen ever took their judging responsibilities more seriously.

A tv commercial treasury

Actually, the first and second place winners were the least important phase of the Commercials Festival.

Far more interesting to working admen were the 250 commercials selected by the judges (from the 1,327 entries) as finalists in the competition.

These form an invaluable treasury of current commercial practices, and I hope will be seen by dozens more account men, copywriters, and agency heads than managed to get to the Roosevelt.

A study of these 250 finalists is bound to refresh your own thinking about commercials, and, I believe, will greatly encourage you about the state of the advertising business.

Certainly most of the judges with whom I compared notes were astonished and impressed by the creativity and imagination which was apparent in the commercials submitted.

Another talk-producing point was the almost uniformly good taste of the entries in every category.

A third comment was that there seemed to be no monopoly of technical savvy or sales ability among the agencies represented.

Some of the bigger shops (notably JWT and Y&R) grabbed off a sizable number of awards. But 16 different agencies were represented among the first place winners, and a good proportion of these were small or out of town companies.

All in all, the First American Tv Commercials Festival was a heartwarming success, and one that the industry could be proud of.

Next year, I am certain, it will be even more meaningful and important. Wally Ross and his Commercials Council have learned a hundred valuable lessons about the staggeringly complex job of assembling, judging, and screening the nation's tv sales messages.

But the 1960 festival was a great start, and a truly great show.





Most Adult Viewers of All Cleveland TV Stations

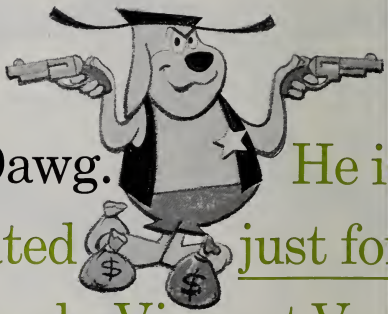
And that's not all! Most women viewers of all Cleveland TV stations...most local and national advertisers of all Cleveland TV stations, too. That's why, in Cleveland, no spot TV selling campaign is complete without the WBC station...

KYW 3 TV Cleveland

Represented by Television Advertising Representatives, Inc.

SEAL OF GOOD PRACTICE TELEVISION CODE

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

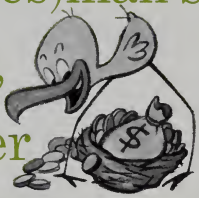


This is Deputy Dawg. He is
best friend. Created just for
Deputy and his pals, Vincent Van
Muskie and others, are part
ever assembled to tickle
Now, 26 half-hours available
everybody will love Deputy Dawg

Sales Primer

lovable, brave and a (sales)man's

television by Terrytoons,



Gopher Li'l Whooper



of the most joyful series

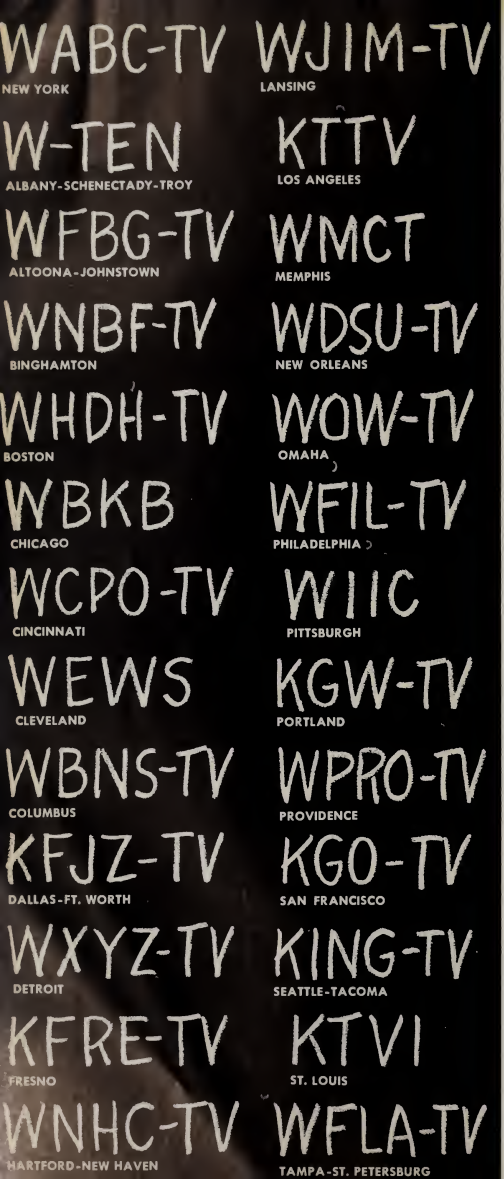
audiences, delight advertisers.

from CBS Films. Kids, parents,

Sponsors especially!



CBS Films ... the best film programs for all stations"
Offices in New York, Chicago, Los Angeles, Detroit, Boston, St. Louis,
San Francisco, Dallas, Atlanta. In Canada: S.W. Caldwell, Ltd.



26 ways to spell OPPORTUNITY

Each group of letters at the l
presents a special opportuni
to the advertiser...
to build increasing volume
in a major market through
the prestige and selling-powe
of a leading station.
In representing these station
our entire personnel and
nation-wide facilities are
centered on this objective:
to supply advertisers and
agencies with all the facts
needed to take full advantage
of these opportunities.

BLAIR-TV

Television's first exclusive
national representative

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

4 JUNE 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

Apparently N. W. Ayer didn't wait until its 1 June luncheon with reps in New York to decide on whether to deal directly with radio stations.

There's action in this regard going on with the Pharmaco (Feenamint-Chooz) account.

Allan Cowley, Pharmaco ad manager, and Tom Schweizer, Ayer executive on the account, are **reported canvassing radio stations in various markets on whether it's been their policy to grant local rates to national advertisers.**

The purported object: **insist on the local rate wherever the practice prevails** when Pharmaco gets around to placing spot schedules in July.

(For details of what Ayer's aiming at see 28 May SPONSOR-SCOPE and watch for story next issue on the local rate situation).

There's one very sound reason why advertisers would prefer to exercise control over their nighttime tv network programs.

If they've got their hand in the negotiations the way is clear for them to provide for the star doing the commercial.

Obviously, such a contingency is not of utmost import to the networks, but, in practice, **they've cooperated with sponsors in obtaining that chore from stars.**

Incidentally, the star of a network-controlled western yielded to the request for his commercial services after one **of his sponsors agreed to lend him $75,000 for five years at 5% interest. The star said he needed the money to make a pilot.**

(See page 33 for article dealing with network show control.)

Don't be surprised if during its next fiscal year P&G puts a much greater emphasis on the use of spot tv flights, despite the fact it will be sponsoring more network nighttime commercial minutes than ever before.

The phenomenal success of the Duncan Hines cake mixes has had a lot to do with the company's increasing awareness of the necessity for frequent, hard-hitting spot campaigns, especially in markets where the sales potential is greatest.

It's the technique, in essence, of moving in and out fast—a procedure that's often dispiriting to reps and stations—but one that **has proved highly effective and economic for P&G on both introductory and established products.**

Considering the holiday, national spot tv was fairly active in the past week from the buying viewpoint.

The action included: Ivory Liquid (Compton); Tide (B&B); Dreft (DFS); Lipton Instant Tea (SSCB); Instant Maxwell House (OBM); Helena Rubenstein (OBM); Campbell beans and franks and Kraft Parkay (NL&B); Prudential Insurance (Reach, McClinton).

In spot radio Sunoco (Esty) renewedfor a 10-week flight, after a three-week layoff; Northwest Airline and Hamms Beer (C-M, Minneapolis) beefed up their regional commitments.

Spot tv, it appeared this week, will still get a sizeable share of Anahist's (Bates) $2.5-million budget for the coming cold remedy season.

About half the money has gone for a **weekly commercial minute** on NBC TV's The Outlaws ($25,000) and ABC TV's The Roaring 20's ($27,000).

To bring you up to date on how fractionalized nighttime sponsorship has become on the tv networks: **As of the last week in March, 25% of the segments were sold in less than half-hours.**

Worth quoting: **This 25% quota does not include alternate week sponsorships** of half-hour shows, since this really reduces down to a quarter-hour per week.

Here's a comparison over the past three years of the sponsored prime-time hours and half hours and the percentage of time placed with network spot carriers:

YEAR	TOTAL HR. SHOWS	TOTAL ½-HR. SHOWS	% SPOT CARRIER TIME
1958	19	93	11%
1959	22	79	15%
1960	31	70	25%

Note: SPONSOR-SCOPE estimates the share of network spot carrier time as of March 1961 will run around 35%.

Just to cite the case of one agency that's always been disposed to going outside the networks for its nighttime fare: **Esty will have R. J. Reynolds on eight shows this fall, and, for the first time, the advertiser won't control a single one of them.**

The eight will add up to 25 commercial minutes per week, a record load for Reynolds. In terms of weekly billings: $800-$850 thousand.

P&G this week did the-bell-shall-not-toll-tonight routine for Y&R.

The agency was told that it could hold the production staff of Brighter Day together, even though that serial was expiring 26 August: Y&R would be assigned the producing of As the World Turns, now in Benton & Bowles' shop.

With the exit of Brighter Day, **it looked for the moment as though Y&R were taking its last bow as a producing force in air media.**

You can get a valid argument on either side with regard to the degree of a summer slump for spot tv.

One side will tell you that the strength of the retailing business and the fact that this is a political year **presuppose a healthy outlook for spot.**

On the other side there are those who cite the **trend among advertisers to use heavier schedules but shorten the term of their runs** as forecasting a weighty summer slack-off, even though spot the first four months has been running substantially ahead of last year.

An **assignment that can't help but get comment in the trade:** SSCB being made by Lever Bros. the new agency of record for the Jack Benny Show.

JWT, which brought the show into the Lever fold, is the loser.

Explanation: Benny will be selling Lipton Tea the coming season and **SSCB is the agency for Lipton.**

Judging from what's been going on so far this selling season, **Darwin's law of natural selection is running rampant in tv: The bigger fish eating the smaller fish—all down the line.**

To wit: The network nighttime spot carriers are raiding the daytime network ranks for customers and the network daytime camp, in turn, has been snagging them away from spot tv.

All of which, as one rep observed sardonically to SPONSOR-SCOPE this week, puts the onus on spot to scour the field for advertisers **"who will find spot so effective as to make them prospective targets for network sales."**

ABC TV's latest step to counter its competitors' statistical proof that their daytime programing is oriented more to women viewers and less to youngsters: Installing a morning as well as an afternoon version of Day in Court.

ABC admits that when it forayed into daytime the only way it could buck the other two networks was to program with fare that appealed to both women and children.

Starting with October it will contend with the woman viewer exclusively with court episodes, serials and psychoanalysis sessions; plus audience participation programs.

P.S.: In a daytime tv comparison delivery that NBC is circulating among agencies, **that network shows it has 74% more average AA homes than ABC** (3,693,000 to 2,130,000) and **an edge of 105% over ABC** in average women viewers (3,011,000 to 1,469,000) per program.

Daytime network tv is taking its lumps, but it can still point to seven accounts that are giving their all to that side of the medium and to the extent of $1 million or more this year.

The exclusively dayime group and their expenditures: H. J. Heinz, $2.6 million; Frigidaire, $2.3 million; Ponds, $1.8 million; Gerber, $1.4 million; Leeming, $1 million; Dumas-Milner, $1 million; Nestle, $1 million. **A missing perennial: Swift.**

Lever has been slower than usual in settling on its budget for the next cycle of network tv, thereby putting itself in the position of having to take the leftovers.

Perhaps the company figures it'll be able to pick up some bargains.

Probable related factors: **A not-so-hot first sales quarter for the Lever line** and hefty daytime cutbacks at both CBS TV and NBC TV.

NBC TV the past week picked up $11.5 million in daytime renewals.

The sources: P&G, 10 quarter-hours a week, $6.5 million; Miles Labs, four quarter-hours a week, $2.5 million and Alberto-Culver, four quarter-hours weekly, $2.5 million.

Latest competitive line that ABC TV is brandishing re nighttime: It's done better than CBS TV and NBC TV in increasing total commercial home viewing hours.

Using the national Nielsen data for January through April seven nighs a week as a base, ABC has fashioned this comparison of **total weekly sponsored hours delivered on the average of U.S. tv homes:**

NETWORK	1960	1959	PERCENTAGE CHANGE
ABC TV	197,500,000	156,500,000	+26%
CBS TV	228,500,000	233,900,000	— 2%
NBC TV	190,400,000	189,300,000	+ .5%

Cost-per-thousand, with the same base: ABC, $2.98; CBS, $3.31; NBC, $3.95.

Advertisers can pick up some comparatively low-priced nighttime commercial minutes in spot carriers for the fall at NBC TV right now.

Samples of these: Mike Raven, $23,000; the Outlaws, $25,500; Riverboat, $25,000. For comparison, **Laramie and Bonanza's price: $34,000 per commercial minute.**

CBS TV isn't letting ABC and NBC get away with the bonus idea in selling daytime at reduced prices.

Some agencies have been informed by CBS in advance that it's devising a new daytime plan whereby bonuses will be available: **Something like getting a newly scheduled show for less if** the customer is already in daytime with a weekly quarter-hour.

The SRA's board of directors last week voted unanimously to support SPONSOR's joint efforts with the Standard Spot Practices Committee to induce stations to **adopt a proposed standardized billing form.**

The form has been endorsed by 65 top agencies, representing practically all the leading buyers of spot.

(See 28 May issue, page 42, for article on and copy of the billing form.)

ABC TV's crashing of the football spectrum has brought the network another $1,190,000 in sponsor money. The sources:

Pre-NCAA games' program: nine dates to Union Carbide (Esty) and three to Willard Batteries (Meldrum & Fewsmith), totalling $420,000.

Post-NCAA games' program: six dates to Bristol-Myers and seven to General Mills, for a total of $450,000.

All-Star Football game (12 August): Carling Brewing, a half, and Revlon and R. J. Reynolds for a quarter each, totalling $320,000.

Expected lineups: 180-190 live, a goodly share of them CBS and NBC affiliates.

Look for Detroit from here on out to do less blind-flying in its buying of tv and to pay more attention to the socio-economic ramifications of its audiences and less to the ratings.

In other words, the automotive giants will focus their analysis of programing toward **data revealing the types of homes viewing shows already on the air** or who would be inclined to tune in on prospective programs.

At present it looks as though the tv networks will be without a single newcomer to its nighttime schedules this fall.

What saved the networks from a similar situation last year **was Standard Brands' entry with** the not-so-fruitful Fibber McGee & Molly series.

By the way, Standard Brands **seems to have pulled out of network tv altogether and is going spot tv exclusively, with the plum at least $3 million.**

The swing of the pendulum away from westerns and toward "happy" program fare will become manifest even before the curtain goes up on network tv's 1960-61 lineup.

Of the 14 summer replacements due for sponsorship only two are westerns, **while six fall within the "happy" climate.** The balance: crime suspense, 3; variety, 2; repeat specials, 1.

(See page 45 for full summer replacement schedule.)

Here's an updated calculation (March 1960) of **the number of commercial impressions the 45.2 million tv homes are exposed to**—worked up by Nielsen at SPONSOR-SCOPE's request.

Per day: 4,791,200,000.

Per week: 38,329,600,000.

Per month (30 days): 143,736,000,000.

Assumtions in this estimate: Five spots per quarter-hour, two at stationbreak and three in body of program, at all times except from 7 p.m. to 11 p.m., when the base becomes six spots per half hour, three at the break and three in the program.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 62; News and Idea Wrap-Up, page 64; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 78; and Film-Scope, page 56.



FARM COUPLE AT HITCHING POST

...In the Land of Milk and ~~M~~oney

Farm life started changing 30 years ago out here. Today, the only tell-tale mark of a farmer is his fatter billfold! And the only old-fashioned hitching post within 50 miles of here is in a museum. Check this market, and this Station. We offer:

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~M~~oney!

WBAY-TV 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



Seven men capture the most responsive audience in daytime television!

Giant audiences, too...as you can see from the record on the right.

These men are *alive*—alert, spontaneous—seven top salesmen who operate in broad daylight. They attract the ladies; entertain them; and lead them gently but firmly into a sales story woven deftly into their plot.

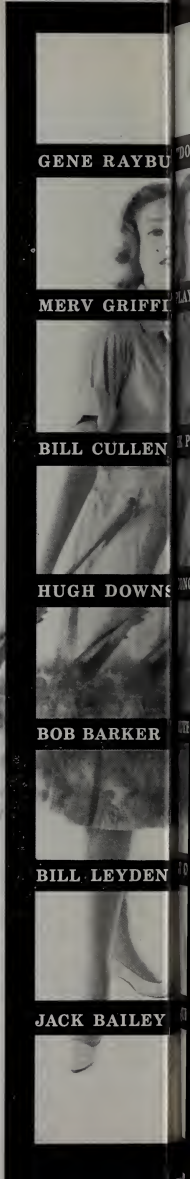
Gallup & Robinson reports this is by far the most effective selling approach for the sponsor. G&R says your sales message can attain a 32% greater impact over the average commercial when a star is personally involved in its presentation.

Many astute advertisers have learned this the profitable way. Among those advertisers who have recently established themselves in the new NBC daytime lineup are Brown and Williamson, Knox Gelatin, Coty, General Mills, Jergens, Mennen, Colgate-Palmolive, Thomas Leeming Co., Mentholatum, Plough Chemical, Purex, and Proctor Electric.

No wonder! NBC has the highest average share of daytime audience (38.2) for the second consecutive month. And it's delivered at the lowest cost per thousand ($1.25) of any network.

LOOK WHAT'S HAPPENING IN BROAD DAYLIGHT ON

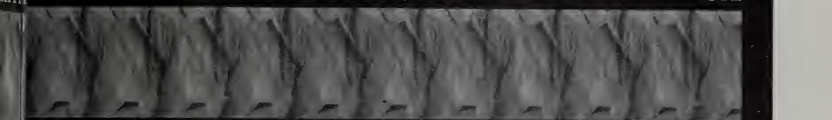
NBC



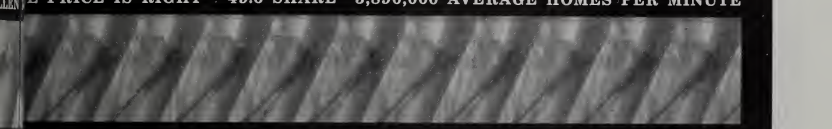
"DOUGH RE MI" 40.7 SHARE 2,255,000 AVERAGE HOMES PER MINUTE



LAY YOUR HUNCH" 48.5 SHARE 3,377,000 AVERAGE HOMES PER MINUTE



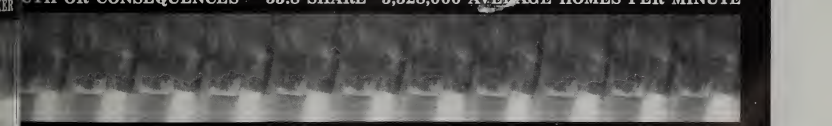
E PRICE IS RIGHT" 49.6 SHARE 3,890,000 AVERAGE HOMES PER MINUTE



ONCENTRATION" 48.6 SHARE 4,032,000 AVERAGE HOMES PER MINUTE



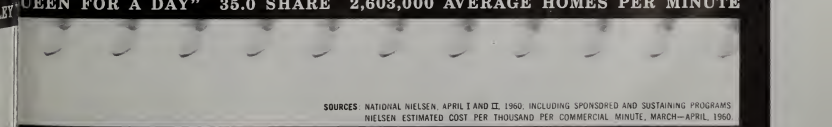
UTH OR CONSEQUENCES" 35.8 SHARE 3,328,000 AVERAGE HOMES PER MINUTE



COULD BE YOU" 32.7 SHARE 3,242,000 AVERAGE HOMES PER MINUTE



UEEN FOR A DAY" 35.0 SHARE 2,603,000 AVERAGE HOMES PER MINUTE



SOURCES NATIONAL NIELSEN, APRIL I AND II, 1960, INCLUDING SPONSORED AND SUSTAINING PROGRAMS.
NIELSEN ESTIMATED COST PER THOUSAND PER COMMERCIAL MINUTE, MARCH—APRIL, 1960.

"CANNONBALL" *delivers the ratings*

1

Source: ARB March 1960

FIRST IN ITS TIME PERIOD

PHILADELPHIA
3 stations
29.5 Rating
76.0% Share

CINCINNATI
3 stations
19.2 Rating
50.4% Share

SYRACUSE
2 stations
38.1 Rating
73.8% Share

CHARLESTON, S.C.
2 stations
43.0 Rating
73.8% Share

TOPS EVERY OTHER SYNDICATED SHOW IN THE MARKET!

ITC INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • N. Y. 22 • PL 5-2100

49th and Madison

Muddled mugs

Many thanks for the great send-off on my promotion to sales manager for WHEC-TV, as seen in the "Tv and Radio Newsmakers" column of the 7 May issue.

The only thing is, every morning, when I look at this mug of mine in the mirror shaving, I can't seem to realize it belongs to Jim Duffy, national sales director for ABC radio.

Anyway, you couldn't have done a better job of switching the pictures of two good Irishmen. Thanks again for the plug, and "top o' the mornin'" to that fella of the House of Duffy at ABC.

John J. Cody
WHEC-TV
Rochester, N. Y.

Fine tribute

Your commentary on Bill Ramsey ("Commercial Commentary," 7 May) was a warm and nostalgic tribute to Bill's era as well as to Bill himself.

No one else in the trade press marked Bill's retirement.

Dan P. Ryan
Tatham-Laird, Inc.
Chicago, Ill.

* * *

This is just an item for your fan mail file but I thought the Bill Ramsey tribute such a warm and gracious one, I just want to say, *swell!*

Joseph C. Donohue
communications consultant
Hollywood, Calif.

More thoughts on fm feature

In view of your 30 April fm feature story, I feel compelled to write a letter to the editor.

We were more than a little upset to find that Indianapolis was ignored in the list of markets where fm prospects are especially bright.

(1) WFBM-FM (mid-America's most powerful fm station) covers an area encompassing nearly 200,000 fm homes. Penetration is 25.1%—more than 10,000 fm homes have been added since we went on the air Thanksgiving Day, 1959.

(2) WFBM-FM is separately programed and separately sold! Although we originally programed between 2 p.m. and midnight, results were such that we, as of 9 May, have extended our hours of operation to full-time (6 a.m. to 1 a.m. weekdays; 7:30 a.m. sign-on Sundays).

(3) When WFBM-FM exhibited at last fall's Hobby Show, more than 40,000 people visited our booth—vitally interested in fm.

As you, we believe firmly in the future of fm—the golden opportunity exists right now.

John F. Hurlbut
WFBM
Indianapolis

* * *

In your fm article, you listed the fm set penetration in different markets. The figure of 29.5% for the 5-county Kansas City metropolitan area listed is about two years old.

The correct fm set figure for this market is 34% according to Verifax Surveys (October, 1959) on the basis of 25,000 completed phone calls.

Bill Slamin
radio promotion
KCMO
Kansas City, Mo.

* * *

Congratulations on your excellent article of 30 April re fm radio.

If reprints are available please enter our order for 100 copies. Thanking you in advance.

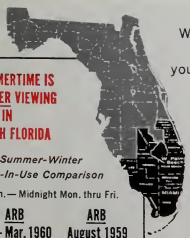
Cortlandt T. Clark
KLSN
Seattle, Wash.

* * *

We thought the fm story in the 30 April issue of SPONSOR was well-timed, well-written, and certainly was well-received by our sales staff who needs this type of ammunition.

A. Richard Robertson
prom. & mdsg. mgr.
KRON
San Francisco





SUMMERTIME IS
BETTER VIEWING
TIME IN
SOUTH FLORIDA

Summer-Winter
Sets-In-Use Comparison

9 a.m.— Midnight Mon. thru Fri.

ARB	ARB
Feb.-Mar. 1960	August 1959
26.2	29.6

WTVJ—among all media—delivers South Florida's largest daily circulation! Only WTVJ will give your schedule complete coverage of the South Florida market. Obtain the facts of WTVJ's exclusive, total coverage of South Florida from your Peters, Griffin, Woodward Colonel.

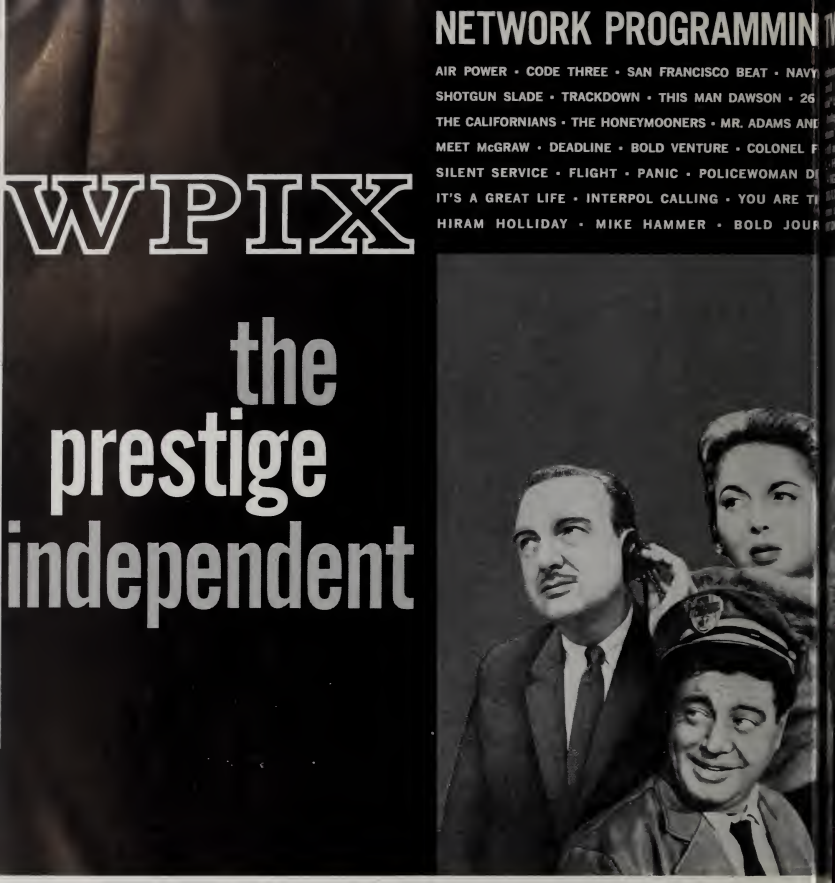
WTVJ CBS SOUTH FLORIDA



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

WOMETCO ENTERPRISES INC.

WTVJ
WLOS-TV
WFGA-TV
(Affiliate)



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! There are more opportunities to sell in a "network atmosphere" on WPIX-11 during *prime evening hours* than on *any* other station. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience... *on* a station that has a healthy respect for the rate card. ***Where are your 60-second commercials tonight?***

TWORK AUDIENCES

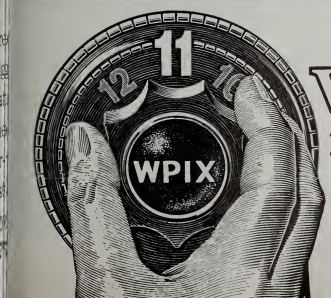
elsen recently studied his entire New York sample, both Audi- nd Recordimeter-Audilog homes, and found "no significant ce" between the kind of people who watch WPIX 11—New York's independent station—and New York's leading Network station. sen "WPIX AUDIENCE PROFILE" study provides a direct com- of audiences for the prime qualitative categories of: FAMILY • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD 00-11:00 PM, seven nights a week. Qualitatively they are equal. sen states: "NONE OF THE COMPARISONS YIELDED A SIG- NT DIFFERENCE!"

NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers Co General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • Col gate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lamber Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, Inc National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobacc Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar Co Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorillar Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limite Kellogg Company • Miles Laboratories, Inc. • The American Tobacco Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • Gul Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many more







WPIX *new york*

The ONLY New York independent qualified to display the SEAL OF GOOD PRACTICE.



we really rate down on the farm

This coveted Animal Agriculture Award was presented to KWTV's Farm Director Wayne Liles at the 52nd Annual Convention of the American Feed Manufacturers Association in Chicago.

The basis for judging KWTV's Wayne Liles the National Winner, is set by the Association as follows:

1. Interest and ability to hold the farmers' attention, convey the latest information and stimulate constructive action.
2. Encourage most economical production of livestock and poultry of highest quality, fitting best into market demands.
3. Good balance between management, nutrition, breeding, animal health, labor saving, finance, marketing, consumer education, and youth activities.
4. Participation in field days, tours, contests, special promotions and assistance in animal agriculture activities.
5. Results from the above activities in terms of special developments.

KWTV Farm Programming

Morning News and Farm Markets
7:30 to 7:45 A.M., Monday through Friday—News of rural interest with livestock reports direct from Oklahoma City stockyards.. Also grain and poultry markets.

Farm News and Markets
12:15 to 12:30 P.M., Monday through Friday—Farm news with daily film reports on livestock quotations, with owners name and address, class and grade of stock, weights, prices, and name of purchasers.

Saturday Farm Show
12:30 P.M., Saturday—The emphasis is on state farm youth activities in 4-H, FFA and FHA.

. . . in fact,

KWTV's Farm Director Wayne Liles is 1959 National Winner of the Animal Agriculture Award for Farm Directors

KWTV
CBS
OKLAHOMA CITY



KWTV-9 FARM REPORTER

70,000 miles are covered each year by the KWTV Farm Reporters. Here Farm Director Wayne Liles shoots field sound-on-film from atop one of the farm station wagons specially equipped for complete mobile operation.



Farm youth accomplishments are continually spotlighted by KWTV. Associate Farm Director Jim Hedrick (second from left) interviews Grand Champion lamb owner at livestock show, as purchaser and Oklahoma Governor Edmondson (far right) look on.



Cattle is Oklahoma's major product in the state's No. 1 industry—Agriculture. Livestock reporter Bill Hore shoots film for the video portion of KWTV's daily market report. Hore reports audio portion direct from the stockyards.

Cover the KWTV 54-County Community from The TOWER with SALESpower in Oklahoma!

EDGAR T. BELL, *General Manager*
JACK DeLIER, *Sales Manager*

Represented by Edward Petry & Co., Inc.
The Original Station Representative

Reps at work

Hank O'Neill, The Bolling Co., New York, finds that to include more than one product of a single advertiser in computing weekly discounts is, in most instances, illogical. "This method of discount under the loose ground rules in which it exists in our business is found in few other industries. For instance, it's true one can buy a mixed case of liquor at the case price and that it needn't be, say, all Scotch. However, I can't con my liquor store into allowing me the case price for 12 bottles of Scotch bought separately over several months. Even though I'm buying the equivalent of a case, my dealer figures he has the cost of 12 sales rather than one. He discounts on a case because it's one sale, by one salesman, on one invoice." Hank recommends allowing all of an advertiser's announcements to count for yearly, not weekly, frequency, with maximum discounts as the reward. "The combining of products for weekly plans is costly to coordinate, especially among the various agencies of one client. It constantly fluctuates the cost and efficiency of a schedule from one week to the next."



Tom Tilson, Television Advertising Representatives, Inc., New York, feels that the only way to achieve truly effective national coverage when buying network is to support it with spot. "Too many advertisers are employing the 'underground sprinkler system' on the assumption that a national campaign (whether network tv, or radio, or magazine) automatically delivers equal advertising pressure throughout the country. An advertiser can't just turn on the faucet like a home owner and assume that the entire lawn will be watered evenly. The so-called American mass market is merely an aggregate of many individual, specific markets. Companies that can count on the greatest success will be those that take account of the geographic differences that go into making up this mass market." It follows, Tom reasons, that national advertisers should rely less on national averages and operate more on a market-by-market basis. "Spot television enables advertisers to tailor campaigns in accordance with the specific needs of each market. It's the ideal medium to provide maximum directed impact."





Florida State News Bureau photo.

"WHERE THE LIVIN' IS EASY"---*Year-Round*

AND FOLKS SPEND MONEY YEAR-ROUND ENJOYING IT!

The 52 county Tallahassee, Florida — Thomasville, Georgia area, served exclusively in its entirety by WCTV, is far enough South to afford its happy citizens year-round good living yet far enough North to permit it to escape the feast-or-famine business climate sometimes resulting from tourism.

This means high-level year-round spending - - - Tallahassee actually stands fifth in the U. S. in retail sales per household*. That's why so many leading brands place strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.

******Annual Survey of Buying Power, 1959.*



WCTV

TALLAHASSEE 6 THOMASVILLE

a John H. Phipps Broadcasting Station

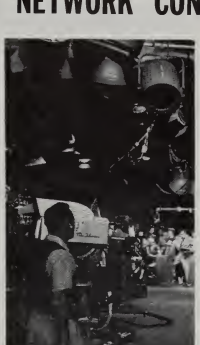
BLAIR TELEVISION ASSOCIATES

National Representatives

THE DISPUTE OVER NETWORK CONTROL

CLIENTS SAY:

"Since they've hopped into the show control saddle, tv nets are starting to act too dictatorial."



NETWORKS SAY:

"Control came to us with sanction of agencies, so we've got to program to benefit all—not a few."

ARE TV NETS BULLYING CLIENTS?

Some advertisers and agencymen feel the networks have forgotten that the customer is sometimes right

But they also know that the process that brought nets into show control went on with their own consent

All along Madison Avenue there are rumblings of discontent about the way things are turning out now that the balance of show control has swung over to the tv networks. (This fall nets control some 84 out of 109 nighttime shows.)

Here are what the gripes of a number of agencymen and advertisers boil down to:

- That networks are feeling their new power, are assuming a rather dictatorial attitude.
- That television creativity has fallen into two few hands, with the attendant danger that tv fare eventually may suffer.
- That while networks assume responsibility for programing, it is still the advertiser who pays, and he is not protected by sufficient escape hatches if a show fails.
- That program costs are bound to be much higher than those that used to be obtainable when deals could be made in the open market.
- That networks are more concerned with building their own nighttime program blocks than with the advertising objectives of their clients.
- That many independent producers, who were responsible for some highly successful tv shows in the past, are being squeezed to the wall.
- That sometimes a network's idea of treating with an agency capsules into "Take it or leave it."

In short, what these admen are

saying is, "Since we are the customers, we'd like to be right—at least some of the time."

Many of the complaints are made with mixed feelings. This is because a number of agencymen and clients who have been around since the advent of tv realize that—bitter as the fruit may be—they are reaping today the harvest of their own planting. And also because there is considerable to be said on the network side.

In the present situation, it must be remembered that the swing of the pendulum from client and agency show control was not a sudden one. The process has been evolutionary—a quiet, gradual shift that began al-

ONLY A HANDFUL OF NIGHT NET TV SHOWS (IN RED

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	A
7:30	Maverick W	Dennis The Menace — Kellogg Best Food S.C.	(continues from 7) Shirley Temple Dr	Cheyenne W	Oh Those Bells S.C.	Riverboat A	Bugs Bunny C.C.	Station time	Laramie W	Hon
8:00		Ed Sullivan V	National Velvet A		For Pete's Sake S.C.		The Rifleman — P&G W	Father Knows Best S.C.		
8:30	Lawman W		Tab Hunter Dr	Surfside 6 A	Bringing Up Buddy(?) — Scott Lever S.C.	Wells Fargo W	Wyatt Earp W	Dobie Gillis — Pillsbury Philip Morris S.C.	Alfred Hitchcock — Lincoln-Mercury My	Ozz
9:00	The Rebel W	GE Theatre — GE Dr	Chevy Show Chevrolet V		Danny Thomas — General Foods S.C.	Klondike A	Stagecoach West W	Tom Ewell — Quaker Oats P&G S.C.	Thriller (Anthology) My	Hawa
9:30	The Islanders A	Jack Benny C		Adventures in Paradise A	Andy Griffith — General Foods S.C.	Dante		Red Skelton C		
10:00		Candid Camera D	Loretta Young Dr		Hennessy — General Foods Lo illard S.C.	Barbara Stanwyck Dr	Alcoa Presents Dr	Garry Moore V	Specials	Nake
10:30	Churchill Memoirs D	What's My Line A-P	This Is Your Life	Peter Gunn — Bristol-Myers Reynolds Tob. My	Face The Nation P.S.	Jackpot Bowling — Sp	Station time			

Key: W: Western. A: Adventure. S.C.: Situation comedy. Dr: Drama. My: Mystery. A-P: Audience Participation. P.S.: Public service. V: Variety. D: Documentary. C: Comedy. CC: Cartoon comic. Mus.: Music. S: Sports. NOTE: Where nets control shows, clients are not listed.

most with the first days of tv. And it has been taking place with the consent (often tacit) of most agencies and advertisers.

The final shove in the direction of network control came during the past year—and with the full blessings of the U.S. Department of Justice. After the tv scandals hearings by the House Committee on Legislative Oversight, someone was bound to be named a responsible party in tv programing—and the networks were elected.

Since nets have assumed the responsibility, they have taken the expected view that they are entitled to the final say on what is aired. And since the three networks are commit-

ARE CLIENT-CONTROLLED: NETS CONTROL ABOUT 80%

		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
the anaut A	Wagon Train W	Guestward Ho! S.C.	To Tell The Truth A	The Outlaws W	Room For One More S.C.	Rawhide W	Raven	The Roaring '20's A	Perry Mason My	Bonanza W
		Donna Reed S.C.	Ichabod W		Harrigan & Son S.C					
nted or Alive &W mberly-Clark W	The Price Is Right A-P	The Real McCoys S.C.	Zane Grey — S. C. Johnson Gen Foods W	Bat Masterson W	The Flintstones S.C.	Route 66 — Chevrolet Philip Morris Sterling A	Open A	Leave It To Beaver S.C.	Checkmate — Brown & Williamson Kimberly-Clark W	Tall Man W
Sister ileen — olgate S.C.	Perry Como V	My Three Sons — Chevrolet S.C.	Angel S.C.	Bachelor Father American Tob. Whitehall S.C.	77 Sunset Strip My		Bell Telephone Hour Mus	Lawrence Welk Mus		The Deputy — General Cigar W
Got A ecret A-P		The Untouchables My	Ann Sothern — General Foods S. C. Johnson S.C.	Tennessee Ernie Ford V		Mr. Garland — Plymouth A			Have Gun, Will Travel W	World Wide 60 or Other Public Service P.S.
S. Steel ur and nstrong heatre S. Steel nstrong Dr	Peter Loves Mary — P&G S.C.		Open A-P	Groucho Marx A-P	The Detectives My	Twilight Zone A	Michael Shayne My	Saturday Night Fights S	Gunsmoke W	
	Open	Anthology (?) Dr	June Allyson — DuPont Dr	Lawless Years A-P	The Law and Mr. Jones — P&G My	Public Service News			Station time	Open

ted to a policy of making money out of their respective operations and are in competition with each other, it was inevitable that they would form their programing blocks according to their own strategies for audience-getting.

In so doing, the nets feel that they are best serving the interests of their advertisers. They feel their programing experience is heavy, and they also feel that a strong slate of shows which runs a good chance of dominating the ratings is better for all the advertisers. Thus the networks are more concerned with the over-all line-up than with a single half-hour stanza. And as long as a net controls such a full evening's block, it is safe from the threat that raids by another network may result in one advertiser pulling out and moving over into the raider's camp, thereby spoiling the whole program block.

"There's a lot to be said," an adman told SPONSOR, "for both the agency complaints and the network position. But it must be remembered that the agencies were not adverse to giving up control of shows. It was a different thing back in the heyday of net radio (when agencies controlled practically all the shows) because radio shows were a good deal less costly to produce. Then it was possible to try out a new show with an audition that represented an investment of only about $5,000. Today, in tv, a pilot film alone runs at least $50,000 and up. The unhappy fact is that in most cases it is economically unsound for an agency to control a tv show."

On top of this, the agency that controls a network tv show has little chance to recoup a loss on it if it fails. The average agency doesn't want to be in the business of show re-sales. On the other hand, the network is in a good position to recoup through residuals.

As for experimenting with new show properties, it is generally agreed by admen that networks are much better able to afford the stakes.

Just the same, many admen ask: "Is it good for the industry that the whole selective procedure is concentrated today in so few as three units —that is, in the hands of the three tv networks?" Quite a few admen feel that it isn't.

First, such concentration is considered running counter to the basic tenets of anti-monopoly that govern all U.S. industry. Advertisers—who themselves are forced to observe the anti-trust laws in their own manufacturing businesses—tend to look upon the tv situation as a case where the nets are getting away with something which they can't.

The second objection is that network control is turning almost all production business over to only a handful of studios (it has been estimated that four major tv film producers control about 85% of all network business). The other and smaller producers are feeling the pinch; for them, there is virtually no one to sell to anymore except the networks. Syndication to local markets is their last stand.

That networks have been showing some degree of muscle cannot be denied. There are practically no franchise holders anymore—P&G is just about the last of this vanishing breed. As for giant General Mills, another of the few hold-outs for show control, it probably got its break on filling in the CBS TV Monday night block this fall largely because its shows are exactly what the net wants to maintain its own "happy" image—situation comedies.

On both sides, there is some degree of optimism that things will work out for the best. Meanwhile, the agency and advertiser complaints may continue—the same complaints of any shopper who can't always find just what he wants or feels the salespeople ought to be sweeter.

WHEN AGENCIES WERE IN THE SADDLE: Back in the '40's, admen like B&B's producer/director Art Richards (l) ran the control room. Photo is from B&B-produced *Perry Mason*



SPONSOR's new dateline

Starting with the next issue, SPONSOR will carry a Monday instead of a Saturday publication date. The next issue will be dated 13 June, instead of 11 June.

The change in publishing date will not affect the time readers receive their weekly issues. But it will enable SPONSOR to provide better coverage of the news. (For more details see editorial on page 82.)



THEATER-LIKE setup by Omaha dealer (Sol Lewis Co.) attracts curious to view color tv in Palm Sunday promotion by RCA regional distributor, The Sidles Co. Lewis and other dealers did not push sales on Sunday, took names

COLOR TV DEVELOPMENTS, # 1

Midwest hoopla moves color sets

- **Iowa-Nebraska distributor quadruples rate of sales via heavy traffic in dealers' showrooms on Palm Sunday**

- **Five stations take part in event, which included first all-day color schedule in history by KMTV, Omaha**

The Sidles Co., Omaha area distributor for RCA, was tallying the results last week of one of the most successful color set promotions undertaken in recent years.

The promotion, highlighted by the first sign-on-to-sign-off color program schedule, nailed down firmly the concept that promotions are an effective — and even necessary — device to move color sets.

Held on 10 April (Palm Sunday), the promotion was a joint effort involving Sidles, five tv stations and more than 100 dealers in the Iowa-Nebraska area serviced by the distributor.

It resulted in retailers moving 200 RCA color sets during the week preceding and following Palm Sunday in the two-state area. The normal sales rate is about 25 sets a week.

Perhaps even more important is the fact that 25,000 people watched color shows aired on the five stations during Palm Sunday in dealers' showrooms and other locations.

Accolades for the first all-day (17 hours) color tv schedule go to KMTV, Omaha. Seven hours of this were network programing, obligingly provided by NBC. Also carrying the network schedule were WHO-TV, Des Moines; KWWL-TV, Waterloo, Ia.; KNOP-TV, North Platte, Neb.; KHAS-TV, Hastings, Neb. The Des Moines station also carried two hours of local programing.

The promotion buildup consisted of personal appearances by Vaughn Monroe, 150 tv spots on all participating stations, 100 radio spots in three markets, and newspaper ads in five cities. A rose bush premium for 49¢ also attracted traffic to the dealers' show-rooms.

Sidles executive Ken Donahoe called the affair the "most successful color promotion we have ever had, anywhere . . . a perfect promotion."

Since Sidles has held similar promotions in the past, this was not idle hyperbole. As a matter of fact, Sidles is planning an identical promotion in the fall when the new line of color sets will be available and when KMTV will present another full-day of color programing. One result of the Palm Sunday hoopla was to clear the pipelines for the new models. These were shown to dealers and distributors in Las Vegas during 17-20 May and will be unveiled in the Iowa-Nebraska area this coming week (5-7 June) for Sidles' dealers.

Though there has been no lack of official optimism on color tv, the atmosphere in the RCA-distributor-

(*Please turn to page* 74)

THE AD IMPACT OF COLOR VS. BLACK-AND-WHITE

	SAW SHOWS IN B/W	SAW SHOWS IN COLOR
% *who correctly recalled tv ads*	44	59
% *who said ads made them want to buy*	13	22
% *recalling details of the tv ads*	27	43

HIGHLIGHTS *of study in Cincinnati area comparing commercial effectiveness to three color shows seen in both color and black-and-white tv set homes reveals higher color scores on all points. In area of unaided recall, color homes did twice as well as b&w homes. Color homes scored higher in ratings, too*

COLOR TV DEVELOPMENTS, # 2

Color tv's edge in commercials

➧ It's considerable, according to a study done for WLW-T (TV), Cincinnati, on ads in three network shows

➧ Including the bonus program audience, color plugs are figured to be 3½ times more effective than b&w

Anyone concerned about the future of tv as an ad medium should stop worrying.

When the U. S. is fairly well saturated with color sets, tv will have a competitive edge in persuasiveness that will be hard to beat.

Such are the indications from a recently-published study on the impact of video color commercials. The study was done for WLW-T (TV), Cincinnati, by Burke Marketing Research, which had done a study for the Crosley station a year ago on viewing levels in color vs. black-and-white tv homes.

The new study compares the impact of commercials on three NBC color shows aired in the Cincinnati area. They are Kraft's *Perry Como* show, Chevrolet's *Dinah Shore* show and *Hallmark Hall of Fame*. The comparison was made by telephone interviews in matched samples of tv homes—one group with color and one without.

These are the highlights:

- Color tv viewers did better in recalling commercials than black-and-white tv viewers.
- A greater percent of color tv viewers reported the commercials made them want to buy.
- Color viewers were more apt to recall specific details from each of the commercials.
- More specific commercial details were remembered by the average color set viewer.

Another edge is given to color tv by the fact that the color programs got higher ratings in color tv homes. Thus, the added audience plus the added persuasiveness made color tv, according to calculations by the research firm, about 3½ times as effective as b&w. Putting it another way, Burke figured it takes 3,589 b&w homes to equal the commercial effectiveness of 1,000 color homes.

These calculations were based, in part, on the following specifics:

In the area of commercial recall, 5% of b&w homes recalled the average commercial unaided. This compared with 10% of color homes. Scoring for aided recall came to 39% (b&w) vs. 49% (color).

As for persuasiveness, 13% of the respondents in b&w homes said the commercials made them want to buy the product. In the case of color homes, the figure was 22%.

The average percent of b&w respondents who correctly recalled one or more details tallied 27. For color homes it came to 43%.

In measuring the average number of specific details recalled per 100 viewers, the Burke interviewers found 61 in b&w and 119 in color homes.

As for program audiences, the three shows averaged a 44 in color homes and a 24 in b&w homes. Share figures in color homes (where sets-in-use were higher) came to a 71% average compared to 43% among the b&w viewers. ➧

Air media sends 'em to Salvage

Memphis furniture store spends $50,000 on regional radio/tv, garners volume increase of $800,000

Amiable child video announcer helps draw new customers to store from as far as 200 miles away

Jim Bach was known in Memphis through the Royal furniture stores which he owned. Today he's known over a 200-mile radius of Memphis mainly because of the little boy who delivers the opening lines of the tv commercial for his second store, Downtown Salvage.

Bach spotted the child one afternoon passing in front of the store with his mother. The boy suddenly stopped and cried out the opening auctioneer-type phrase of the new Salvage tv spot. The child, explains Bach, soon gathered a small crowd. The owner realized the potential, and negotiated with the mother right then and there for the youngster's services. Southerners, Bach reasoned, display an unusual affection and tenderness for children. Who then would be more ideally suited to deliver the opening of the Salvage message than a child?

The new opening for the commercial was shot with the child delivering the phrase "I say going once, I say going twice, I say go to Main Warehouse Downtown Salvage, 227 South Main." But when the soundtrack was played back, it was discovered that the boy's high-pitched voice and unsure pronunciation tended to obscure the words.

Here's where Bach's knowledge of the market, coupled with the quirk of the sound-track, paid off. The owner decided to use the film as is. Tv viewers took the child to their heart, and when the youngster faltered, they pronounced the words for him at home. In essence, Bach's potential customers were repeating the Salvage sales message in their anxiety for the child on the tv screen.

The child has been bringing in customers to Salvage for nearly two years now. His effect has been to place Salvage on an equal footing with the older, more established Royal outlet.

Bach opened his first enterprise, the Royal furniture store, in 1946. For 12 years he was an exclusive newspaper advertiser. The store flourished and by 1958 Royal was among the leading stores of its kind in the greater Memphis area. In 1958 Bach opened a second store, Downtown Salvage, a discount furniture outlet,

CASTING his shadow on map, Jim Bach (r), owner of Downtown Salvage Furniture Co., Memphis, checks list of out-of-town radio stations which surround Memphis, where radio is used with unique local tv promotion. Joe McCoy, McCoy Advertising, presents list to Bach



and determined to use only spot tv for store promotion. As Bach explains it he didn't want his two stores competing in the same medium (print) and he wanted to take the opportunity to try tv. Results? Within eight months Downtown Salvage was operating at the same volume as Royal, a rate it had taken the latter store 12 years to reach.

Bach and Joe McCoy, who heads up McCoy Advertising, the Salvage agency, chose to run an eight week schedule of 25 minutes per week on WHBQ-TV, Memphis. Ever since this first eight-week schedule, back in March of 1958, Salvage has remained on WHBQ-TV, averaging between 20 and 25 spots per week for the two-year period.

McCoy and Bach worked many hours attempting to create the kind of copy they felt would build heavy traffic. They hit upon the idea of an auction setup for the film opening, with a man wielding a gavel urging viewers to hurry on down to the store. They sought the "buy now" approach and reasoned that associating Salvage with the auctioneer would highlight the store's discount policy. It was at this point that the curious occurred, and Bach found the child. In April of 1959 Bach aimed to expand his market to Western Tennessee and purchased a schedule of 12 announcements weekly on WDXI-TV, Jackson. In the Salvage pitch, which follows the 15-second opening showing the child, two male announcers related that the discount house delivered anywhere and offered free gasoline to anyone making a purchase of $50 or more. Salvage customers came from as far as 200 miles away.

Soon thereafter Salvage went on radio in Memphis, on WHBQ and WMPS, with a total of 40 spots per week, backing up its continuing tv drive. The 60-second spots were delivered by a home-spun type named "Uncle Ned." The copy was essentially the same as used on video.

On 4 January this year, Bach switched his air media combination, and moved from WDXI-TV to WDXI-AM, and purchased key farm time on 17 out-of-town radio stations in Arkansas, Tennessee and Mississippi. Bach figures that he pulls nearly 50% of his business from out of town.

Pencils get big push from spot radio plunge

- **Eagle briefs New Yorkers on lucky number contest via five-station buy; area sales rise approximately 50%**
- **Promotes its contest with $100,000 advertising campaign, assigns 65% of outlay to air, including network tv**

Eagle Pencil has cast aside the conservative mantle traditional in its industry's advertising and is getting results with aggressive promotion.

The initial foray in this direction was a nationwide, lucky-number contest involving Eagle's first-quality Mirado and Verithin pencils, used in commerce and industry. Winners will be chosen among holders of Eagle pencils with a specified 'quality control' number. "We got them to look at their pencils, something too few ever do," explains Eagle ad manager Al Magid. "This way we can build brand consciousness."

To promote the contest in New York City, Eagle and agency Shaller-Rubin developed a five-station spot radio campaign consisting of 60-second announcements concentrated in early a.m. personality shows. It ran 15 February through 11 March covering roughly the first month of the three-month contest. Targeted audience consisted of purchasing agents from large concerns plus office managers and secretaries who buy supplies for smaller outfits.

To reach purchasing agents, considered to be into their middle years for the most part, Eagle bought six participations apiece on: WCBS (Jack Sterling); WMCA (Herb Oscar An-

WHAT D.J.'S DID FOR EAGLE

JACK STERLING	**WCBS:** *Sincere, straightforward pitch geared to settled adults, especially purchasing agents*
HERB OSCAR ANDERSON	**WMCA:** *Added folksy, rural flavor for further appeal to the older element in radio audience*
BILL CULLEN	**WNBC:** *Combined touch of wit with down-to-earth talk aimed at mature purchasing agents*
KLAVAN AND FINCH	**WNEW:** *Brought in younger office workers with zany spoofs, often exceeding allotted time*
TED BROWN AND THE REDHEAD	**WMGM:** *Another salvo of no-holds-barred comedy to establish Eagle with younger set*

derson), and Bill Cullen (WNBC, formerly WRCA). These personalities were supplied with scripts to deliver in their straightforward, sincere fashion considered appealing to settled adults. For contact with the younger, small-office managers and secretaries, Eagle called on WNEW's Klavan and Finch for 12 announcements, and WMGM's Ted Brown and The Redhead for nine. They worked from fact sheets, applying their no-holds-barred comedy to the Eagle message.

Though it's difficult to pin down sales results at this point, early estimates are that New York area business for the contest period was up approximately 50% over the same time span last year. Nationally the sales hike appears to be in the neighborhood of 40%.

The radio personalities' main job was to arouse pencil consumers' interest in the contest and refer them to their stationers for full details. Big on-air play went to the contest's first prize, a week in Las Vegas and $2,500 cash. Says Magid, "We decided to give this business a shot in the arm by selling jazz as well as quality."

Quality was nevertheless a significant factor in the Eagle radio commercials. For instance, they explained quality control numbers, which "verify the quality ingredients, the elaborate process of manufacture and the rigid testing procedures that go into the making of Eagle pencils," as one script phrased it.

Then it was up to the dealer, whose tie-in with this promotion was very close. Holders of lucky-number pencils had to get special envelopes from the stationer in order to send their names to Eagle for the grand drawing. Further, for every consumer-winner there were identical prizes for the dealer and his salesman who sold the winning pencil. This of course heightened retailer interest in the sale of Eagle pencils.

Eagle spread the contest word nationally through the auspices of Dave Garroway (*Today*, NBC TV). During the same period covered by the radio campaign Eagle had five 60-second participations on *Today*. Garroway's pitch was also a combination of the contest and its prizes plus quality of product. In one commercial he demonstrated the Verithin color pencil's quality by playing around with a coil of the colored lead so as to point up its strength. He cited this as a result of Eagle quality control and went on to invite viewers to play Eagle's "quality control numbers game."

Eagle merchandised its radio push to dealers with a mailing showing head shots of all radio personalities involved under a rained-on umbrella labeled "saturation radio promotion." It stated that these d.j.'s would bring the contest story "into your customers' homes before they leave for the office each morning."

Dealers were informed of the Garroway buy in several brochures. In addition storyboards were reproduced on a large poster to dramatize the tv commercials for dealers and give them a feeling of being in on the production.

The poster had a large picture of Garroway saying, via a dialogue balloon, "I'll be seeing you on the NBC *Today* show where I'll be pre-selling Mirado and Verithin pencils to 23 million potential customers."



EAGLE officials at work on further extension of aggressive advertising their company has introduced to otherwise conservative field (l to r): N.Y. sales mgr. Harold Seelig; ad mgr. Al Magid

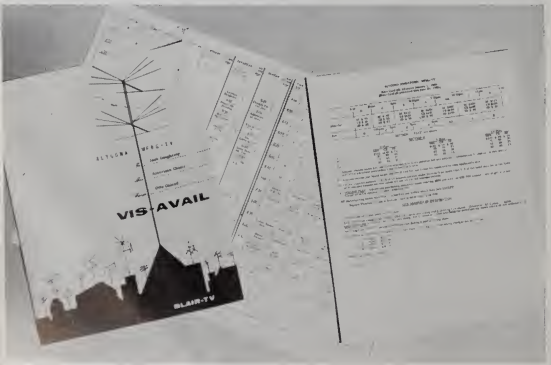
HOW BLAIR-TV CUTS PAPERWORK 75%

Vis-Avail system in operation at Blair-TV's New York headquarters gives agency buyers printed spot availabilities, ratings and audience size in only a couple of hours



OBJECTIVE of Blair-TV's Vis-Avail system for its tv stations: cut down on constant twx communications with stations, give buyers up-to-the-minute and accurate availability info, speed submission of avails to agencies. Ed Fleri (l) spot supervisor for tv and radio at BBDO, checks end result of his request for spot openings with John White, Blair-TV salesman for the agency

PRINTED FORM for each tv station is called Vis-Avail. Front cover gives one-glance sweep of station and city; middle two pages show complete program schedule with open spaces for multilith printing of current participation and announcement times available; back cover has simplified, re-worked rate card and package information, omitting need for other reference



A disproportionate share of the cost of spot television buying and processing is taken up by behind-the-scenes clerical activity and paper shuffling. Necessary as these are, agencies and station representatives alike are waging a continuing battle to cut down on paper work and therefore release valuable time to more productive effort.

Blair-TV's Vis-Avail system is designed to do this. It was developed to deliver more accurate and up-to-the-minute availabilities faster to agency media people and to eliminate as much as 75% of the paper work involved in station-rep-agency communication.

A smooth, simplified system of last-minute, easy-to-read announcement availabilities has been developed under the supervision of Otto Ohland, tv account executive. Here's the way it works:

Every evening each of the 53 tv stations, serviced by the two Blair television companies, teletypes to New York headquarters all information about local sales which have been made, new availabilities, program changes, any anticipated rate changes. The following morning, this information is entered on cards encased in cellophane in a large custom-made steel drawer.

Each of these drawers includes information on only one station, with overlapping, cellophane card folders reading downward for clock times, sign-on through sign-off. and across, with the program schedules Monday through Sunday.

Program sections are colored to denote network shows, local shows which are sold, and local shows which are unsold. On these program sections colored flags are placed to indicate the availability of a minute, chainbreak, or I.D. Thus, when an agency calls for availabilities—say, in Lansing, Michigan—the salesman



PRINTING EQUIPMENT is manned by production team (l to r) Al Ritchie, Ron Smith and Bob O'Connor, who process final forms for the seven-person traffic staff in New York. Multilith processing can be completed within one hour, entire buyer request within three



TIME-SAVING CONCEPT originated with Otto Ohland, account executive; is supervised by him and assistant Marjorie Jerome, sales service supervisor. At end of day, each tv station gives updated status on availabilities, program and contract changes, rate changes

turns to the WJIM-TV file and sees at a glance which flags are "up"—marking slots available—in the time segments requested by the buyer.

The salesman then pulls from the file the pre-printed Vis-Avail form. This is a four-page folder with complete hour-by-hour, day-by-day program information which has been multilithed to include all new information.

His next step is to correlate a preprinted rating sheet (one for Nielsen, one for ARB, depending on which service is standard with the agency) by entering the program rating and the number of homes reached for each availability in which the buyer is interested.

This matched set of (a) program listings of times requested by the buyer and (b) the rating and home information is then sent to the multilithing typist, who prepares the master copy from which the final Vis-Avail is printed.

The entire job—pinpointed to the specific request of the buyer—can be compiled, printed, and delivered within three hours. The buyer, at a single glance, can see the announcements which are available. The fourth page of the Vis-Avail form includes all rate information for the station, as well as the frequency discounts possible with any of several "package" plans.

The rating sheets are compiled for each station as Nielsen and ARB release new reports. A sufficient quantity of the rating sheets, as well as the basic program listing, is maintained for use of the 45 tv salesmen in all 11 offices. But as soon as new information comes in, new sheets are printed and the old ones thrown out.

The sales service department handles the flow of information with eight girls in addition to a teletypist. (Blair estimates the teletype operator handled 15,000 twx's or 150,000 yards of twx paper on the three machines last year just detailing changes.)

The processing of availabilities has been a mounting problem as gains in spot tv billings have been recorded. Martin Katz, sales development director for the company, notes that last year 53 national spot tv representative firms transacted $605.6 million in business. And Ralph Klapperich of Knox-Reeves estimates that by 1962 spot tv billings will reach $1 billion.

The simplified system, says Mr. Ohland, "releases salesmen for servicing and for selling, and removes them from the clerical functions with which they were swamped!"



STATION INFO is transferred to cellophane files, one per station, with sign-on to sign-off listing for weekdays and weekends. Different colors denote network shows, local shows sold, local shows available. Overlapping cards are easy to see, flagged with colors



TIME AND MONEY are saved by cutting twx communication, supervised by Joan Fulton, and by simplifying paper work. Salesmen were spending much time as clerks doing paperwork, are now able to give better service to buyers and to have more selling time

4A suggests standard rate card

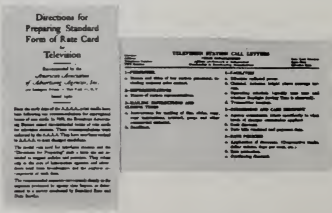
- 15-member committee of agency media executives works with broadcast industry to simplify rate card
- Many tv/radio people think the suggested cards are a good first step but that still more work is needed

LEN MATTHEWS HEADED PROJECT





CHAIRMEN *of 4A card committee are (see above) Leonard Matthews, Leo Burnett Co., Chicago, as chairman, and Ruth Jones, J. Walter Thompson, New York, vice chairman. Their committee includes Vera Brennan, SSCB, New York; Robert Crooker, Campbell-Ewald, Detroit; Edward Gray, Ted Bates, New York; Arnold Johnson, Needham, Louis & Brorby, Chicago; Thaddeus Kelly, McCann-Erickson, New York; John Kirwan, Bruce B. Brewer, Kansas City; William Matthews, Young & Rubicam, New York; Richard McKeever, BBDO, New York; Bertrand Mulligan, Compton, New York; Gertrude Murphy, Long Advertising, San Jose, Calif.; Don Nathanson, North Adv., Chicago; Frank Ott, D'Arcy, New York, and Lee Rich, Benton & Bowles, New York. (Cards are below.)*


Directions for Preparing Standard Form of Rate Card for Television

TELEVISION STATION CALL LETTERS

Broadcast industry reaction was mixed last week as stations and representatives studied carefully the new standard rate card for tv and radio stations suggested by the American Assn. of Advertising Agencies.

On the record, executives from stations and station rep firms agreed unanimously that standardization of the formal station rate card was a long-overdue step and a necessary one in the continuing effort to have uniform systems and printed matter.

But off the record, their appraisal of the 4A effort was more incisive and derisive. Said one v.p. of a major rep firm: "It's another example of where official recommendations are finally catching up with practice! The 4A is following the field rather than leading it!"

The tv and radio sample cards themselves are similar three-part folders roughly six by three inches, and were mailed a fortnight ago to all radio and tv stations and to their representatives. The purpose, as outlined by 4A: "To facilitate the preparation of rate cards by the broadcast media, help assure completeness of wanted information, minimize errors and expedite the announcement of rate and data changes."

All of the broadcast executives queried by SPONSOR agreed that these purposes will be served by such standardization of the rate card, its format and its contents.

Most of them contend, however, that there's more that can and should be done. They think the card is still too complicated, with its 11 divisions for factual material (these are personnel, representatives, mailing instructions and closing times, facilities, commission and cash discount, rate policies, rates for announcements, rates for package plans, rates for participating programs, rates for programs, and general information).

But the agencies obviously feel these divisions are needed. Their media people, as decision-makers and buyers, normally call the shots on the type of information supplied to them by media representatives.

(*Please turn to page 76*)

Suddenly it's summer: web's lineup

Twenty-seven shows will hit the screens this summer as replacements. ABC has one; CBS, 14; NBC, 12

Network tv's hot weather lineup is set with 27 shows coming in as replacements. Of these, less than half, at presstime, have been spoken for.

NBC TV has a total of 12 shows scheduled, including seven new programs. CBS TV will replace 14 shows, and ABC TV, one (*Jeanie Carson* for Pat Boone's *Chevy Show*).

Last summer there were 24 replacement shows, with six at ABC, eight at CBS, and 10 at NBC.

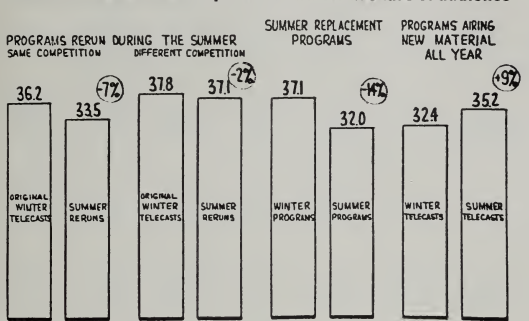
Although the distribution among the webs differs, the number of summer replacement shows this year and last is generally the same. Nielsen (see chart below) shows that last summer, these programs fared lowest in share of audience, while programs not on hiatus, but airing new material during the summer, did best. It can be assumed that the same general pattern will follow this year.

Here are some of the replacements:

CBS: *Lucy in Connecticut*, for Lever, replaces *Benny/Gobel; DX: Unknown*, with Plymouth, Polaroid, and S. C. Johnson, for *Garry Moore*.

NBC: *Chevy Mystery Show* (*Dinah Shore*), *Happy* and *Tate* (*Perry Como*), *Wrangler* (*Ernie Ford*), and *Moment of Fear* (*Sports*).

How summer shows compare with winter in share of audience



Source: A. C. Nielsen, Jan.-Feb. vs. July-Aug., 1959

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 3 July

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
After Hours (N)	$175,000	Purex, E. H. Weiss, 6/27
Belmont Stakes (C)	75,000	Schick, Compton, 6/11
George Burns (N)	230,000	Warner Lambert, Lambert & Feasley, 6/7
Coke Time (A)	230,000	Coca Cola, McCann-E., 6/27
Emmy Awards (N)	175,000	P&G, Grey; Greyhound, Grey, 6/20
Little Giants (N)	65,000†	Proctor & Gamble, Grey, 6/14
Mrs. America National Finals (C)	$100,000	RCA Whirlpool, K & E, 6/10
Sacco-Vanzetti (N)	225,000	Purex, E. H. Weiss, 6/10
Secret World of Eddie Hodges (C)	250,000	Amer. Gas Assn., Lennen & Newell, 6/23
U. S. Open Golf Tournament (N)	250,000	Minnesota Mining & Mfg., EWRR; Midas, Inc., E. H. Weiss; 6/18
Margaret Bourke-White Story (N)	130,000	Breck, Reach-McClinton, 6/13

*Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV

†If not repeated, the price of the show is $120,000.

SUNDAY

	ABC	CBS	NBC
6:00		Small World Olin-Mathieson (D'Arcy) D-F $30,000 FYI (SR)† J-L $6,500	Meet The Press Manhattan Shirts (Daniel & Charles)
6:30		Twentieth Century Prudential (H-McC) D-F $35,000	Time Present sust (SR)†
7:00	Broken Arrow Mars (Knox-Reeves) W-F $45,000	Lassie Campbell Soup (BBDO) A-F $37,000	Overland Trail (7-8) Standard Brands (Bates) P. Lorillard (L&N) W-F $24,500 (hr.)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Dreshett (Y&R) W-F $78,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F $36,000	Overland Trail P&G (B&B) Warner Lam. (Lambert & Feasley)
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	Music On Ice (8-9) sust
8:30	Law Man B. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Music On Ice
9:00	The Rebel L&M(DFS) alt P&G (Y&R) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	The Chevy Mystery Show (9-10) Chevrolet (Camp-E) V-L $60,000 (SR)†
9:30	The Alaskans (9:30-10:30) L&M, Armour Frenchette (Bates) P&G (B&B) DuPont (BBDO) A-F $77,500	Hitchcock Presents Bristol-Myers (Y&R) Conecticut (SR)†	The Chevy Mystery Show
10:00	The Alaskans 7-Up Chevrolet (Camp.-E.)	Benny alt Gobel Lever (JWT) VC-L $47,000 alt Lever (JWT) Conecticut (SR)†	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F $49,500
10:30	Johnny Staccato Alberto-Culver (Wade) A-F $11,500	What's My Line Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L $32,000	No net service

MONDAY

	ABC	CBS	NBC
6:00		D Edwards Amer Home (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††
6:30		No net service	
7:00	John Daly News sust	D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)
7:30	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Ritchie (K&E) M-F $82,500	Kate Smith Show Am. Home (Bates) W-L $27,000	Riverboat (7:30-8:30) P&G (B&B) Noxema (SSCB) A-F $72,000
8:00	Cheyenne Johnson & J (Y&R) Armour (FCB) P&G (B&B)	The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F $37,000	Riverboat Stand. Brands (Bates) Stand. Oil (BBDO)
8:30	Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) L-O-F (FSR) P&G (Burnett) A-F $80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F $39,000	Wells Fargo Amer Tobacco (SSCB&B) alt P&G (B&B) W-F $47,000
9:00	Bourbon St. Beat Reynolds Metal (L&N) DuPont (BBDO)	Danny Thomas Gen Foods (B&B) Sc-F $47,500 Talent Scouts (SR)†	Peter Gunn Bristol-Myers (DCS&S) alt B. J. Reynolds (Esty) My-F $38,000
9:30	Adv. In Paradise (9:30-10:30) L&M (Mc-E) DuPont (BBDO) P&G (Y&R) A-F $80,000	Ann Southern Gen Foods (B&B) Sc-F $40,000 Spike Jones Show (SR)†	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F $39,000
10:00	Adv. In Paradise Reynolds Metals (L&N) Scripto (Donahue & Coe) Gen Fds. (B&B) Coke Time (9:30-10:30) ●	Hennessey Lorillard (L&N) alt Gen Foods (Y&R) Sc-F $39,000 New Comedy Showcase (SR)†	Steve Allen (10-11) Plymouth (Ayer) CV-L $125,000 Purex Specials (SR)†
10:30	Ted Mack & The Original Amateur Hour J. B. Williams Co. (Parkson) V-L $23,000	June Allyson DuPont (BBDO) Dr-F $44,000	Steve Allen After Hours (10-11) ● Margaret Bourke White Story (10-11) ● Emmy Awards (10-11) ●

TUESDAY

	ABC	CBS	NBC
6:00		No net service D. Edwards Am. Home (Bates) alt Phillip Morris (Burnett) N-L $9,500††	News Texaco (C&W) N-L $6,500††
6:30		No net service	
7:00	John Daly News sust	D Edwards Am. Home alt Phillip Morris (repeat feed)	News Texaco (repeat feed)
7:30	Bronco (alt. wks 7:30-8:30) Brn & Wmsn Gen Mills (DFS) Gen Fds (B&B) DuPont (BBDO) W-F $82,000	No net service	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F $65,000
8:00	Sugarfoot (alt. wks 7:30-8:30) Chevrolet (Camp-E) Carnation (EWRR) W-F $82,000	Dennis O'Keefe Oldsmobile (Brother) Sc-F $38,000 Peck's Bad Girl (SR)†	Laramie Miles (Wade)
8:30	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F $37,000	Wichita Town sust (SR)†
9:00	The Rifleman Miles Lab (Wade) Ralston-Purina (Gardner) P&G (B&B) W-F $38,000	Tightrope J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F $39,000	Richard Diamond (SR)† P. Lorillard alt sust George Burns (8:30-9:30) ● My-F
9:30	Colt .45 Whitehall (Bates) Brn&W (Bates) W-F $18,000	Red Skelton Pet Milk (Gardner) alt S. C. Johnson (FC&B) CV-L $52,000 Comedy Spot (SR)†	Arthur Murray Lorillard (L&N) (L 6/21) alt Sterling (DFS) V-L $30,000 The Little Giants (8:30-10) ●
10:00	Alcoa Presents Alcoa (FSR) Dr-P $35,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (BBDO) CV-L $109,000	M Squad Am Tob (SSCB) A-F $31,000
10:30	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B) DX: Unknown (SR)†	No net service	

● Specials, see page 45.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

†(SR): Summer replacement, to begin later in season.

They do not include commercials or time charges. This chart covers period 4 June-3 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

A G R A P H

4 JUNE - 3 JULY

	WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	ABC	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	wards e (Bates) r (DFS) $9,500††	News Texaco (C&W) N-L $6,500††		D Edwards Amer. Home (Bates) alt Philip Morris (Burnett) N-L $9,500††	News Texaco (C&W) N-L $6,500††		D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††			
	service			No net service			No net service	No net service			
	wards Home Carter st. feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Amer. Home alt Philip Morris (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)			
	r Guest 3:30) Home ates) 2000 12 wks.) koning (SR)†	Wagon Train (7:30-8:30) Ford (JWT) W-F $78,000	Steve Canyon sust	To Tell The Truth R. J. Reynolds (Esty) alt Eldens Curtis (McCann) Q-L $52,000 Invisible Man (SR)†	Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F $30,000	Walt Disney Presents (7:30-8:30) Mars (Knox-R) Hill (Ayer) A-L $94,000	Rawhide (7:30-8:30) Parliament (B&B) W-F $80,000 Gulf (Y&R) Hamm (C-M)	Play Your Hunch sust	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L $14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) L&M (Mc-E) RCA (JWT) Miles (Wade) W-F $78,000
	r Guest tian Shirt & C.) ia (Weiss)	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F $38,000	Betty Hutton Gen Foods (B&B) Se-F $15,000 December Bride (SR)†	Bat Masterson Seatlest (Ayer) Hill Bros. (West Coast) W-F $38,000	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking (Grey)	Rawhide Colgate (Bates) Pream (B&B) Nabisco (Mc-E) Wrigley (EWRR) Mutual of Omaha (Borell & Jacobs)	Trouble Shooters (L 6/17) Philip Morris (Burnett) A-F $39,500 Head of the Class (SR)†	John Gunther's High Road Ralston (G&B) Dr-F $31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M)	Bonanza segs open
	to Space Tobacco BDO) ger Sewing (Y&R) $38,000	Price Is Right Lever (OBM) alt Speidel (NC&K) Q-L $21,500	The Real McCoys P&G (Compton) Se-F $39,000	Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F $36,000	Producers' Choice Bris.-Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F $11,000	Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $38,000	Hotel D'Parce Carter (SSCB) L&M (DFS) W-F $43,000	Specials (8:30-9:30) various sponsors ● Cimarron City (SR)†	Leave It To Beaver Ralston (Gardner, (H&R) Scripto (Donahue & Coe) Eastman Kodak (JWT) Se-F $30,000	Wanted Dead or Alive Brn & Wmson (Bates) Kimberly-Clark (FC&B) W-F $39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $36,000
	Millionaire $42,000	Happy (SR)† Kraft (JWT) Sc-F $23,000	Pat Boone (L 6/23) Chevrolet (Campbell) MuV-L $61,000 Jeannie Carson (SR)† (6/30 S)	Zane Grey S. C. Johnson (DB) General Foods (OBM) W-F $45,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F $12,000	77 Sunset Strip (9-10) Am. Chicle (Bates) Whitehall (Bates) My-F $85,000	Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L $90,000 TBA (SR)†	Specials	Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000	Mr. Lucky Lever (OBM) alt Brn & Wmsn (Bates) A-F $43,000	The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F $39,000
	Got a secret ds (Esty) alt ol-Myers DCSB) $27,000	Tate (SR)† Kraft (JWT) W-F $21,000	Untouchables (9:30-10:30) Armour (FCB) T-Up (JWT) L&M (Mc-E) DuPont (BBDO) My-F $80,000	Markham Schlitz (JWT) alt Renault (Kudner) My-F $39,000	Ernie Ford Show (L 6/23) Ford (JWT) CV-L $42,000 Wrangler (SR)†	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty)	Desilu Playhouse TBA (SR)†	Masquerade Party Block Drug (Grey) Q-L $18,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000	World Wide 60 (9:30-10:30) sust Project 20 (SR)†
	Steel Hr ks 10-11) Steel BBDO) $80,000	This Is Your Life P&G (B&B) I-L $52,000	Untouchables Colgate (Bates) Ritchie (K&E) Carnation (EWRR)	Revlon Revue Revlon (Warwick & Legler) V-L $175,000 TBA (SR)†	You Bet Your Life J. B. Williams Co. (Parkson) alt Lever (BBDO) Q-L $53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F $45,000	Twilight Zone Gen Food (Y&R) Kimberly-Clark (PCB) A-F $36,000	Cavalcade of Sports (L 6/24) Gillette (Maxon) (10-conel) Sp-L $55,000 Moment of Fear (SR)†	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L $20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	World Wide 60 U. S. Open Golf Tourney (9:30-10:30) ●
	le Theatre ks 10-11) rmstrong BBDO) $80,000	People Are Funny Block (Hay Spector) Dienbrook (DFS) Q-F $24,000	Take Good Look Dutch Masters Cigars (EWRR) alt open Q-L $36,000	Revlon Revue To Tell The Truth (SR)† Secret World of Eddie Hodges (10-11) ●	No Net Service	Black Saddle L&M (Mc-E) Chevrolet (Camp-E) Alberto Culver (Wade) W-F $38,000	Person to Person Carter (SSCB) alt All State (Burnett) I-L $900 (trails) Mrs. America (11:13-12:15) ●	Jackpot Bowling (L 6/24) Barnk (Werman & Schorr) Sp-L $3,000	Jubilee, U.S.A. Carter (SSCB)	No net service	Man From Interpole Sterling (DFS) A-F $25,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

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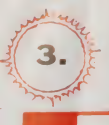
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DAYTIME COMPA

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Jergens (6/21 S) alt. sust. sust.
10:15									
10:30		Look Up & Live sust			On The Go sust J. B. Williams Co. alt sust	Play Your Hunch Brn. & Wmsn. alt Whitehall Colgate		On The Go J. B. Williams Co. alt sust sust	Play Your Hunch Colgate alt sust Sterling alt Whitehall
10:45									
11:00		FYI sust			I Love Lucy sust Lever alt sust	Price Is Right sust Sterling alt Whitehall		I Love Lucy sust Gen. Mills alt sust	Price Is Right Lever (L 6/14) alt sust sust
11:15									
11:30		Camera Three sust			December Bride sust	Concentration Oliver alt Lever Mennen alt Lever		December Bride sust Scott alt sust	Concentration Frigidaire Lever (L 6/28) alt Alberto Culver
11:45									
12N									
12:15				Restless Gun sust.	Love of Life Dumas Milner alt sust Amer Home Prod alt Nabisco	Truth or Consequences Miles P&G	Restless Gun sust.	Love of Life Gen. Mills alt Gold Seal Amer Home	Truth or Consequences Nabisco alt sust Oliver alt sust
12:30									
12:45	Johns Hopkins File 7 sust.			Love That Bob Ex-Lax, Johnson & J., Staley, Toni Ponds, Lever, Borden, Mastic Tile, Simoniz	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Oliver alt sust. P&G alt sust.	Love That Bob Borden, Beech-Nut, Minute Maid, Toni, Simoniz, Ponds, Block, Mastic Tile	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt sust sust
1:00									
1:15	College News Conference sust			About Faces Ponds	No net service News (1:25-1:30) sust	No net service	About Faces Hills Bros.	No net service News (1:25-1:30) sust	No net service
1:30									
1:45		Baseball Game of Week (partic.) (1:45- conc.)	Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt H. Curtis	No net service
2:00									
2:15		Baseball	NBA Pro Basketball Anheuser-Busch ½ regional	Day In Court Ponds, Sterling, Block, Whitehall, Toni	For Better Or For Worse sust	Queen for a Day sust P&G	Day In Court Ponds, Toni, J. &J., Borden, Simoniz, Block S. C. Johnson, Beech-Nut	For Better Or For Worse sust	Queen for a Day sust sust
2:30									
2:45		Baseball	NBA Bayuk, Gen. Mills, Schick	Gale Storm Armour, Sterling	Art Linkletter Lever S. C. Johnson Van Camp	Loretta Young sust P&G alt sust.	Gale Storm Sterling, Borden, Renuzit, Westgate, Ponds, Mastic Tile, Lever	Art Linkletter Scott alt Toni Kellogg	Loretta Young sust Young
3:00									
3:15	Open Hearing sust		NBA	Beat The Clock Min Maid, Ponds, Mastic Tile, Ex-Lax, S. C. Johnson, Durkee	Millionaire Colgate	Young Dr. Malone sust Lever (L 6/20)	Beat The Clock Lever, J&J, Beech-Nut	Millionaire sust	Dr. Malone Procter Elec. (L 6/21) Plough (6/14 S) Sterling alt sust
3:30									
3:45	Campaign Round-Up sust			Who You Trust? Lever, Armour B-Nut, S. C. Johnson, J&J	Verdict Is Yours sust Amer Home alt sust	From These Roots sust Jergens (6/13 S) alt sust	Who Do You Trust? Ex-Lax, Ponds Whitehall Peter Pan	Verdict Is Yours Sust alt D. Milner Scott alt Toni	From These Roots sust Lever (L 6/28) alt sust
4:00									
4:15				American Bandstand B. F. Goodrich, Gen. Mills, Lever	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre sust sust	American Bandstand Welch, Borden Goodrich, Lever Coty, Gen. Mills	Brighter Day P&G Secret Storm Gen Mills alt Scott	Comedy Theatre sust
4:30									
4:45			World Champ. Golf Phillies Bayuk, ASR So-F $50,000	Amer. Band. Poslian, Armour Vick Chemical	Edge of Night P&G H. Curtis alt S. C. Johnson	Adventure Thea. sust	Amer. Band. Toni, Hollywood Candy, Keepsake Northam War. Poslian	Edge of Night P&G Sterling alt Armstrong Cork	Adventure Thea sust
5:00									
5:15	Matty's Funday Mattel	Face the Nation sust	World Champ. Golf	American Bandstand co-op			American Bandstand co-op		
5:30									
5:45	Lone Ranger Gen Mills	College Bowl Gen. Electric	Time-Present Kemper Ins.	Captain Gallant Gen. Mills			Rocky & His Friends Gen Mills Kool Aid		

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing from 4 June to 3 July, include (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

4 JUNE - 3 JULY

	WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
		NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ve	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Procter Elec. (L 6/23) Nabisco		Red Rowe sust	Dough Re Mi Jergens (6/17 S) sust			Heckle & Jeckle sust	Howdy Doody Nabisco alt sust Continental Baking
Go ams ust alth t	Play Your Hunch Procter Elec. Colgate		On The Go sust J. B. Williams alt sust	Play Your Hunch Colgate alt sust Miles alt Heinz		On The Go sust J. B. Wms. alt sust	Play Your Hunch Colgate alt sust Sterling (L 6/17) alt Colgate			Mighty Mouse sust Colgate alt sust	Ruff & Reddy sust Gen Foods
ucy it — t a	Price Is Right Frigidaire alt Sterling Heinz alt Culver		I Love Lucy Armstrong alt sust U. S. Steel alt Simonize	Price Is Right Lever alt sust Miles alt sust		I Love Lucy sust Gerber alt Kodak	Price Is Right Lever alt sust Culver alt sust			Lone Ranger Gen Mills sust	Fury Sweets Co. Gen Foods
Bride e	Concentration Miles Nabisco alt Brillo		December Bride sust sust	Concentration sust alt Lever Heinz alt Whitehall		December Bride sust Simonize alt sust	Concentration Miles alt Lever Lever alt Brn & Wmsn			I Love Lucy sust	Circus Boy Miles alt Nestle Nestle alt sust
Life alt ng Prod er	Truth or Consequences Heinz sust		Restless Gun Drackett, Westgate, Hill, Ponds	Love of Life Lever alt Toni Amer Home	Truth or Consequences Proctor Elec. P&G	Restless Gun S. C. Johnson Drackett Ponds Borden	Love of Life Lever Gen Mills alt Stand. Brands	Truth or Consequences Frlz. alt sust P&G alt Whitehall	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug
Fer ow Light	Could Be You Whitehall alt sust Heinz alt Proctor Elec.		Love That Bob Armour, Sterling Drackett, Min. Maid, Dusharme Toni	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, J&J Drackett, Armour Toni, Gen. Foods Simonize S. C. Johnson	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Brillo			Detective Diary Sterling Drug sust
ervice ds ald) sust	No net service		About Faces Ex-Lax	No net service News (1:35-1:36) sust	No net service	About Faces Best Foods S. C. Johnson Hills Bros. Ponds	No net service	No net service	No net service	Saturday News sust	Mr. Wizard sust
Turns — rands ling	No net service			As the World Turns P&G Pillsbury	No net service		World Turns P&G Gen Mills alt sust	No net service			
or Or rse sust	Queen for a Day sust P&G		Day In Court Ponds, Toni, Gen Fds, Lever, Drackett, J&J	For Better Or For Worse Toni alt sust sust alt Dumas Milner	Queen-Day sust P&G alt Heinz	Day In Court Lever, Armour Drackett, Toni Beech-Nut, Ex-Lax, Simonize	For Better Or For Worse Lever alt sust sust	Queen for a Day Nabisco alt sust P&G alt Culver		Baseball Game of Week Falstaff, Colgate State Farm Ins. Gen Mills Sp-L $6,000,000*	
letter Bros ion over	Loretta Young Nestle alt sust Frigidaire alt sust		Gale Storm Beech-Nut, Best Fds, Drackett Bordon, Lever Mastic Tile, J&J	Art Linkletter sust Pillsbury	Loretta Young Nestle alt P&G Heinz alt P&G	Gale Storm Ponds, J&J, Min Maid, Simonize S. C. Johnson	Art Linkletter Lever Bros Bauer & Black alt Armstrong	Loretta Young sust P&G alt sust			
laire ete	Young Dr. Malone Plough (6/22 & B&W (6/15 S) Heinz, Jergens (6/22 S)		Beat The Clock Johnson & J., Drackett, Simonize Ponds, Restonic	Millionaire Stand. Brands alt sust sust	Young Dr. Malone Miles alt Culver	Beat The Clock Beech-Nut, Lever Armour, Drackett	Millionaire Colgate	Young Dr. Malone Nabisco (L 6/24) alt Mennen Sterling alt sust			
Yours brands ust. t alt r	From These Roots sust Brn. & Wmsn. (6/22 S)		Who You Trust? Ponds, S. C. Johnson, Drackett, Peter Pan, Lever, B-Nut, Armour	Verdict Is Yours Sterling alt Lever sust alt Amer. Home	From These Roots Lever alt sust sust	Who Do You Trust? Drackett, Ponds Staley, Peter Pan, Beech-Nut Whitehall	Verdict Is Yours Gen Mills alt sust Lever	From These Roots Plough (6/24 S) alt sust Lever (L 7/1) Plough (6/24 S)			
Day 3 Storm de Prod	alt sust Comedy Theatre sust		American Bandstand Lever, Gen Mills Beech-Nut, Welch Armour, Holly-wood Candy	Brighter Day P&G Secret Storm Rem. Band Amer. Home	Comedy Theatre sust	Amer. Band. Goodrich, Welch Gen Mills, Lever Toni, Polk Miller Borden	Brighter Day P&G Secret Storm Amer Home Prod alt Stand. Brands	Comedy Theatre Proctor Elec. (L 7/1) sust	Natl.-Amer. League Baseball Gillette Sp-L $2,750,000*		
Night 3 k alt soo	Adventure Thea sust		Ame. Band. Pinoh, Northam Warren, Toni, Old London	Edge of Night P&G Pillsbury	Adventure Thea sust	Amer. Band. Armour, Alberto Culver, Plough Keepsake	Edge of Night P&G Amer Home alt Sterling	Adventure Thea sust		Belmont Stakes (4:30-5) ●	NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Net)
			American Bandstand co-op			American Bandstand co-op					
			Rocky and His Friends Gen Mills			Rin Tin Tin Gen Mills Kool-Aid					

*These are package prices and include time, talent, production and cable costs.

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

How did you create your station $0

Station men discuss factors to be considered in conceiving a radio format that will have individuality and wide public acceptance

Bill Currie, *general manager, WRAL, Raleigh, N. C.*

Whatever commodity one sells, it must be tailored to the needs and desires of the buyers. Since radio's



Can the listener whistle it? is rule we apply to our music

end product is sound, WRAL has delved into the cultural composition of the Raleigh community and determined its basic programing policies from the expressed needs and desires of the most potential listeners.

Raleigh is a city whose economic life depends upon the operation of six colleges and the state government. With only two industrial plants, and these employing highly skilled electronics personnel, the programing of any successful station in the market must be designed to fulfill the demands of a cultural society, the interests of which are different from the average industrial city.

WRAL has experimented with various musical formulas, but has been forced by the weight of listener opinion to evolve a firm policy which produces a bright, up-tempo sound, but which eschews fad music, hillbilly and gospel music. This is not to be construed to mean the station fails to provide good listening in a religious vein, but it does not use the familiar "gospel" sound so successfully employed in the industralized and rural sections of North Carolina.

Basically, our determining the acceptability of a melody is "Can the listener whistle it?" If it is pleasing and has no psychopathic screaming nor nagging in the middle of the second chorus, WRAL plays it.

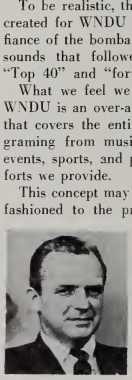
But music is only music. Our news is uncovered, written, reported, and editorialized by members of our news staff. Of course, we use the air service, but we keep three mobile units working, and use the entire staff, and special assistants on major breaks. For instance, on the Democratic primary election coverage late in May, we plan to use 30 people and nine remotes. This, in addition to music, forms our total sound.

Wm. Thomas Hamilton, *general manager, WNDU, South Bend*

To be realistic, the sound we have created for WNDU was in direct defiance of the bombardment of "new" sounds that followed the trend of "Top 40" and "formula" music.

What we feel we have created at WNDU is an over-all station concept that covers the entire range of programing from music to the special events, sports, and public service efforts we provide.

This concept may seem a little old-fashioned to the proponents of the



We carefully program our music schedule to suit time of day

"new sound" or "hurry up radio" with its klaxons, morse code dots and dashes, teletype clatter, radar ping, and other hurry, hurry paraphernalia of the "new sounder," but we kind of like it. It's based on a theme radio used to be famous for—entertainment —and we feel that if we can offer an over-all program that will entertain our audience, then we have created a true "good radio" sound.

We used another old-fashioned yardstick in creating our sound; we experimented with our programing until we hit on the types of programing our audience wanted and at the times they wanted it.

We found that there are certain types of good music that do not have wide appeal at certain times. Consequently, we revised our program schedule to present the most acceptable music at the proper time. For instance, we program our music early in the morning hours with a light tempo and up-beat style that goes with the breakfast coffee.

In the late morning and afternoon we swing into memory tunes, hits of the '40's and '50's, standards and instrumental arrangements. In the evening we present pop hits of the day, jazz classics and hit show tunes followed by a special "Music You Want" segment of classical and semi-classical music.

We know that the tastes of the public are varied and changeable and consequently we will continue our experimentation with various programs that we feel will provide the entertainment value we want. We may not have created a "new sound," but I think we have created a new appreciation of radio.

Thomas P. Chisman, *president & general manager, WVEC, Norfolk-Hampton, Va.*

I think if you were looking for one basic step in creating a station sound, I would say that for WVEC it would have to be the development of the personality of our station sound.

I don't mean personalities on the air, I mean the prestige, image, or understanding WVEC projects to its listening audience during the entire broadcasting day. We feel the personality we have developed for our station is a reflection of the wishes of the community we serve.

Since we've been on the air we have stayed away from the competitive rat-race that has been passing as radio programing and we have concentrated on presenting selective quality music. I don't mean that we offer nothing but long-hair; far from it;

sound?

ut we have specialized in good pop nd standards and with the proper lending of this type of music and nnouncers who knows the approach ve are looking for, we have created good radio sound over WVEC, a ound that can be easily identified in his multi-station market.

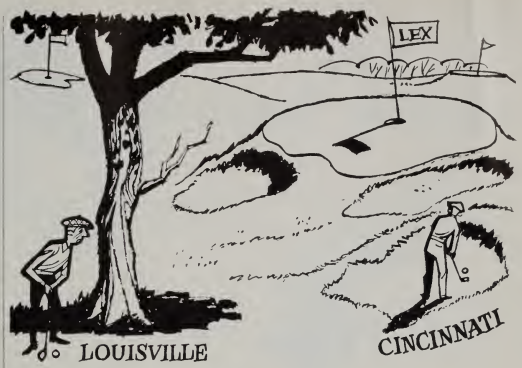


Proper blending of music and announcers' personalities essential

We have also developed our programing sound along lines we think will be acceptable to a variety of sponsors and products. We know, for instance, that there are certain clients who believe that the type of radio sound they hear indicates fairly accurately the type of audience and therefore the potential for their particular product. We have had noticeable success with such products as automobiles, heavy appliances, jewelry, and furniture.

I don't think that anyone just creates a new sound for his programing day. To develop the sound that you think will be right for your station's personality, your potential audience, and the advertisers you need to make your station successful, your programing schedule demands a lot of personal attention, close harmony between your staff of announcers, your continuity and commercial copywriters, and everyone else connected with your broadcasting.

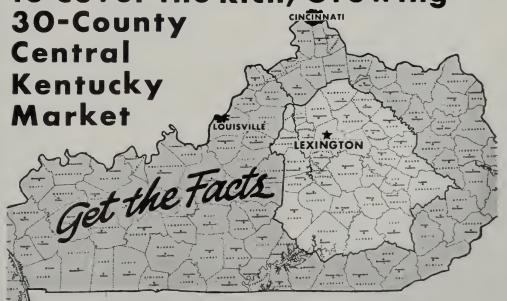
Through constant vigilance on the part of all of your staff, and a realization by them of what you as the station manager are looking for, a format for your station will eventually emerge. And if this understanding by your staff is carried out properly and is diligently adhered to, your station's sound will be pleasing, entertaining and effective as a broadcasting service.



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From Lexington, and only from Lexington do you have a clear shot at the $657,165,000 spendable income in the growing 30-county Lexington trading area. You have to buy broadcast IN Lexington to sell the 559,200 people that spend $445,793,00 for retail purchases, $104,334,000 for food, $80,902,000 for auto, and $16,309,000 for drugs. Be sure your next campaign shares the prosperity of 149,500 households in Central Kentucky by buying broadcast IN Lexington, the only effective influence covering this area.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



Philipides made things happen at Marathon and Sparta

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WASHINGTON WEEK

4 JUNE 1960
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The headlong dash of the FCC toward stronger regulation of radio and tv stations appeared to be slowed down in the Senate: it could be another case of lawmakers talking loud for the public record, and then reversing themselves when it came time to put up the cash.

Meanwhile the FTC was moving at least indirectly to take some of the heat off radio and tv and those who advertise on the broadcast media. Personnel engaging in sifting ad claims on the air are now to give part of their time to direct mail, it was announced.

Taking an over-all view, however, it appeared that these developments were more in the nature of a **breathing spell than any change in the regulatory climate.** Stronger regulation from all sides still appeared to be in the cards.

FCC chairman Frederick Ford surprisingly ran into a storm of hostile questioning when he appeared before the Senate Appropriations Independent Offices subcommittee to ask for $300,000 extra.

Purpose of the funds was to permit staffing with 25 people of the new (1 June birthdate) Division of Complaints and Compliance. The Division was voted by the FCC after the Commission's money bill had cleared the House, and so the Senate subcommittee was hit with the initial request.

The same Senate Commerce Committee chairman Warren Magnuson, who has clobbered the FCC time and again for not policing broadcasters, and who has challenged them to ask for more money if they feel they need more people, heads the appropriations subcommittee.

Magnuson never let the FCC forget that he also had that other job, and that he was waiting for the commission to ask for the money to do the regulatory job he thought should be done. When Ford finally appeared, Magnuson questioned **whether the new police unit is needed and expressed great concern that it might get into the area of censorship or program control.**

The appropriation for the FCC was slated to clear the subcommittee on or about 3 June. In view of the Magnuson questioning, and the equally unconvinced attitude of other subcommittee members, it was not at all certain that the FCC would get any money for the monitoring-complaint unit.

It appeared that **if money were voted it would (a) be in a reduced amount,** say in the $100,000-$150,000 range and, (b) would be accompanied by very strong legislative language forbidding the FCC to get into the field of programing.

The broadcasting industry had another ray of hope. The House has never considered or held hearings on the $300,000 request. This presents a legislative situation rife with possibilities, though not too unusual.

If the Senate does provide any money for the new devision, only the House conferees would get to consider the request specifically, with the House limited to voting on the entire conference report. This presents no problem—in the absence of strong House opposition.

Broadcasters do have the chance, though, to **convince key Congressmen on the House Appropriations Committee — those who will be conferees — that the bill moves toward censorship.** If they can do that, House conferees might refuse to consider any money for the new unit on the grounds that no House hearings were held on it.

No complete escape appears possible, however. FCC sources say that the **new unit will go into action regardless of the fate of the money request,** even though it might have to start off on a small scale at first.



Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

4 JUNE 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

A $600,000 piece of business on a new show came to CBS Films in its first two weeks with Deputy Dawg just on station sales of the cartoon series.

The show, which can be used as 26 half-hours or 104 seven-minute segments, is animated by Terrytoons.

Fifteen station sales with 1 October start dates include the Metropolitan group of WNEW-TV, New York; WTTG, Washington; KOVR, Stockton, and WTVH, Peoria, plus WBKB-TV, Chicago; KTTV, Los Angeles; WHDH-TV, Boston; WJBK-TV, Detroit, and WCCO-TV, Minneapolis.

The CBS licensing unit has made merchandising deals on Deputy Dawg to Grosset & Dunlap for coloring and story books, to Dell for comics, to Jaymar for jigsaws, to Transogram for coloring sets and board games, and Ben Cooper for costumes.

Although this has definitely not been a distinguished season for syndication, some companies are refusing to stoop to loss-operation tactics.

One major syndicator recently turned down a big regional deal when it learned who the producer would be.

The producer, although noted for good product, is also **famous for late deliveries of episodes,** resulting in prohibitive film print expenses to get the show on the air.

Programs for Television, a new production and distribution company, has gotten off to a start with a U. S. distribution deal for 38 J. Arthur Rank feature films.

Principals of the new company are Leonard Loewinthan, president, Everett Rosenthal, programs and production executive v.p., and Michael M. Sillerman, executive sales v.p.; Sillerman was a founder of TPA and the other two men were owners of Pyramid Productions.

Shows in the planning stage include one **featuring the Duke and Duchess of Windsor as hosts,** a five minute children's art lesson series, and a **Court of Human Relations starring eminent moderators.**

Conoco (B&B) has switched to another show, but it won't be leaving CBS Films' Whirlybirds just yet.

CBS Films is getting unusual orders to continue the show in markets for as long as needed **for the alternate week advertiser to clear new time periods.**

Thompson-Koch Advertising is continuing its barter operation on behalf of Sterling Drug with Saber of London and The Vise, under the omnibus title of Uncovered.

A total of 119 episodes, said to be first-run in syndication, are involved.

Under the deal Sterling Drug **gets spot time equal to the film's value, figured against station rate cards, less agency commission.**

ITC's Interpol Calling is now reportedly sold in 109 markets, including 64 of the 75 largest tv markets in the nation.

The unusually wide range of advertisers for the show includes Commonwealth Edison, Krey Packing, Renault, Lincoln-Mercury, Dodge, Sealy and Restonic mattresses, and Miller's, Piels, Pfeiffer, Labatts, and Blitz-Weinhard.

The exit of film producers from the video tape field has left the tape commercials industry, now booming, in the hands of broadcast-oriented men.

In recent weeks Elliot, Unger & Elliot announced it was not accepting further tape orders and Filmways confirmed the difficulties film men have had with tape when Martin Ransohoff blasted the technique as economically infeasible.

This was Ransohoff's second burn with tape: One, he bought Ampex recorders and then re-sold them, and more recently he went to the brink with RCA, didn't buy the recorders, but did install the outlets. **"I lost $150,000," Ransohoff admitted.**

But broadcast-born tape producers such as CBS TV Production Sales, Telestudios, NBC and Videotape Productions **were enjoying a tape boom.**

The CBS unit, estimated to be going at a projected $2.2 million annual clip on commercials production, **tripled its first quarter business for this year over 1959,** and these factors were understood to be largely responsible:

- Use of tape to produce commercials which are then effectively transferred to film for spot trafficking.
- Rise of tape production for commercials which use both network and spot.
- Switches of entire campaigns to tape which were formerly filmed. CBS tape clients include Mazola, Polaroid, American Gas, Vicks, L & M, Vel, Nabisco, Pond's, Max Factor, Yardley, Sleep-eez, Fab, Benrus, Lux Liquid, Blue Bonnet, Duke, Chesterfield, Carnation, Chicken of the Sea, Aero-Wax, Schlitz, and Crest.

Telestudios adds more bright notes to the tape picture, predicting a 20-25% share for tape by the end of the year among all commercials but animation.

Just in the past two weeks Telestudios has done 21 tape commercials, including a series formerly on film for Carter's Pills (Ted Bates), and others for Armstrong, Kellogg, Saturday Evening Post, and Esso.

Half of Telestudios' current business is expected to be on campaigns formerly film.

Split awards and cooperative production efforts on commercials which won prizes at the commercials festival last month had led producers to make a new tally on who came out on top.

Only two producers had **clear title to five awards:** Robert Lawrence and Elliot, Unger & Elliot.

But **both producers had claim to participation in other commercials,** raising the respective totals to seven and six; furthemore, Playhouse's share in other winners raised its total from two to five.

Source of much complexity was the fact that Minneapolis Gas and Knox-Reeves entered separate commercials, one by Playhouse, another by Grantray-Lawrence; then the split entry won both in product and special excellence awards, creating four wins from one entry.

Note also that Lawrence's name should be added to chart and copy (SPONSOR, 28 May, pp. 34, 35) as producer of one local-award Minneapolis Gas commercial and also among producers who won multiple awards.

A closed circuit cable will be installed by Videotape Productions between its studios and agency offices on the other side of town.

Agency men will be able to monitor production and check through Videotape's talent file on tape without leaving their desks in some cases.

The cable will also work the other way: **Agencies like J. Walter Thompson, N. W. Ayer, and Benton & Bowles, which have their own tv workshops, will be able to feed to the tape center for tape or kine recording.**

The cable connecting agency and producer is seen as the first step toward the **ultimate idea of working on commercials through living story boards.**

SPONSOR HEARS

4 JUNE 1960
Copyright 1960
SPONSOR
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ASCAP, which hasn't pursued a test case since the advent of radio, is preparing to file such a suit against community antenna systems.

The litigation will contend that because these systems involve a profit they are subject to the same music licensing requirements as tv stations.

Likely to be revealed by the actions: **who's been putting up the money for the community antenna operations.**

If a network advertiser is wondering why there's been no response to his wishes to sell off half of his nighttime show, this is the reason:

The network's sales staff have been instructed to **get rid of all network-controlled show openings available** before calling attention to this client's alternate period.

Add to your department of "whatever happened to . . . ?"

1) The report that **Dean Roscoe Barrow was supposed to make to the FCC** on tv network programing control.

2) The implementing by ANA members of the **Albert W. Frey study on agency compensation.**

Now that the warm weather has settled in New York the heads of rep firms are faced with that **perennial problem of quitting for the weekend in mid-Friday afternoon without risking an exodus of the sales staff a few minutes later.**

As one rep partner recollected about an incident of last summer: "I had turned back to get something I had forgotten when **I was almost trampled by the rest of the office** in the lobby of our building."

Do you know what the new business solicitor for an upper-rung agency makes the core of his pitch nowadays?

Well, it's his agency's superior effectiveness in these respects: (1) getting the choice spots because of closer relations with stations in important markets, (2) the power and ability to negotiate with the tv networks for choicer programs and time periods, (3) writing and producing commercials.

Remember when they used to talk about marketing? That's now old hat.

It might not be smart to tangle on questions of law with certain people in the business: it happened to be their livelihood before they came into broadcasting.

Among the more prominent in this coterie are: ABC's Leonard Goldenson, Westinghouse's Don McGannon, KTTV's Dick Moore and WGN's Ward L. Quaal.

The No. 1 fad among Madison Avenue's younger element this season: **taking the European tour and making it by airline.**

It especially applies to the people on the creative side, with the result that **bookings are jammed** until late July or August.

The European surge fits in with the attache-case set's penchant for **doing the right thing, being seen in the right places and talking about the right things.**

How to fix a radio

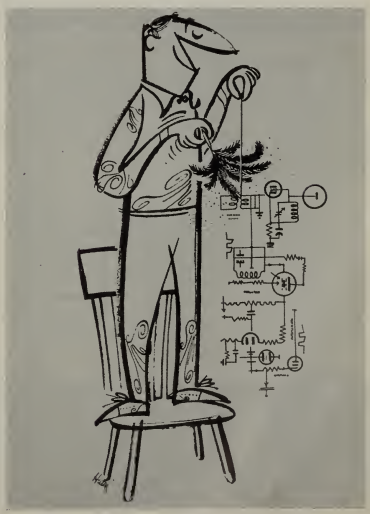
THERE'S NO SENSE in being whelmed by the little box. Take it in stride. Let's say it has been working. Suddenly it stops. No Cha Cha Cha. No at-the-sound-of-the-kazoo-it-will-be-exactly. No price of buckwheat groats on the noon news. No buzz.

Let's say you try the usual remedies: You shake it. You blow the dust off the back. You kick it a little. It ticks momentarily, hisses malevolently, and subsides. If it's a transistor, put it to your shoulder and burp it. Then put it down and skip the next paragraph.

If it's a tube set, pull the plug and get out the old tube tester. Out on loan? Pull all the tubes and take 'em to the corner drug store. If the druggist's busy, test 'em yourself. One will be doubtful. It's the one on the list priced above $3.00. (If you're in a hurry, just check your tube numbers against the price list. The most expensive tube will always test doubtful or worse, so you may as well save checking time.) Okay, pay the man $3.40, go home, put all the tubes back. (This is no place for creative placement. Put 'em back where they came from.) Plug in. No Cha Cha Cha. No at-the-sound-of-etc. No price of buckwheat groats. No buzz.

If you're a time buyer in the New York area, skip the rest of this paragraph. If you're a time buyer outside the New York area, you know an engineer at one of the stations in town; call him. Ask him to fix it. Send it over to him. Three weeks later, drop over, pick it up, dust it off, and take it to a repair shop.

(This constructive commentary reaches you through WMT, CBS radio for Eastern Iowa, mail address Cedar Rapids, whose engineering dept. doesn't fix radios but whose sales dept. and national reps — the Katz Agency — fix sales.)



TELEPULSE RATINGS: TOP SPO

Top 10 shows in 10 or more markets: 17 Feb.-15 March, 1960 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA MARKET	4-STATION MARKETS																	
		N.Y.	L.A	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo	Cl	
Sea Hunt ZIV-UA (Adventure)	21.9	27.8 wcbs-tv 10:30pm	14.2 krca-tv 10:30pm	31.0 king-tv 7:00pm	21.4 wnbq-tv 9:30pm	29.2 wjbk-tv 10:30pm	19.9 wtcn-tv 9:30pm	21.2 ktvi-tv 10:30pm	25.2 kron-tv 7:00pm	10.4 wmal-tv 7:00pm	16.9 wsb-tv 7:00pm	14.3 wbal-tv 10:30pm	19.7 whdh-tv 10:30pm	19.9 wkbw-tv 10:00pm	20 wkz 7:3	21.4
Mike Hammer MCA (Mystery)	19.5	17.6 wrca-tv 10:30pm	14.8 krca-tv 10:30pm	15.5 king-tv 10:30pm	15.4 wgn-tv 9:30pm	5.5 cklw-tv 9:00pm		22.8 ksd-tv 10:00pm		16.0 wrc-tv 10:30pm	13.0 wsb-a 10:30pm		18.2 wnac-tv 10:30pm	12.4 wkbw-tv 9:00pm	19 wk 9:0	10.4
Death Valley Days U.S. BORAX (Western)	19.5	12.1 wrca-tv 7:00pm	16.9 krca-tv 7:00pm	23.5 king-tv 7:00pm	16.4 wgn-tv 9:30pm	19.2 wxyz-tv 7:00pm	30.7 wcco-tv 9:30pm	14.5 ksd-tv 9:30pm	17.7 kpix-tv 10:30pm	18.2 wrc-tv 7:00pm	21.5 wsb-tv 7:00pm	14.8 wmar-tv 6:30pm	18.2 wbz-tv 7:00pm	17.0 wben-tv 7:30pm	15 wk 7:3	12.5
Huckleberry Hound SCREEN GEMS (Cartoon)	18.4	10.2 wpix-tv 6:30pm	14.2 kttv 7:00pm	22.5 king-tv 6:00pm	17.2 wgn-tv 7:30pm	22.7 ckls-tv 7:00pm	24.5 wcco-tv 6:30pm	12.5 kplr-tv 6:00pm	20.9 ktvu-tv 6:30pm	18.9 wttg-tv 7:00pm	14.2 wsb-tv 6:00pm		15.2 wnac-tv 6:30pm		23 wcp 6:3	14.5
Whirlybirds CBS (Adventure)	17.6	3.9 wpix-tv 7:00pm	5.2 khj-tv 7:30pm	27.3 komo-tv 7:00pm	10.5 wgn-tv 9:00pm	10.5 wxyz-tv 11:00pm	9.5 wtcn-tv 6:00pm	16.4 ksd-tv 10:00pm		16.9 wtop-tv 7:00pm	20.5 wsb-tv 7:00pm		17.2 wnac-tv 7:00pm	21.9 wben-tv 7:30pm	18 wk 6:3	15.5
Lock Up ZIV (Drama)	16.8	9.3 wrca-tv 7:00pm	11.9 kabc-tv 7:00pm	21.3 komo-tv 10:00pm	10.0 wnbq-tv 10:00pm	8.5 wjbk-tv 7:30pm	19.5 kstp-tv 9:30pm	19.2 ksd-tv 9:30pm	14.7 kron-tv 7:00pm		16.7 wsb-a 10:30pm	10.3 wbal-tv 7:00pm	18.0 whdh-tv 10:30pm	14.5 wgr-tv 10:30pm	14 wl 10:	15.9
Manhunt SCREEN GEMS (Mystery)	16.6	4.2 wnew-tv 6:00pm	8.7 krca-tv 7:00pm	21.8 king-tv 7:00pm	19.5 wgn-tv 9:30pm	14.9 wjbk-tv 10:30pm	16.5 kstp-tv 10:30pm	14.2 ktvi-tv 10:00pm	19.5 kron-tv 6:30pm		18.9 wsb-tv 7:00pm		13.4 wnac-tv 6:30pm	16.2 wgr-tv 7:00pm	15 wl 10:	12.0
Border Patrol CBS (Adventure)	16.5	5.7 wabc-tv 7:00pm			12.0 wgn-tv 9:00pm	16.0 wwj-tv 7:00pm	22.9 kstp-tv 9:30pm	13.9 ksd-tv 10:00pm		8.9 wrc-tv 7:00pm	16.2 wsb-tv 10:30pm	23.3 wjz-tv 5:30pm	22.2 whz-tv 7:00pm	29.4 wkbw-tv 10:30pm	10 wcp 10:	9.5
Quick Draw McGraw SCREEN GEMS (Cartoon)	16.3	11.2 wpix-tv 6:30pm	13.4 kttv 7:00pm	19.3 king-tv 6:00pm	17.4 wgn-tv 6:00pm	11.4 cklw-tv 6:30pm			17.2 ktvu-tv 6:30pm	16.5 wttg-tv 7:00pm	16.2 wsb-tv 6:00pm		12.9 wnac-tv 6:30pm		20 wcp 6:3	13.5
U. S. Marshal NTA (Western)	16.3	5.2 wabc-tv 6:00pm	6.7 kttv 9:00pm	2.8 ktnt-tv 6:30pm	16.0 wgn-tv 9:00pm	14.4 wwj-tv 10:30pm	15.0 wtcn-tv 9:30pm	6.5 ksd-tv 10:00pm	11.2 kgo-tv 7:00pm	14.9 wrc-tv 7:00pm	22.5 waga-tv 10:30pm		26.9 wnac-tv 10:30pm		16 wcp 10:	11.3
Top 10 shows in 4 to 9 markets																
Flight CNP (Adventure)	16.3	4.2 wpix-tv 7:30pm								12.9 wttg-tv 7:30pm						
Bold Venture ZIV-UA (Adventure)	16.0	13.3 wcbs-tv 7:00pm	9.9 kttv 9:00pm	22.5 komo-tv 6:30pm		15.4 wxyz-tv 7:00pm				15.0 wrc-tv 10:30pm						
Rendezvous CBS (Drama)	15.3		3.7 kabc-tv 7:00pm	21.8 king-tv 7:00pm				11.2 ktvi-tv 10:00pm	12.4 kron-tv 7:00pm				16.4 wbz-tv 10:30pm	26.5 wben-tv 9:30pm		
Pony Express CNP (Adventure)	14.1		10.7 kttv 7:00pm						12.5 wtop-tv 7:30pm		12.5 wbr-a 6:30pm			19.7 wkbw-tv 10:30pm		
State Trooper MCA (Adventure)	13.6		3.7 khj-tv 8:00pm		9.0 wgn-tv 9:30pm		18.9 kstp-tv 10:30pm			5.9 wmal-tv 6:30pm	13.2 wbr-a 6:30pm		18.7 wnac-tv 7:00pm	19.2 wben-tv 6:00pm		20
Vikings ZIV-UA (Adventure)	13.3	4.7 wabc-tv 6:30pm	6.4 kabc-tv 7:00pm	25.0 komo-tv 7:00pm	7.0 wgn-tv 7:30pm			16.0 ksd-tv 9:30pm						17.2 wgr-tv 7:00pm		14
Gray Ghost CBS (Adventure)	12.7			8.3 kiro-tv 6:30pm						17.5 wrc-tv 7:00pm		5.5 wmar-tv 11:30pm				
Badge 714 CNP (Mystery)	12.9	6.2 wnew-tv 7:30pm	2.4 keop-tv 7:30pm	6.5 ktnt-tv 6:30pm			17.6 kstp-tv 10:30pm			13.5 wttg-tv 7:30pm		11.6 wmar-tv 6:30pm				
Decoy JFFICIAL (Mystery)	12.7	2.9 wpix-tv 10:00pm	10.2 kttv 9:30pm		8.2 wgn-tv 8:30pm	15.5 wxyz-tv 7:00pm										
Mr. District Attorney ZIV-UA (Mystery)	12.1	5.2 wnew-tv 5:30pm				6.5 cklw-tv 10:30pm	17.5 kstp-tv 10:30pm			9.7 wttg-tv 5:30pm		12.3 wmar-tv 6:30pm				
Twenty-Six Men ABC (Western)	12.1	1.7 wpix-tv 10:00pm	8.7 kttv 7:00pm		6.9 wgn-tv 8:30pm	13.5 wxyz-tv 7:30pm	11.8 wcco-tv 10:30pm				15.9 wbr-a 6:30pm					

*In Washington *Copter Patrol* was used for *Whirlybirds*.

Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank sp
dicates film not broadcast in this market 17 Feb.-15 March. While net shows are fairly stable from one month to another in markets in which they are shown, this is true
much lesser extent with syndicated shows. This should be borne in mind when analysing rating trends from one month to another in this chart. Classification as to number of stations

LM SHOWS

3-STATION MARKETS				2-STATION MARKETS		
Col.	Milw.	New Or.	Phila.	Birm.	Dayton	Prov.
21.4 wbns-tv 7:30pm	**26.0** wisn-tv 9:30pm	**27.5** wdsu-tv 9:30pm	**25.5** wcau-tv 6:00pm	**28.8** wbrc-tv 9:30pm	**19.0** wlw-d 10:30pm	**23.8** wpro-tv 7:00pm
30.4 wbns-tv 10:30pm		**26.9** wwl-tv 9:30pm	**27.2** wcau-tv 10:30pm		**35.8** whio-tv 8:30pm	
23.5 wtvn-tv 9:30pm	**19.9** wtmj-tv 9:30pm	**21.5** wdsu-tv 9:30pm	**19.5** wrcv-tv 7:00pm	**20.5** wbrc-tv 10:00pm	**26.3** wwl-d 7:00pm	**23.3** wjar-tv 7:00pm
18.5 wtvn-tv 6:30pm			**14.2** wcau-tv 7:30pm	**27.0** wapi-tv 6:30pm		
15.5 wtvn-tv 7:00pm	**21.7** wtmj-tv 9:30pm	**25.2** wdsu-tv 9:30pm	**16.5** wcau-tv 6:00pm	**33.8** wbrc-tv 7:30pm	**15.3** whio-tv 7:30pm	**28.3** wpro-tv 7:00pm
15.9 wlw-c 10:30pm		**21.9** wwl-tv 7:30pm	**21.9** wrcv-tv 7:00pm	**29.5** wbrc-tv 9:30pm	**23.8** whio-tv 10:30pm	**17.8** wjar-tv 7:00pm
12.0 wlw-c 7:00pm	**21.5** wtmj-tv 9:30pm	**19.2** wdsu-tv 10:00pm		**24.0** wapi-tv 9:30pm	**23.3** wlw-d 7:00pm	
9.5 wlw-c 7:00pm		**29.2** wwl-tv 9:30pm	**17.5** wfil-tv 7:30pm			**20.8** wpro-tv 7:00pm
13.5 wtvn-tv 6:30pm			**15.2** wcau-tv 5:00pm	**27.0** wapi-tv 6:30pm		
18.3 wtvn-tv 10:30pm	**15.2** witi-tv 6:00pm	**18.2** wdsu-tv 10:00pm		**29.5** wbrc-tv 7:30pm	**22.8** whio-tv 7:00pm	**26.0** wpro-tv 10:30pm
				31.3 wbrg-tv 7:00pm		
	16.4 wisn-tv 9:30pm	**19.2** wdsu-tv 10:30pm				
		15.2 wwl-tv 1:00pm				
20.0 wtvn-tv 7:00pm						
16.7 wtvn-tv 6:00pm						
				19.3 wbrg-tv 4:30pm		
		18.2 wwl-tv 10:30pm			**27.5** whio-tv 10:30pm	
					21.8 wlw-d 10:30pm	
15.5 wtvn-tv 6:30pm			**13.2** wcau-tv 5:00pm			
				26.0 wbrc-tv 6:00pm		

Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market, though station itself may be outside metropolitan area of the market.

WSBT-TV ...SOUTH BEND, INDIANA'S DOMINANT STATION



"HOOSIER FAVORITE"...

The Teenagers Show That Parents Watch

With Bruce Saunders and Joe Kelly at the helm of "Hoosier Favorite", WSBT-TV's production studio really "jumps" on Saturday afternoons.

From 4:30 to 6:00 p.m. teenagers crowd the studio and home TV sets for top tunes, dancing and the unpredictable antics of Saunders and Kelly. While primarily a show for the younger set, half of the viewing audience is composed of adults (Nielsen, Feb., 1960). Now in its sixth year, the show consistently rates over 20.

With popular local shows and top CBS programs, WSBT-TV continues to dominate the 3 station South Bend market. The February, 1960 Nielsen gives WSBT-TV 47% weekly share of sets in use, sign-on to sign-off.

Per household income of the South Bend Metro Area is $7553... Indiana's highest! Buying income of the entire 15 county coverage area is over $1.6 billion! See your Raymer man for complete details and for remaining availabilities on "Hoosier Favorite."

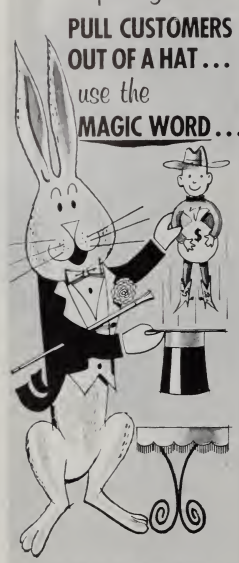
WSBT-TV

ONE OF CBS' HIGHEST-RATED STATIONS

South Bend, Indiana • Channel 22

Ask Paul H. Raymer • National Representative

When clients expect you to
PULL CUSTOMERS OUT OF A HAT... use the MAGIC WORD...



in SAN ANTONIO its
Channel 12
KONO tv
ABC Television in San Antonio... the Greatest Unduplicated Live Coverage in South Texas!
Represented by
THE KATZ AGENCY

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York: New schedules start this month for Fab in about 15 markets. Prime minutes are being used for 13 weeks. Buyer: Russ Barry. Agency: Ted Bates & Co., New York.

Procter & Gamble Co., Cincinnati: Scheduling announcements beginning this month in about 200 markets for Tide. Night minutes run through the P&G contract year. Buyer: Paul McDonough. Agency: Benton & Bowles, New York.

Helena Rubinstein, Inc., New York: Campaign for Color Lift rinse begins first week in June for four weeks. Prime and late night minute schedules are set in about 15 markets. Buyer: Maxine Cohen. Agency: Ogilvy, Benson & Mather, New York.

General Foods Corp., Perkins Div., Chicago: Twist, a new instant drink in a variety of flavors, is reportedly being tested in several markets. Schedules are now running upstate New York and in Denver with heavy frequencies of minutes, 20's and I.D.'s. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding Chicago.

General Toy Co., New York: Getting ready the fall campaign for its toy line. The top 45 markets will get schedules, heavy on kid show participations, mid-September to Christmas week. Average frequency is 20-25 per week per market. Buyer: Elaine Hudson. Agency: Webb Associates, Inc., New York.

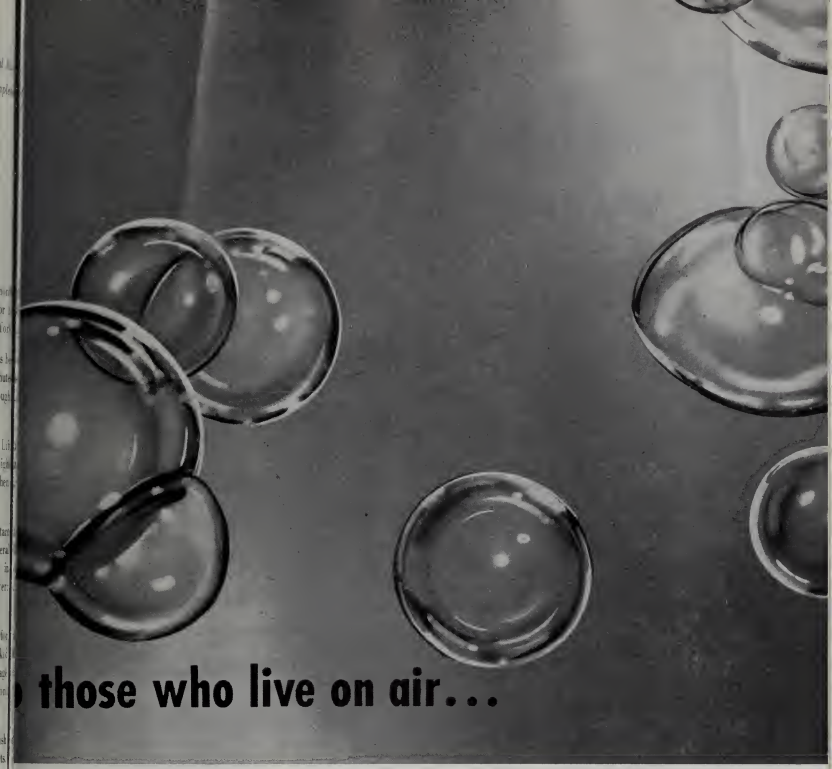
W. A. Sheaffer Pen Co., Ft. Madison, Ia.: Planning a major push this fall for its back-to-school promotion, in about 75 markets. Minutes and 20's will be placed in and around programs with strong teen-age appeal. Buyer: Carl Sutphin. Agency: BBDO, Chicago.

RADIO BUYS

Glenbrook Laboratories, Div. of Sterling Drug, Inc., New York: Two-week campaign for Energine lighter fluid begins 6 June. Day minutes are being scheduled in about 15 markets. Buyer: Ron Bobic. Agency: Dancer-Fitzgerald-Sample, New York.

Campbell Soup Co., Camden, N. J.: Activity on its soups begins this month in New England-eastern markets. Schedules are for 10 weeks, Monday-Saturday day minutes and 20's. Buyer: Hal Davis. Agency: BBDO, New York.

Scott Paper Co., Chester, Pa.: Going into 35 markets 24 June with a one-week campaign for Cut-Rite wax paper. Fairly heavy frequencies of traffic and day chainbreaks and I.D.'s are being bought. Buyers: Joan Shelt and Gloria Mahaney. Agency: J. Walter Thompson Co., New York.



those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS & IDEA WRAP-UP

10,000 to 1 shapely Jean Turner, shown pointing at thousands of empty cigarette packs and cartons sent by Charleston, W. Va. clubwomen for WKAZ's Community Club Awards campaign



STRAIGHT FROM THE HORSE'S MOUTH! Her name? Nellie the Nag. Occupation? Selecting 20 horse tidbits mailed to WINS, N. Y., with help of station personality Jack Lacy (l) and program dir. Rick Sklar. 20 senders will win free outing at Aqueduct plus gambling cash



ADVERTISERS

Colgate (Bates) has scored something of a victory in the process of buying *Sister Eileen* as a replacement this fall for *The Millionaire.*

It gets control over the new series, to be produced by Screen Gems, even though CBS TV had started the dickering for the show some time ago.

It was the only condition on which Colgate would become a sponsor.

(See page 33 for article on agency reaction to network program control.)

There aren't as many sun tan lotions around in air media as usual, but among those active this season are:

Tanfastic (Foote, Cone & Belding), Revlon Sunbath (Grey), Lanvin's Bain de Soleil (Heineman, Kleinfeld, Shaw & Joseph, New York), and Coppertone (Lake, Spiro, Shurman, Inc., Memphis).

DOUBLE ENTRY to WWDC's (Wash., D. C.) annual search for Miss Washington, part of Miss America contest, are 18-year-old twins Diane and Darlene Wroblewski. Both are readying dramatic routines for event



Campaigns:

• **Revlon's Top Brass** hair dressing for men and new Top Brass roll-on deodorant for men will be heavily promoted this spring via an extensive spot tv drive in the top 30 markets. Newly revised one-minute films featuring the hair dressing alone are employed in the campaign, which extends through June. Top Brass will also receive heavy exposure on Revlon's CBS TV programs. Radio spots will supplement the tv push in New York. Agency: Mogul Williams & Saylor.

• **The Charles E. Hires Co.** will promote the "togetherness" of its root beer drink and ice cream this summer with the largest warm weather campaign it has ever scheduled. Promotion is built primarily around local tv and radio spots in key markets.

F. R. Tripler & Co., men's stores, sponsored 48 safety announcements during the past Memorial Day weekend over WCBS, New York.

This marked Tripler's initial use of radio. The spots, instead of mentioning products, highlighted such things as **the store's clientele,** its tradition, and the like. Agency: Fuller & Smith & Ross.

New faces: General Mills is introducing a star-shaped breakfast cereal, **Twinkles,** via tv spots. Agency: DFS . . . **Coca-Cola** is merchandising a Coke with ice-cream drink. The **Float-With-Coke** campaign gets underway with radio spots before the summer.

Strictly personnel: Joseph Chira, appointed advertising director of Lanolin Plus, Inc. . . . **Stanley Prater,** to advertising manager for the Chemical Division of Minnesota Mining & Manufacturing . . . **John Vanderzee,** to sales manager of battery separators at United States Rubber Co.

AGENCIES

Lennen & Newell, a habitual late shopper, this week picked up 13 commercial minutes for Lorillard of the Aquanauts on CBS TV for the final quarter.

Because of the show's limited line-up (it comes at 7:30 EST), the price per commercial minute, with Lorillard's high discount, comes, it's reported, to $18,000.

Here's another example of an agency using air media to sell the company's image:

The Zakin Co., New York, has bought time on WABC-FM, New York, and is producing, for themselves, a program with entertainment and cultural appeal. Zakin is also presenting its own commercials, featuring specific problems which an agency and its clients face.

Agency appointments: General Foods, for certain new products in its Perkins division, to the Chicago office of **Y&R** . . . Fiat Motor Co. from Adams & Keyes to **Grant Advertising** . . . Ideas, Inc., for its toys, novelties, and premiums, to **Tobias, O'Neil & Gallay,** Chicago.



BURNING THE CANDLE—giant neon-type transformed from top of KYA's transmitting tower in San Francisco, and lit each night Giants win—are station mgr. James Jordan (l), and Hamm Brewing's Robert Hueter

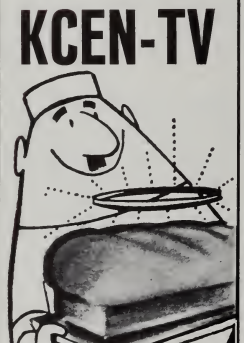
ROARING IT OUT with a loudspeaker and receiver from the '20's to promote National Radio Month are Pat Shemo (l) and d.j. Clark Race of KDKA, Pittsburgh. KDKA's broadcasting days date back to Nov. 2, 1920





MEDIA EXEC winners of Telequiz, contest by WOW-TV, Omaha, won evening for two at Waldorf's Empire Room. Gathered around Frank Fogarty (at piano), exec v.p., Meredith Bdcstg., who presented awards, are (l-r) Clifford Botway, OBM; Alan Bobbe, Aitkin-Kynett; Dorothy Houghey, Grey; Beryl Seidenberg, KHCC&A; Roger Clapp, B&B

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



WHOLE LOAF!

all 33 Central Texas counties...the most nourishing buy in the big Waco-Temple market.

NBC
CHANNEL
KCEN-TV
TEMPLE · WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

Immediate plans call for a saturation spot tv campaign in Chicago . . . Safeway Brake Shops and their franchised dealers, to **Gresh & Kramer,** Philadelphia . . . Weldit, Inc., to **Rossi & Co.** Detroit . . . **Simonize** ($4 million) will soon choose its new agency replacing **Y&R,** Chicago.

New division: Gardner Advertising this week created a media research group headed by Robert Reimenschneider as director and Ronald Levy as supervisor. Its purpose: to evaluate all media research material as a means of guiding Gardner media people via regular evaluation reports.

Kudos: Atlanta-based **Liller, Neal, Battle & Lindsey,** for its radio commercials for Colonial Stores, and **Henderson Advertising,** Greenville, S. C., for its tv commercials for Texize Chemicals, named first prize winners in the Second Annual Awards presented by the Radio & Tv Representatives Association of Atlanta. Competition was open to all Southeastern agencies.

Admen on the move: Karl Vollmer, named manager of Y&R's Chicago office . . . **Chester Burger,** to president of CCI . . . **John Lyden,** to vice chairman and **James Douglass,** named administrative v.p. of Ted Bates . . . **Albert Ward,** to Kudner as v.p. and director of tv and radio programing . . . **Robert Wulfhorst,** to v.p. and director of media research at Needham, Louis & Brorby . . . **Chester Posey** and **Ralph Koser,** named senior v.p.'s of McCann-Erickson (U.S.A.) . . . **Jack Davis, Onofrio Paccione, Lester Rondell, John Rigor,** and **William Schultze,** to v.p.'s of Grey . . . **Frank Heaston,** to marketing director of the New York office of Gardner . . . **Hal Tillson,** to manager of the media department; **George Wilcox,** to media group supervisor; and **John Setear,** to marketing supervisor at Leo Burnett.

More about people: Thomas E. Ables and **Robert F. Lewis** elected as board of directors at Phillips-Ramsey, San Diego . . . Beckham, Koblitz, Los Angeles, named **Martin Barsky** an account executive . . . **Albert J. Platta** to treasurer at Klau-Van Pietersom-Dunlap, Milwaukee . . . **David H. Stremmel** returns to Aubrey, Finlay, Marley & Hodgson, Chicago, as account executive.

FILM

Syndicators have never been loath to tie their sales efforts to a headline or some other subject of general interest.

Witness Ziv-UA's Home Run Derby this year, linked to the baseball season.

Note also UAA is appealing to the Mark Twain revival this year with its single Warner Bros. feature, "Adventures of Mark Twain," designed to ride the crest of network shows this past month on the author.

Sales: ITC's *Interpol Calling,* now in 109 markets, is also reportedly sold in 64 of the 75 top cities . . . WSAZ-TV, Huntington, purchased Popeye cartoons for its Steamboat Bill Show . . . UAA reports feature film sales and/or renewals with KVUE-TV, Sacramento; KLYD-TV, Bakersfield; KRSD-TV, Rapid City, Iowa; KTLE-TV, Pocatello, Idaho; KNDO-TV, Yakima; KYW-TV, Cleveland; WOR-TV, New York; KGNS-TV, Laredo; WTVT, Tampa; WCAX-TV, Burlington; WWL-TV, New Orleans; KENS-TV, San Antonio; WAFB-TV, Baton Rouge; KLAS-TV, Las Vegas; WJZ-TV, Baltimore; KTVU, Oakland, California; WVEC-TV, Norfolk, Va.; WLOS-TV, Asheville, N. C.; WPSD-TV, Paducah, Kentucky; KXGN-TV, Glendive, Montana; KWRB-TV, Riverton, Wyoming; KGMB-TV, Honolulu, and WHEN-TV, Syracuse.

Programs: Fremantle to distribute the 20 June Johannson-Patterson heavyweight title match outside the U. S., using a combination microwave relay, video tape, hot kine, and edited film.

Strictly personnel: Wallace L. Hutchinson named ITC western division sales manager . . . **Harold Goldman,** NTA executive v.p., announces his resignation effective 2 June.

Commercials: A recent Schwerin report found that showcase, or spectacular, commercials, tend to be relatively ineffective when they take a

showbusiness rather than salesman's approach.

NETWORKS

Allstate Insurance (Burnett) has wound up with a third of Thriller (NBC TV) weekly for the fall after CBS TV had failed to budge Garry Moore on his stand against too many commercial breaks.

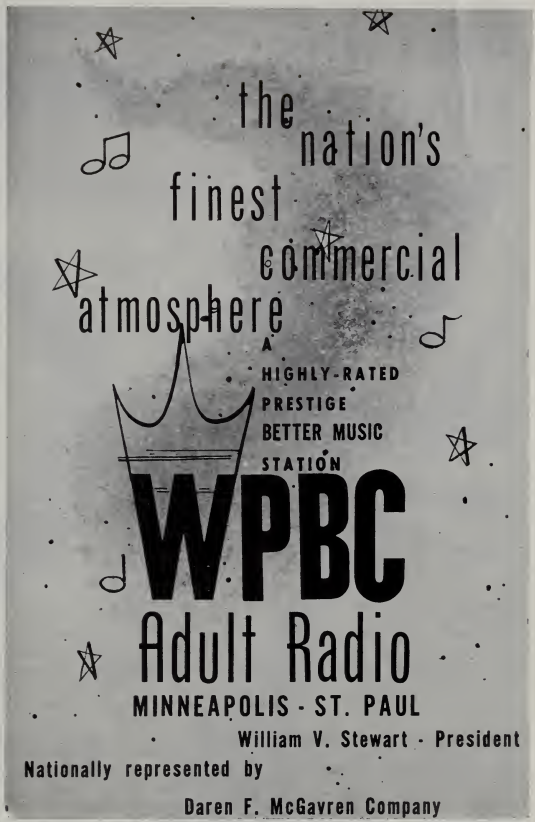
Plymouth had been willing to give up half of its alternate weekly hour to Allstate. Sharing the other hour of the Moore show this fall: S. C. Johnson, Polaroid.

Network tv sales and renewals: *The Andy Griffith Show*, a new, weekly comedy series, will bow over CBS TV in October, on Mondays, 9:30-10 p.m., for **General Foods** (B&B) . . . *The Adventures of The Nelson Family*, on ABC TV Wednesdays, 8:30-9 p.m., will be sponsored next season by **Coca-Cola** (McMann) and **Eastman Kodak** (JWT) . . . *The Tab Hunter Show*, new situation comedy series beginning on NBC TV this fall, Sundays 8:30-9 p.m., is taken by **P. Lorillard** (L&N) and **Westclox** (BBDO) . . . *The General Electric Tv Theatre* has been renewed on CBS TV for the seventh consecutive year . . . **Warner-Lambert** (Lambert & Feasley) has renewed *The Loretta Young Show* on NBC TV for next season . . . ABC TV will telecast a special pre-fight program on the **Johansson-Patterson** rematch 19 June for **Philco** (BBDO) . . . The **Retail Clerks International Association, AFL-CIO,** has placed an order for NBC TV for 52-weeks participations in *Today*.

Network radio sales: Fiat Motor Co. (Grant) and **Bristol-Myers** put the SRO sign on the Johansson-Patterson heavyweight boxing match 20 June on ABC radio . . . **Studebaker-Packard** (D'Arcy) will sponsor the summer-long *World Jazz Series* on CBS Radio . . . ABC Radio reports **16 renewals** among *Breakfast Club* sponsors of 1959 in the period 1 January to mid-May.

New network affiliations: KTNT-TV, Tacoma, Wash., to **CBS TV** . . . KUTV, Salt Lake City, to **NBC TV** . . . WEAN, Providence, R. I., to **CBS Radio** . . . WPEN, Philadelphia, to **Mutual Broadcasting System.**

Network personnel notes: Len Schlosser joins CBS Radio, New York, to assist in the coordination and development of programs and program services for the CBS-owned radio stations . . . **Mortimer Weinbach**, v.p. and general counsel of ABC, becomes the ABC member of NAB's radio board of directors.



RADIO STATIONS

Ideas at work:

• **A bonus to program buyers: KCBH-FM,** Beverly Hills, this month innovated a plan to "Advertise Our Advertisers." The idea: Clients will receive promotion of their programs and products via rotating miniature billboards on the back of the station's vehicles. These color billboards will

FIRST WITH VIDEOTAPE*
IN SOUTH FLORIDA
WPST
WPST-TV 10 MIAMI
SCORES AGAIN WITH TOP MOVIES ON
"Feature at 5" and "Theatre of the Stars"

At 5 p.m., and in the late listening hours, Channel 10 brings to the screen outstanding feature-length movies. The best from the Hollywood libraries of RKO, Columbia, 20th Century, United Artists, Universal-International and J. Arthur Rank. Here's the time, the place and the audience for reaching all South Florida.

AND Channel 10 offers the most complete facilities for selling your products: 1) Popular local personalities; 2) Finest film facilities; 3) Two complete videotape units—studio and remote—available for commercial production. It all adds up to more viewers per advertising dollar.

*T.M. Ampex Corp.

YOUR KEY TO SALES IN SOUTH FLORIDA
10 CHANNEL
WPST
MIAMI, FLA.

PUBLIC SERVICE TELEVISION, INC.
ABC NETWORK
Nationally represented by EDWARD PETRY CO., INC.

travel some 500 miles throughout Southern California during each one-week exposure period.

• **"Suzie" goes around the world:** To create further interest in "Suzie," the mascot or corporate signature identified with **KXOL,** Ft. Worth, the station decided to send her around the world. The idea: her picture, sitting on a travelling bag with a portable radio tuned to KXOL, was drawn on a giant postcard and sent to news offices in N. Y., London, Paris, Berlin, Cairo, Moscow, New Delhi, Singapore, Manila, Tokyo, Honolulu, and San Francisco. The last office is then expected to mail the card back to the station.

• **Conditioned air contest: WAMP,** Pittsburgh, is asking listeners to identify its mystery sounds. The idea: station will air, daily, a familiar sound. Each week a winner will receive a portable air conditioner.

• **On the traffic safety front:** As part of its annual summer campaign urging motorists and children to respect each other, **WMCA,** New York, has been recording safety spots in the city's schools. Children ranging from six to 14 will have their comments aired daily, starting now and continuing until September.

Keystone Broadcasting Co., at a luncheon last week, announced the **affiliation of KSEO, Durant, as its 1100th station.**

Keystone came into being January, 1940, and had some 60 affiliated stations with no sponsors. Today, with the signing of its 1100th station, Keystone boasts a coverage of 29 million radio families in small market areas and is currently carrying 67 nationally advertised products.

On the fm front: WKJF-FM, Pittsburgh, conducted an **Fm Seminar, and luncheon, for key personnel of the city's agencies** last week. The purpose: to acquaint the admen with up-to-date information on the present status of fm, the upsurge in new applications for fm station licenses, and the increase planned for the coming model season by all manufacturers of either fm-only radios, table fm-am sets, or console fm-am combinations.

And on the editorial front: WINF, Manchester, Conn., last week aired a series of editorials, dubbed *Freedom's Last Mile?*, every hour, all during the broadcast day. As a climax to the week-long series, station aired a 50-minute, exclusive lecture by writer Barbara Ward.

Thisa 'n' data: All **Ft. Wayne radio stations** aired, simultaneously, a special Radio Free Europe program, moderated by regional v.p. for RFE, Carl Rupe . . . **WGMS,** Washington, D. C., this week initiates its new concept for summer radio—a "Summer Music Festival," highlighted by concert broadcasts from some of the music festivals and outdoor concert halls . . . **Herbert E. Evans,** president of Peoples Broadcasting Corp., was elected president of the National Council of the YMCA . . . Sports note: **KING,** Seattle, will air, exclusively, all University of Washington football, baseball and track events during the next two years.

Kudos: WGN, Chicago, and **KNUZ,** Houston, recipients of the Alfred P. Sloan Award for distinguished public service in highway safety . . . **KSFO,** San Francisco, commended for its "distinguished service in the training of students of radio broadcasting" by the Radio-Tv Guild of San Francisco State College . . . **Alex Keese,** manager of WFAA-AM-TV, Dallas, named winner of the Muzak Golden Ear Award for 1959 . . . **Henry Schacht,** farm reporter on KGO, San Francisco, awarded a Certificate of Merit in the Metropolitan division of farm news adjudication from the California Associated Press Tv/Radio Association.

Station staffers: Walter Conway, to v.p. of KDIA, Inc., Oakland . . . **John DiMeo,** to manager, and **Ted Carlson,** sales manager at KAYO, Seattle . . . **George Logan,** to associate farm program director for Crosley Broadcasting Corp. . . . **Phil Nolan,** to program director of KOMA, Oklahoma City . . . **Paul McLaughlin,** to the local sales department of WKNB, Hartford.

REPRESENTATIVES

PGW this week issued a 1960 edition of its "Spot Tv Cost Yardsticks."

WBT... FIRST AS ALWAYS, IN PULSE*

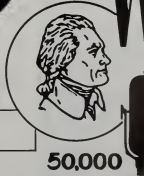
57

First every Monday to Friday period in the Prime 25-county Charlotte Marketing Area

Per cent GREATER

WBT averaged 57 per cent greater share of audience than its nearest competitor in the Monday to Friday ratings. Proof once again that WBT, serving the nation's 24th radio market, is the voice of authority in the Piedmont Carolinas.

*The January, 1960 Pulse



WBT
CHARLOTTE
50,000 watts

JEFFERSON STANDARD BROADCASTING COMPANY

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES

THE TOP STATION IN WESTERN NEW ENGLAND
WWLP
CHANNEL 22
NBC
SPRINGFIELD, MASS.
TOP RATINGS*
TOP COVERAGE*
TOP MERCHANDISING
PLUS
BONUS COVERAGE
WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G. P. HOLLINGBERY HAS DETAILS

This booklet gives a market-by-market assist in estimating the cost of using various types of spot tv.

In addition, the Cost Yardsticks show month-by-month average temperatures in 80 markets to help plan seasonal campaigns.

TvAR's latest brand comparison survey in five major markets **shows a continued and sizable increase in the number of men and women smoking filter cigarettes.**

Viewing the five markets as a whole, the increase in filter smokers over six months ago is 14% among men, 12% among women. Of all men, 62% smoke cigarettes, an increase of 3% over the last survey, with 29% smoking filters and 33% smoking non-filters. Of all women, 52% smoke cigarettes, an increase of 3% over the previous report, with 35% preferring filters and 17% smoking non-filters.

Tv case histories of various advertisers have been chronicled by CBS TV Spot Sales in a series of nine brochures.

In total, these brochures describe 107 examples of campaigns undertaken by 97 different advertisers.

Rep appointments—stations: WCAE, Pittsburgh, to **Daren F. McGavren** . . . KAPE, San Antonio, to **Forjoe & Co.**

Rep appointments — personnel: John Dickinson, elected to the board of directors of Harrington, Righter & Parsons . . . **Morton Barrett,** to Edward Petry & Co. as tv salesman in New York . . . **Gilbert Miller,** to an account executive at Venard, Rintoul & McConnell.

TV STATIONS

TvB this week disclosed these two interesting statistical factors related to spot tv during 1959:

1) A total of 238 companies spent $50,000 or more in spot programs last year. **$80,385,000 was spent in programs**—representing 13.2% of the total 1959 national and regional spot tv expenditure of $605,603,000. Colgate and P&G each advertised 18 brands on spot programs. American Home, General Mills, General Motors, Lever, National Biscuit, and Ralston each used programs for nine or more brands.

2) A total of 236 companies spent $50,000 or more in tv spot ID's during 1959. **$64,512,000 was spent on ID's**—representing 10.7% of the total national and regional spot tv expenditure (see figure above). Companies using ID's for 10 or more brands included American Home, Bristol-Myers, Colgate, Helene Curtis, General Foods, Nalley's, and P&G.

WBNS-TV, Columbus, has put a new rate card into effect which eliminates announcement frequency discounts.

The new card features three, five and 10 daytime announcement package plans at weekly discounts.

A triple-treat merchandising promotion: WCPO-TV, Cincinnati, and Farson, Huff & Northlich agency teamed together in getting three major Cincinnati department stores to promote the station's shows.

The idea: Each store set up both window and department displays featuring life-size cutouts of the station's personalities, closed-circuit tv, and



MEREDITH WOW, INC.

is pleased

to announce

the Appointments

of

WILLIAM O. WISEMAN

as Station Manager of

RADIO WOW – Omaha

and of

C. ALFRED LARSON

as Station Manager of

WOW-TV – Omaha

•

Frank P. Fogarty

Executive Vice President
Meredith Broadcasting Company

Vice President & General Manager
Meredith WOW, Inc.



W. O. "BILL" WISEMAN is a broadcasting rarity in that his personal initials duplicate those of his station—"W.O.W." Bill is a 23-year veteran of RADIO WOW, coming to the station in 1937. He has served as Promotion Manager and since 1951 as Sales Manager. He will continue as RADIO WOW Sales Manager. Bill has become widely known in broadcast advertising circles the country over through his RADIO WOW presentations to agencies and clients.



C. ALFRED "AL" LARSON joined RADIO WOW as a bookkeeper in 1938. He successively served RADIO WOW as Office Manager and salesman and WOW-TV as Local Sales Manager. In 1953 he was appointed Commercial Manager of Station KPHO-TV, Phoenix, where he remained for three years. Al then moved to Des Moines and a four-year stint as Assistant Director of Meredith Radio and TV Stations.

MEREDITH STATIONS					
	WOW Radio	**KCMO Radio**	**WHEN Radio**	**KPHO Radio**	**KRMG Radio**
	WOW-TV	**KCMO-TV**	**WHEN-TV**	**KPHO-TV**	
	Omaha	Kansas City, Mo.	Syracuse, N. Y.	Phoenix, Ariz.	Tulsa, Okla.

Meredith Stations are affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines

how about a plane?



This is a really good buy. Our pilot has left for greener pastures and we don't have the flying bug. So we're selling. This Super Custom 1957 Piper Tri-Pacer, in the words of the Danbury (Conn.) School of Aeronautics where it is hangared is "in excellent condition and very clean." It's reasonably (and firmly) priced at $5500.

DESCRIPTION

Super Custom 1957 Piper Tri-Pacer 100 HP, Model PA 22, blue and white

EQUIPMENT

12 Crystal Narco Super Homer Narco low frequency receiver. Directional gyro. Artificial horizon rate of climb, turn and bank

CONDITION

Exceptionally conditioned and clean. Always hangared (since new)

HOURS

460 hrs. total on aircraft and engine. Licensed until August 1960.

PRICE

$5500 firm

CONTACT

Box 27, SPONSOR or Walter Wilson, Danbury School of Aeronautics, Danbury Airport, Conn. Telephone Pioneer 3-0072

elevator cards calling attention to WCPO-TV's programs.

Winners: James Ficken, v.p. and general manager of Campbell-Ewald, San Francisco, copped the $250 prize from **WDSM-AM-TV,** Duluth, for estimating the nearest actual time the first ship of the year entered the Duluth ship canal, opening the 19th navigation season at the head of the Great Lakes . . . **J. W. Abernathy,** merchandising director of **KFSD-TV,** San Diego, awarded first prize in the nation-wide Chun King Foods merchandising contest.

Thisa 'n' data: Les Biederman, president of the Paul Bunyan Radio Network, this weekend begins broadcasting on different spots throughout Northern Michigan as the NBC *Monitor* vacation reporter . . . New quarters: **WJXT,** Jacksonville, is now occupying its new million-dollar-plus Broadcast House.

Kudos: To **WDSU-TV,** New Orleans, the first award ever made to a tv station by the La. State Bar Association for "excellence and distinguished journalism in both reporting and interpreting the news" . . . To **WNBQ,** Chicago, the highest award from the American Foundation for the Blind for its outstanding efforts in aiding the blind . . . **Wayne Liles,** farm director of KWTV, Oklahoma City, named outstanding farm broadcasting director in the nation for 1959 by the American Feed Manufacturers Association . . . To **Westinghouse Broadcasting Co.,** and its president Donald McGannon, the Tv & Radio Advertising Club of Philadelphia's Liberty Bell Award for public affairs programing . . . To **WJRT,** Flint, Mich., the Alfred P. Sloan Award for highway safety . . . To **WSB-TV,** Atlanta, award citations from the Associated Press Broadcasters Association for news coverage and news programs-features.

On the personnel front: William Scruggs, Jr., to Southern sales representative for WSOC-TV, Charlotte . . . **George Allen,** to special assistant to the president of Meredith Publishing Co. . . . **Harry Zimmerman,** to account executive at KSTP-TV, Minneapolis-St. Paul . . . **Jack Gregory,** to account executive at KGO-TV, San Francisco.



Le Mail pull Hot



65,429 entries in WSB Radio birthday car contest!

How far will a 1960 Renault Dauphine go on a gallon of gas? As a fun-feature of WSB Radio's 38th Birthday celebration in March, listeners were invited to send in their guess — nearest accurate to get the Renault! Contest was in cooperation with Joy Motor Company, Atlanta; test run supervised by the Georgia Motor Club, AAA affiliate.

The 3-week radio promotion produced a record pull of over 65,000 entries. This performance leads to the natural observation: How far can you go on radio? Far, friend, far! . . . *when you're on WSB Radio in Atlanta!*

WSB Radio

The Voice of the South / Atlanta

Represented by Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

WORLD FAMOUS

MOHAWK MIDGETAPE PROFESSIONAL 500

HIGH SPEED

POCKET TAPE RECORDER



NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY

Used by NBC – CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

mohawk...

business machines corp.

944 halsey street brooklyn 33, new york

manufacturers

BALTIMORE? TULSA? DALLAS?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

Photo: "The 28,000 barrel-per-day refinery of the Lion Oil Division, Monsanto Chemical Company at El Dorado, Arkansas, where more than 80 petroleum products are made."

dealer area is considerably brightened by the fact that money is now being made on color. RCA president John L. Burns reported recently that his company made money on color last year for the first time.

Sidles ad manager, Ben Weisman, can also report his company on the profit side of the ledger as regards color tv sets. Weisman says that Sidles can look back on a steady, if not rapid, rise in color sales—especially welcome since black-and-white sales have dipped.

Weisman finds the promotions an indispensable weapon in moving sets to dealers. He's not brash enough to predict just how fast color sales will rise in the next few years, but he feels that the future strongly depends on the volume of color programing.

There's no immediate expectation of a drop in set prices. The base figure of $495 for table models remains in force for the new line.

Like RCA's Burns, he's looking forward to other manufacturers coming in with both feet. People in the color tv set business welcome competition. It can only help.

Congress of Motor Hotels

TRAVEL GUIDE

by BILL ROAMER



BURBANK, CALIF.

Luxurious accommodations close to NBC, Warner Brothers, Columbia and Disney Studios. Minutes to downtown Los Angeles. New, modern units with TV, Hi-Fi, phones, air-conditioning. Kitchenettes. Beautiful swimming pool. Credit cards honored.



SAFARI MOTOR HOTEL

1911 West Olive Avenue

BURBANK, CALIF.



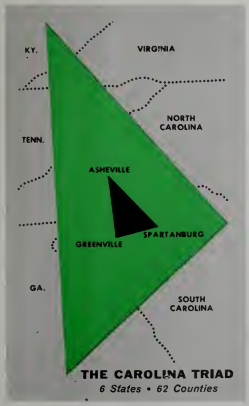
FREE!

Write to this motel for copy of 1960 edition of free TRAVEL GUIDE. Lists over 700 fine motels

COAST-TO-COAST INSPECTED and APPROVED

The Carolina Triad loves WLOS-TV





WLOS-TV is number one in the Carolina Triad—in every day part!

The Greenville-Asheville-Spartanburg March ARB shows WLOS-TV delivers an average of 34,000 homes per quarter-hour from 9:00 a.m. to midnight, Sunday through Saturday—108.6% more homes than station "C"; 21.4% more than station "B"! And it's no wonder the Triad loves WLOS-TV . . . with the South's highest tower—bringing the top shows into homes in all 62 counties of the Triad. Your PGW Colonel has the full story.

WLOS-TV abc

ASHEVILLE — *Also serving*
GREENVILLE, SPARTANBURG

REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.
SOUTHEASTERN REPRESENTATIVE: JAMES S. AYERS CO.

WOMETCO ENTERPRISES INC.

WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

wmca
PRO FILE!

William D. Hamilton







■ In past weeks a self-styled Hitler threatened to blow up Bill Hamilton while an 80 year old woman blessed him for getting her welfare checks back. A European cabinet minister called him a liar, during which time a convict in prison packed his bags wondering how Hamilton arranged the release. The State Department met Bill in Washington and in Dayton, Ohio State University presented a first place award to "Justice", a show he produces as WMCA's Director of Public Affairs. Consider this brief interlude against 15 years and 2000 radio shows with the United Nations, CBS, J. Walter Thompson and ABC as National Program Director; add, if you will, a couple of Peabodies and it is immediately understood why Bill Hamilton snaps his fingers, retires to Garden City to songstress-wife Denise Lor and a houseful of boys, where he undergoes a strange metamorphosis becoming a nerve-wracked Little League coach.

AM Radio Sales wmca NEW YORK
Jack Masla & Co., Inc. wbny BUFFALO
Radio Press International &rpi

4A RATE CARD

(*Continued from page 44*)

The cards were developed by a large broadcast committee of the 4A's which included 15 persons from top agencies in major markets (see complete listing in caption on page 44). Heading the committee were Leonard Matthews, vice president for media at Leo Burnett Co., Chicago, chairman, and Ruth Jones, media supervisor at J. Walter Thompson, vice chairman.

The 4A group has worked over the past several months with industry groups: the National Assn. of Broadcasters, Television Bureau of Advertising and Radio Advertising Bureau. The agency association reports the forms "are designed to meet changes in the industry which have taken place since 1946, when the NAB last issued recommended forms for radio stations, and 1950, when Broadcast Advertising Bureau issued forms for tv stations."

Most of the industry changes since then have been taken into serious account in the recommended forms and their content. But, commented one representative, this is more true of the tv than the radio card.

"Tv is much more standardized than radio, and many radio stations are still following the theory of charging what the traffic will bear! The inclusion of a program rate category for radio is also unrealistic, because few stations are selling *any* program length. The bulk of the business is in spot announcements and participations."

Several station people and their reps stressed this last fact, and the consequent need for more package rate information on the card. One station sales manager commented: "We lose a valuable selling tool by standardizing the rate card. This is a lever for the salesman, and we try to use gimmicks, distinctive printing and colors, as well as different facts to impress the buyer when we're calling on him."

Several reps said they'd like more prominence given to the space for spot package rates, and that these should take precedence over program information.

Most major representatives, however, took the same stand as Carl Schuele, president and general manager of Broadcast Time Sales. He said, "I've asked for more cards, and I'm sending them out to all our stations with the recommendation that they be used immediately. The 4A idea for standardization is a move in the right direction, and the card is as good a one as I have seen, even though it could be improved."

Mr. Schuele and many of his colleagues would still prefer "something simpler," but they concede this is the simplest form to date. Arthur McCoy, vice president for radio at John Blair & Co., thinks the broadcast committee "has done a fine job with the new format" and he's recommending it to the Blair radio stations.

Buyers agree that the card is by no means "the be-all and end-all" of rate information. But they think standardization of format as well as content "will do away with much of the confusion which comes with a wide variety of sizes, shapes and irrelevant information"—as one buyer put it.

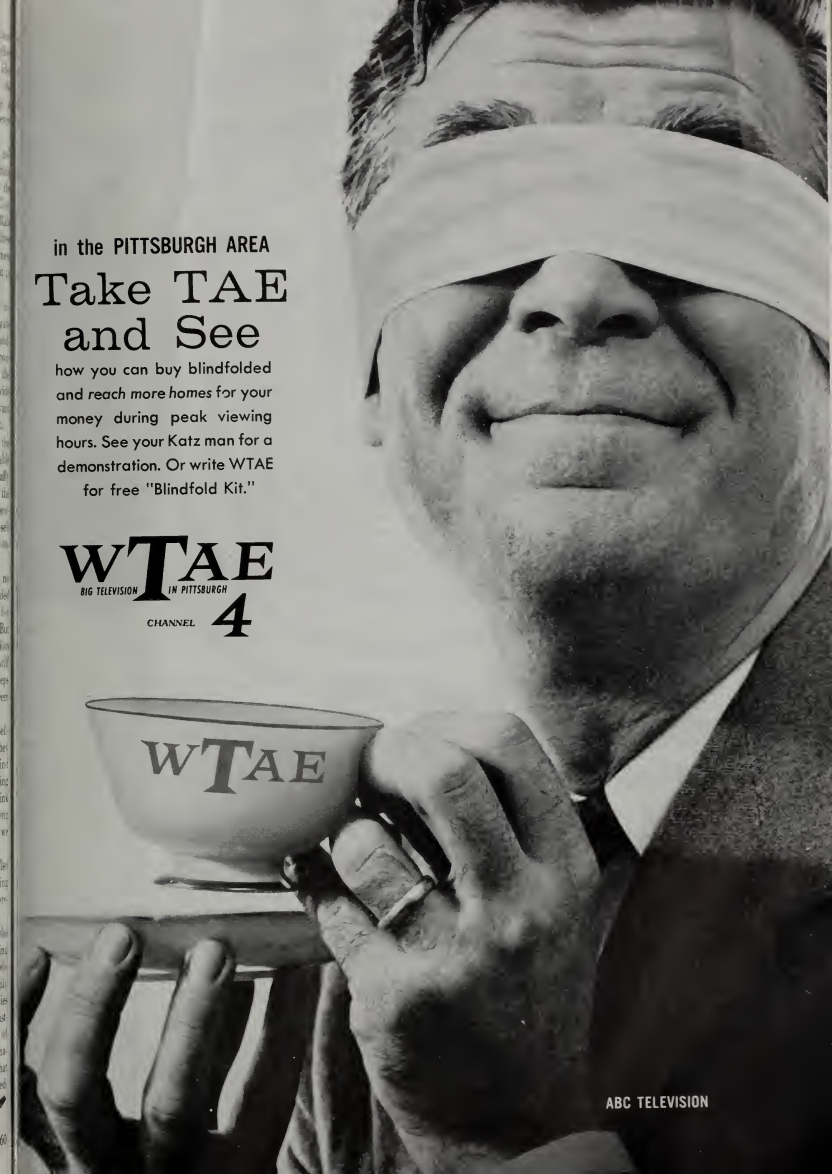
Another buyer suspects that the sample cards will be most valuable to "smaller stations, and especially smaller radio stations. They're the ones who clutter up a card with promotional material and hard-sell words, confusing statistics, hard-to-decode rates."

One rep was disgruntled that no station representatives were included in the industry advisory group for the agency committee members. But one buyer, when asked his reaction to this, said sharply: "Buyers *still* know more about buying than reps do, although a few reps don't seem to think so!

"Buyers know better than the sellers what type of information they need to do a job, and in what kind of form it is most usable in serving the buying needs. However, I think most reps realize this, and go along with any techniques or systems we suggest."

Stations and representatives also received in the rate card mailing a small instruction booklet for preparing the content of the card.

The 4A cautions, however, that the card and the directions for preparing it "are not intended to suggest policies and practices. They relate only to the type of information agencies and advertisers need from broadcasters, and the uniform arrangement of such data." The sequence of information on the card corresponds to that preferred by timebuyers, 4A noted.


in the PITTSBURGH AREA
Take TAE and See
how you can buy blindfolded and *reach more homes* for your money during peak viewing hours. See your Katz man for a demonstration. Or write WTAE for free "Blindfold Kit."
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
WTAE
ABC TELEVISION

k·TOP
IN THE
CAPITOL
OF KANSAS
GAINS
NO. 1

BIGGEST SHARE
OF AUDIENCE



in the rich 22 county
Northeast Kansas Market

LOWEST COST
per 1000 homes
64¢ (avg.)

68 out of 72
Quarter Hours 1sts

MORE THAN
ALL OTHER STATIONS COMBINED
Latest Pulse

ON k·TOP YOU'RE ON TOP!
1490 ON THE DIAL

TV and radio NEWSMAKERS



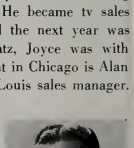
Bernard Platt, vice president and assistant publisher of SPONSOR, has been named executive v.p. In his new capacity, Platt will assume full charge of operations at SPONSOR, coordinating all day-to-day activities of its editorial, advertising, circulation, and financial departments. This appointment will enable publisher Norman R. Glenn to devote more of his time to SPONSOR's other expanding activities. Platt, who started his trade publication career in 1932, with *Broadcasting*, has been with SPONSOR for 11 years.



Ray W. Ervin succeeds Francis M. Fitzgerald as national sales manager of WGIV, Charlotte. He has been with the station, as local sales manager, since 1953. Previous to joining WGIV, he spent 20 years with Metro-Goldwyn-Mayer. Ervin is well known in Charlotte for his activities in civic affairs, which include membership on the board of the Better Business Bureau and in the National Council of Christians and Jews. Fitzgerald will concentrate on an expansion plan and programing for the station.



William W. Joyce will take over as manager of the Detroit office of The Katz Agency in mid-June. He is currently serving as v.p. and tv sales manager in Chicago. Joyce joined the agency 15 years ago in the Chicago radio sales department, switching to tv sales in 1946. He became tv sales manager in 1957 and the next year was made v.p. Before Katz, Joyce was with the World Broadcasting System. His replacement in Chicago is Alan T. Axtell, who precedes James E. Muse as St. Louis sales manager.



Elliott Plowe assumes his new title of president, Grant Advertising, with the agency's national headquarters move to New York. He will be responsible for all of Grant's U.S. operations. After six years at BBDO, where he served as v.p. and account supervisor, Plowe left to join Grant as senior v.p. in 1960. He started his advertising career with H. J. Heinz in 1936, resigning in 1950 to become advertising manager of Peter Paul. He later became director of advertising, remained there until 1954.



The largest route network of any airline... more than 8 times around the world!

204,500 UNDUPLICATED MILES! A distance no other airline can match. The Air France fleet covers the largest network of routes in the world. A vast system that links a total of 220 cities, 76 countries, and 5 continents. Almost *two times* larger than any other airline in the skies today!

But size is just one of the *many* things passengers are impressed with on Air France. The world's largest airline flies the world's most thoroughly tested jets... Boeing 707 Intercontinentals for long-range trips or the greatly favored Caravelle Jets for shorter journeys. All transatlantic flights are piloted by men each with 10,000 hours of flying experience. And back of every take-off is a priceless reservoir of meticulous training, technical skill and flying ability gained by more than 7 years of intensive experience with pure jet aircraft.

No wonder more than 3,000,000 passengers confidently flew Air France planes in 1959 and will be joined by many, many more in 1960!

AIR FRANCE JET

WORLD'S LARGEST AIRLINE / WORLD'S MOST PERSONAL SERVICE

frank talk to buyers of air media facilities

The seller's viewpoint



Apply this basic formula for research—seek, accept, and believe—and you'll find research will work for you, is the advice to clients, agencies, advertisers and salesmen, given here by Dorothy L. Allen, associate director of research, National Telefilm Associates, Inc., New York. "Nearly everything today is tested in some way to determine its popularity and efficiency," she says. "Ninety percent of the effectiveness of these tests is your belief in the tester and its results." So instead of fighting the facts, learn to understand them.

S + A + B = EUREKA!

Caught in the web of figures, analyses, rating reports, presentations, etc. revolving in this research world of mine, I suddenly realize how badly clients, agencies, advertisers, and even our very own salesmen, need to seek research, accept research, and thus understand and believe research. Then, and only then, will it prove a helpful tool in their particular jobs.

Too often, you think that research is your enemy, but the way it is interpreted and used, rather than the research itself, is of great importance. Research could be your best ally if you would only—

1. Seek! Stop relying on your own opinions and memory. Stop looking at a station, program, or product, as you, one person, see it. Decisions on the basis of mere hearsay are exceptionally inaccurate and extremely dangerous to our industry. Seek the facts! Seek research!

2. Accept! So often the advertiser honestly seeks facts and figures, yet fails to comprehend and accept the results. If the figures prove to be worse than expected, who's to blame? The researcher, who else? Here are a few famous last words: "The sample was too small." "Those electronic machines aren't accurate." "The questionnaires weren't extensive enough."

Why not *accept* the facts! We're all in the same boat—all being judged by the same services, which are supposedly "acceptable" in our industry. Instead of attacking researcher and the research services, take the constructive criticism these figures imply, and use some of that energy to improve.

3. Believe! Know that a sample is a scale model of a subject. It's not so much its size, but its exactness that is important. Nearly everything today is tested in some way to determine its popularity, efficiency, public opinion, etc. Ninety percent of the effectiveness of these tests is your trust, and your belief in the "tester" and its results. So why constantly fight the end result?

When your wife prepares soup, doesn't she sample it? Who says the whole pot will taste exactly like her spoonful? You accept it because you believe in her ability.

When you approach the top of a gigantic hill, do you get out of your car and look over the edge to see if the road still continues below? No, you accept and believe the ability of the state, the road-signs, and the highway department—so you drive onward without hesitation.

I know all us "underdogs," the "researchers," will join me in saying, C'mon you guys—get off our necks! Go ahead, test these three simple rules and make research work *for* you. You'll see we're on your side. We seek your problems, accept the responsibility, and believe we can be of help.

We take our own advice and use the formula—S + A + B = E. Why don't you try it?

Best Over Puget Sound

effective June 1

KTNT-TV

CHANNEL 11

became an affiliate of the

CBS

TELEVISION NETWORK

in the

SEATTLE-TACOMA AREA

Ask your WEED TELEVISION man

Best Over Puget Sound

SPONSOR SPEAKS

New publication date for SPONSOR

Beginning with the next issue your copy of SPONSOR will carry a Monday rather than a Saturday dateline.

Thus next week's issue will be dated 13 June, rather than 11 June according to our previous schedule.

As far as SPONSOR readers are concerned, the change in publishing dates will make little if any difference in when you receive your copy of *The Weekly Magazine Radio/Tv Advertisers Use.*

SPONSOR will continue to be delivered on Mondays throughout the country.

But to SPONSOR editors, the Monday dateline will mean a great deal in their ability to bring you up-to-the-minute industry news.

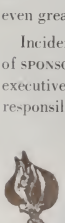
Nearly all other weekly trade publications in the radio/tv and advertising fields come out on Mondays. Many large companies time their announcements of changes, new projects, or personnel reorganizations for Monday release.

In the past the only way in which SPONSOR could run these announcements in a Saturday-dated book, was by fighting, arguing, begging, and beseeching for favors, which many corporations were understandably reluctant to grant.

When this happened we were faced with the choice of running the news five or six days after it had been aired in other publications or of ignoring it altogether.

Our new Monday publication date will give SPONSOR an even greater grasp of industry affairs, and will allow us to serve the agencies and advertisers who use the air media with even greater efficiency.

Incidentally, this change in issue date is the first in a series of SPONSOR reorganization plans being undertaken by our new executive vice president Bernard Platt, who has assumed full responsibility for SPONSOR's day-to-day operations (see p. 78.)



THIS WE FIGHT FOR: *Continuing, unremitting pressure to clear up the paper work jungle in radio/tv spot. Has your station agreed to adopt the new standardized spot billing form?*

10-SECOND SPOTS

Who'd have thought it? In New York City, The Emotional Appeal Institute is located in The Emotional Appeal Building, 35 West 43rd. *Not as tall as the Empire State, but bigger in heart.*

Replacement for "adults": Then there's the Western beatnik who wants television to put on the *Zen Grey Theatre.*—Phil Stone, CHUM, Toronto.

Tv influence: Dialogue from new off-Broadway revue "Up Your Alley"—"What did people smoke before filters and porous paper?"

"Tobacco."

The dreamer: An elderly man went to a psychiatrist and complained about dreaming of lovely, lightly clad young ladies who kept running in and out of his house all night.

"So you want me to cure you of this dream?" asked the psychiatrist.

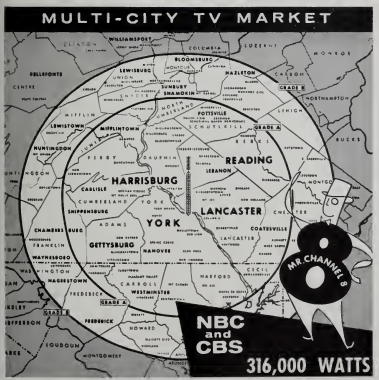
"Oh, no," exclaimed the old-timer. "I just want you to make them stop slamming the door."—Carl deSuze, WBZ, Boston.

Never underestimate the power: News release from KNEW, Spokane, Wash.—"Can a housewife stuff $100 worth of groceries in a shopping cart in two minutes? Yes, many have in C&H Sugar's "Shopping Spree" contest. KNEW calls listeners at random and asks them to quote or read from certain portions of a bag of C&H Sugar . . . and then if party is able to answer another easy question they can win free up to the $100 limit all the groceries they can put in their shopping cart within two minutes at their favorite supermarket. . ." *Well, that should spoil a lot of wives for shopping.*

Alert: "Our Washington man smuggled out of one of the Federal agencies a copy of a master air-raid manual which contains an instruction that we feel should be given the widest possible circulation: "All funeral coaches must pull to the curb and stop when the siren sounds, although the occupants are not required to seek shelter."—Caskie Stinnett in "Speaking of *Holiday.*"

Everywhere people are saying . . .





WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Does the March Nielsen shed a ***ray*** *of light on Jacksonville TV?*



You bet it shows again that WFGA-TV is the station to watch!



The March Nielsen for Jacksonville—as in past books—shows WFGA-TV ratings going up, up, up! WFGA-TV now delivers a 49% metro share-of-audience 9:00 a.m. to midnight Sunday thru Saturday.

See your PGW Colonel for complete details and discover that WFGA-TV is the station to watch in Jacksonville.

WFGA-TV

JACKSONVILLE abc NBC



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

13 JUNE 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
JUN 14 1960
NBC GENERAL LIBRARY

There's an art to the business!



Combine solid-sell knowhow with artistic imagination, and you're likely to have the perfect vehicle for a successful television campaign. To get such a combination, call on Terrytoons *creativity*. Whatever the approach—*way out* or down-to-earth, *arty* or hard-sell—your film commercials will always look better and sell better when they are produced by... TERRYTOONS
A Division of CBS Films Inc., 485 Madison Ave., New York 22. PL 1-2345

REPS CAUGHT IN THE DUAL RATES WRINGER
Ayer ultimatum asking single rate puts reps in a spot. Is agency spanking wrong people?
Page 35

New Nielsen tv set count: one down, two to go
Page 38

Air Force makes first test of "Instant Airtime"
Page 40

Spot tv shows a 12% increase in first quarter
Page 42

DIGEST ON PAGE 4

R.C.M.P. SOLD IN 10 MAJOR MARKETS IN FIRST WEEK!



Included in the first week's sales of California National Productions' exciting new half-hour series, R.C.M.P. (Royal Canadian Mounted Police) were these major markets: New York, Rochester, Buffalo, Baltimore, Washington, Pittsburgh, New Orleans, Boston, San Diego and Los Angeles. Why this lightning sales success? Variety put it very well: "The freshness (of R.C.M.P.) lies in . . . every character, major and minor . . . top thesping and solid casting . . . plus some of the nicest lensing ever shown." Variety predicted the future of R.C.M.P. with unerring accuracy: "There is every indication that this string will reach top acceptance wherever it goes."

CNP

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS



We're
NUMBER ONE* in

Michigan's Second Market!

* Nielsen, Feb. 1960
A R B, March 1960

WJIM-TV

Strategically located to *exclusively* serve
LANSING..FLINT..JACKSON



WJIM-TV Represented by BLAIR TV
WJIM Radio Represented by JACK MASLA

BALANCED PROGRAMMING . . .



MEANS LISTENER LOYALTY

. . . and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters, Griffin and Woodward, Inc.

© *Vol. 14, No. 24* • **13 JUNE 1960**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Reps: Caught in the dual rates wringer

35 An old broadcast problem is up for kicking around again—local vs. national rates. This time N. W. Ayer threatens to by-pass reps, deal dire

Nielsen tv set count: one down two to go

38 Updated county-by-county figures for January, 1960 will be followed in week by ARB data. Census Bureau count will be out before year's en

Air Force tests 'instant airtime'

40 Air Force and MacManus, John & Adams are first national client an agency to test BTS' new "instant airtime" placement of spots on station

Spot tv shows 12% gain

42 Increases in national, regional tv spot billings boost total to recor $167 for first three months of '60. TvB lists top 50 spot advertiser

Radio's two-way punch for Monroe

43 Auto equipment company buy of web radio five-minute Bill Stern sport show stirs dealer enthusiasm as nearly 55% buy local adjacencies

Newsmen's soft pitch hikes Super Blue sales

44 Gillette kicks off new premium blade with quartet of net tv commercial featuring journalist testimonials; sales exceed projections by 50%

Tv commercials: triple irritation

46 Walter Guild of GB&B warns AFA members all advertising is in jeopard unless tv commercials' three viewer irritants are eliminated pront

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THOMAS PAINE
would have been "in his element" at WPTR

Tom Paine had a dedicated sense of responsibility. So has WPTR. He'd have loved it here.

WPTR takes a more active part in the promotion of Public Service than perhaps any radio station in America. It plays music, of course, but news comes first. It believes radio is primarily a media of communications and that it is more effective in many areas than print could ever hope to be.

WPTR originated "Action — Central News". This concept of instantaneous round the world coverage plus mobile unit local coverage is now being used (title and all) by over 100 major radio stations coast to coast.

But more — WPTR not only covers the news — it says what it thinks about it, too. And it says it in the most independent language of any independent in the business. This is GRASS ROOTS RADIO AT ITS BEST and perhaps why WPTR is the best listened to station in the market.

Perhaps that's why it has more local advertising than the next 3 stations combined; more total advertising than the next 2 stations put together.

WPTR 50,000 PEOPLE WATTS
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. Represented nationally by Robert E. Eastman & Co., Inc.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES

LATEST NATIONAL NIELSEN

ABC-TV
NET Y
NET Z

*YOU CAN'T

(but we're sure

As the latest National Nielsen numbers would indicate, Saturday night—unlike the rest of the week—isn't exactly an ABC night. But give us time...like next season, when we premiere our roaring new Saturday night show—"The Roaring 20's" (produce

SEVERAGE AUDIENCE RATINGS†

Sun.-Fri.	Saturday
19.4	15.4*
18.7	29.0
17.7	15.7

urce: National Nielsen Report, 2 weeks ending May 8, 1960, Sun.-Sat., 8-10:30 PM.

WIN 'EM ALL

e going to try!)

or us by Warner Bros.). Interested parties who may recall hat "The Untouchables" did for Thursday night and what Maverick" did for Sunday night will do well to keep a sharp ponsor's eye peeled for Saturday night on **ABC TELEVISION**

WKOW-TV

MADISON'S

abc Action

BUY FOR:

MILLER HIGH LIFE

Selling messages for "the Champagne of Bottle Beer" are carried into Madison Trade Zone homes at the lowest cost per thousand by WKOW-TV. Annual expenditure for beer and ale over $2½ million.

PROCTER & GAMBLE

A 32% population growth since 1950 makes the Madison Metro Area a prime market for soaps and detergents. P & G spot schedules are backed by station merchandising to retailers.

M & M CANDY

Madison's per family income of $8,345 responds to quality selling with the "sweet sound" of cash registers. Madison market EBI approaches a billion dollars.

IF ACTION IS

your aim in Madison call Gen. Mgr. Ben Hovel or Headley-Reed.

WKOW TV abc in MADISON, WIS.

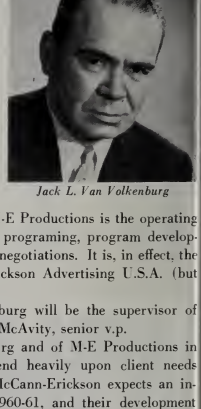
NEWSMAKER of the week

Last week, in a surprise move, a former president of CBS Television stepped out of retirement and returned to Madison Avenue as head of the somewhat mystery-shrouded McCann-Erickson subsidiary, M-E Productions. The announcement stirred a flurry of speculation in radio/tv circles.

The newsmaker: Jack L. Van Volkenburg, long-time executive in the broadcast advertising field, whose advertising career started 32 years ago in BBDO's Chicago office, and whose radio experience dates back to 1932 as sales manager of KMOX, St. Louis.

President of CBS TV from 1951 to 1956, his network credits also include the post of general manager of CBS-owned radio stations (1946) and v.p. in charge of sales and programs, CBS TV (1948).

His return now to the agency business, and to the far-flung McCann-Erickson empire has had agency and broadcasting executives scurrying to restudy the complex organization charts which are a Marion Harper trademark.



Jack L. Van Volkenburg

As head of M-E Productions, Van Volkenburg will work directly with M-E board chairman C. Terence Clyne, and will himself be a member of the board of McCann-Erickson Advertising (U.S.A.).

In the maze of Mc-E's interlockings, subsidiaries and directorates, M-E Productions is the operating arm with responsibility for radio/tv programing, program development, and client, network, and talent negotiations. It is, in effect, the radio/tv department for McCann-Erickson Advertising U.S.A. (but not McCann-Marschalk).

At M-E Productions, Van Volkenburg will be the supervisor of Tom Losee, executive v.p., and Tom McAvity, senior v.p.

The involvement of Van Volkenburg and of M-E Productions in actual production matters will depend heavily upon client needs and on the state of the tv market. McCann-Erickson expects an increase in its use of "specials," in 1960-61, and their development will be a function of M-E. It's also possible that M-E will bring its parent company into pilot investment for the first time in the near future. McCann-Erickson has produced programs for national spot clients—*Death Valley Days* for Borax and *Sky King* for Nabisco—but it has never taken an active role in pilot making so far.

One immediate effect of the M-E tv/radio unit will be to by-pass the local air media authority of McCann-Erickson offices in cases where such jurisdiction might lead to bottlenecks. M-E is, in this sense, a new national tv/radio super-structure which can replace the old McCann-Erickson office structure in broadcast advertising.

NEWSMAKER STATION of the WEEK

WARM—WARM-land, Pa.

This is WARM-land!



— WARM 0.5 mv/m contour

The WARM market of Northeastern Pennsylvania includes:

- POPULATION 2,167,200
- RADIO HOMES 527,887
- CONSUMER SPENDABLE INCOME $ 3,225,057,000
- TOTAL RETAIL SALES $ 1,857,694,000

...unreached by any other single advertising medium.

* WARM-land is as large a market as metropolitan St. Louis with total retail sales greater than Miami, Florida.



Be sure WARM-land is on your market list call your EAST/man for details.

And WARM is the *dominant advertising medium*—more audience than the next 3 stations combined in the new WARM-land 120 county area Pulse.

robert e. eastman & co., inc.
representing major radio stations

NEW YORK:	CHICAGO:	SAN FRANCISCO:	DALLAS:	ST. LOUIS:	LOS ANGELES:	DETROIT:
527 Madison Avenue New York 22, N. Y. PLaza 9-7760	333 N. Michigan Ave. Chicago, Illinois Financial 6-7640	Russ Bldg. San Francisco, Cal. YUkon 2-9760	211 North Ervay Bldg. Dallas, Texas Riverside 7-2417	Syndicate Trust Bldg. 915 Olive St. St. Louis, Missouri CEntral 1-6055	Taft Building 1680 N. Vine St. Hollywood, Cal. HOllywood 4-7276	Book Building Detroit, Mich. WOodward 5-5457

Timebuyers at work

Jim Watterson, Lambert & Feasley, New York, feels it's time a "Timebuyers at Work" contributor left ratings, rate cards, triple spotting, and other industry bones of contention alone long enough to pay tribute to "the unsung heroines of our business," the secretaries. "Yes sir, I mean the secretaries—God bless them. They do a great job every day, both on the buying and selling levels. I'm not just saying this because my wife formerly was a rep's secretary or because my secretary has a hammer lock on me. It's because I feel the gals are far too important not to get a bit of praise now and then. Their tireless efforts in picking up the loose ends of the details should not go unnoticed. If the detailed work were not followed through, the stations would never be paid, the reps would not get their commissions, agencies would not get their commissions, and eventually neither would I. In addition, many of the girls are accomplished 'salesmen,' and quite a few are brainy 'buyers.' I would like to make the suggestion to any man, whether he be buyer or seller: Right this minute invite your secretary to lunch!"



Ruth Clinton, Gardner Advertising, Inc., New York, thinks it's every bit as important to thoughtfully consider station programing as well as coverage, ratings and audience composition in order to make the best radio buy. "With station program fact sheets and personality resumes as guides, buyers today can just about use their eyes in determining the effectiveness of a medium that is strictly auditory. But how can the buyer become acquainted with the sound of a station? How decide what personality is right to deliver the client's sales message? Here the rep helps solve the problem. The use of tapes in making sales presentations gives the buyer the opportunity to sample the sound of the station, and to select a program that's best suited to the client's needs. Also, it's a great help to be able to pick up the phone, call the rep and listen, by means of a special set up, to the programing on that station or on any competitive station in the area." In this way, Ruth points out, "the buyer can more easily determine the most effective programing for the client by a first-hand appraisal of all the facts."







Most Local and National Advertisers of All Cleveland TV Stations

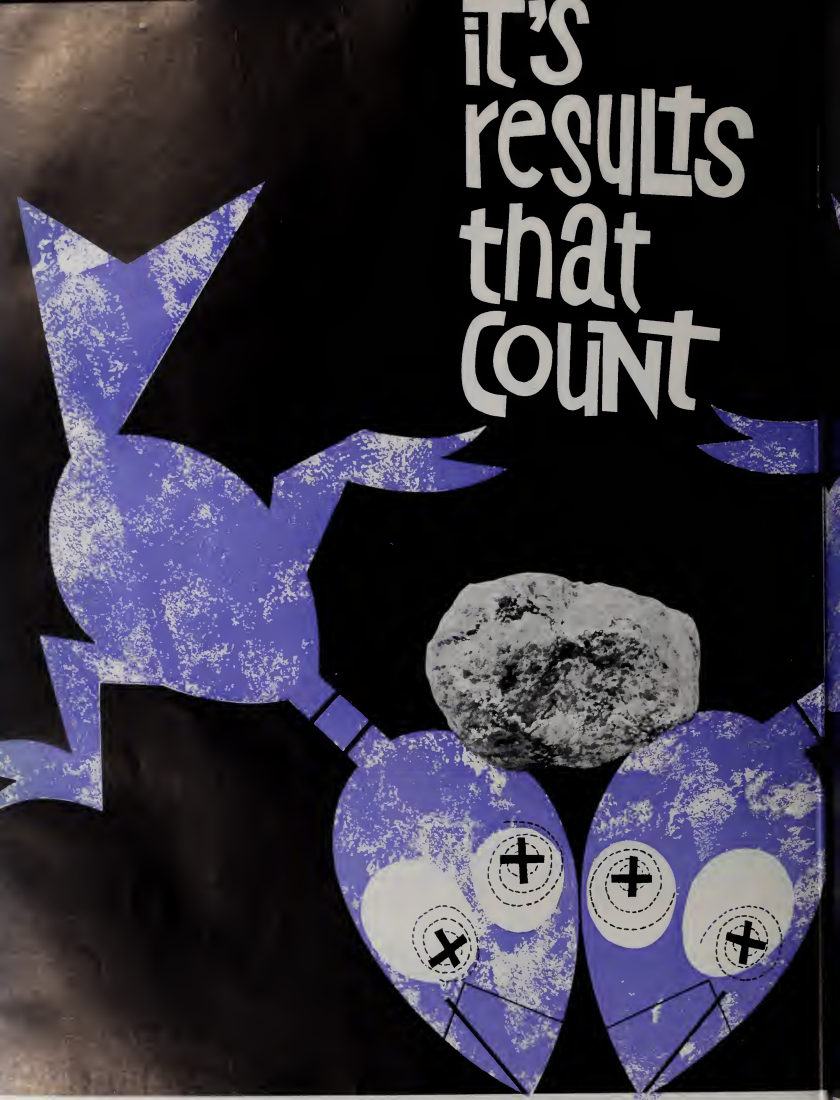
And that's not all! Most adult viewers of all Cleveland TV stations . . . most women viewers of all Cleveland TV stations, too. That's why, in Cleveland, no TV spot selling campaign is complete without the WBC station . . .

KYW 3 TV NBC Cleveland

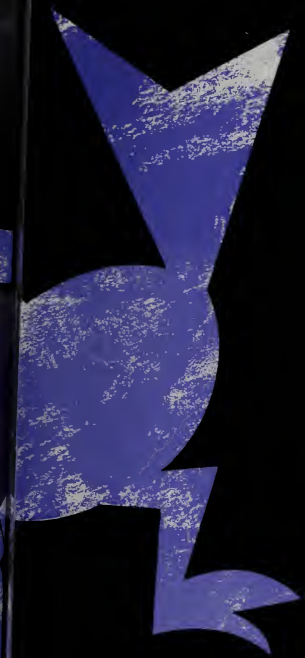
Represented by Television Advertising Representatives, Inc.

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

SEAL OF GOOD PRACTICE TELEVISION CODE



WNEW—New York
CKLW—Detroit
WIL—St. Louis
WRIT—Milwaukee
KDEO—San Diego
WTIX—New Orleans
WHLO—Akron-Canton
WKLO—Louisville
WARM—Scranton-Wilkes Barre
WING—Dayton
WPTR—Albany-Schenectady-Troy
WXLW—Indianapolis



It's results that count—and nowhere is this truer than in sales. That's why Eastman Represented Stations should be on your list of basic spot radio buys.

You'll be killing two birds with one stone. You'll be getting "coverage" by placing your message on top facilities in many of the top markets of America. You'll be getting "believability" because of the very image of integrity that able managements have created for every station involved.

In advertising this is an unbeatable combination. It delivers results that count—every single time.

The East/man's job is to convey this story to every possible buying desk in the country. How well we've earned our A for effort can be catalogued in simple specifics. In 1959 stations represented by Eastman increased their national spot billing 44% (forty four) over the previous year.

In money that's an even prettier set of figures than 36-24-35.

EASTMAN REPRESENTED STATIONS GET RESULTS.

robert e. eastman & co., inc.
representing major radio stations

NEW YORK: CHICAGO: SAN FRANCISCO: DALLAS: ST. LOUIS: LOS ANGELES: DETROIT:

WCOL—Columbus, Ohio
WNOR—Norfolk-Portsmouth
KRIZ—Phoenix

KTOK—Oklahoma City
WSBA—York-Lancaster-Harrisburg
WAMS—Wilmington

KLEO—Wichita, Kansas
WAAB—Worcester
KHEY—El Paso

KXLR—Little Rock
KQEO—Albuquerque
WSAV—Savannah
KSYD—Wichita Falls, Tex

SPONSOR
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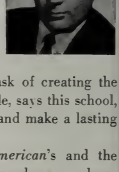
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by Joe Csida

Sponsor backstage

For love or money?



Underlying the recent, current, and continuing disputes between employers and creative talent such as writers and actors is a titanic struggle between two vastly opposed basic philosophies in the creative artist. The one school holds that it is at least unbecoming, if not actually destructive of his own talents for an artist to concern himself with such a mundane matter as economic security. Only through total dedication to the task of creating the greatest possible work of art of which he is capable, says this school, may an actor, writer, or artist achieve excellence and make a lasting contribution to his area of the arts.

Dorothy Kilgallen, the New York *Journal-American*'s and the Hearst Syndicate's favorite columnist, quoted Broadway producer Kermit Bloomgarden in support of this philosophy a week or so ago, without—as far as I know—any kind of denial from Mr. Bloomgarden. According to Miss K, Mr. Bloomgarden told a closed meeting of the League of New York Theaters (Broadway producers and theater owners, of course) that the legitimate theater didn't need or want actors who worried about minimum wage scales, pension funds, etc. What the theater needed, said Mr. Bloomgarden, was dedicated young people whose aims in life were to become great stars at no matter what sacrifice.

Mr. Bloomgarden has further been quoted as saying that if Actors' Equity won an increase in the minimum scales and its other welfare demands he would quit producing shows on Broadway. Since Mr. B is the producer of the current award-winning Lillian Hellman play "Toys in the Attic," the outstanding musical, "Music Man," and many another major theatrical work, it certainly would represent a loss to the theater to have such a man forsake it.

Security will make a difference

Nevertheless equally talented people who have made at least equally great contributions are of the opinion that actors are as much entitled to basic economic security as automobile workers, department store clerks, truck drivers or who-have-you.

The gradually evolving solution to this whole question obviously will have a considerable effect on television, radio, motion pictures, and other phases of the entertainment areas of the arts as well as on Broadway producers and actors. For there is little doubt that creative artists working in an atmosphere of financial security will produce a different kind of art than creative talent working without such security. I stress that I said *different*, not necessarily better or worse.

And a brief review of the most recent settlements of arguments between creative persons and their employers surely indicates that

(*Please turn to page* 18)



Cigars!
Over 2 million
every working day...
from the
market on the move—
TAMPA-
ST. PETERSBURG

In the Tampa Bay area, cigar capital of the world, over two million cigars are produced *every working day!* Just one plant alone, the Hav-a-Tampa Cigar Company, produces 30 million a month, for smoking pleasure throughout the world!

This hustling, bustling *market on the move* is dominated by WTVT, the *station on the move*—your most profitable buy in the entire Southeast.

SHARE OF AUDIENCE

44.3%... Latest ARB 9:00 AM - Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	**34**	**WTVT**	**34**
Station B	16	Station B	16
Station C	0	Station C	0

station on the move **WTVT** CBS Channel **13**
TAMPA - ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC.
WKY-TV/WKY-RADIO • Oklahoma City

Represented by the Katz Agency

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT **KDKA-TV PITTSBURGH**



Strongest local programming of all Pittsburgh TV stations! Stronger personalities to give products their endorsement! Kids' shows, women's shows, news shows—all rated FIRST in their time periods by NIELSEN. And that's not all! □ Any year, any time... largest share of audience* o

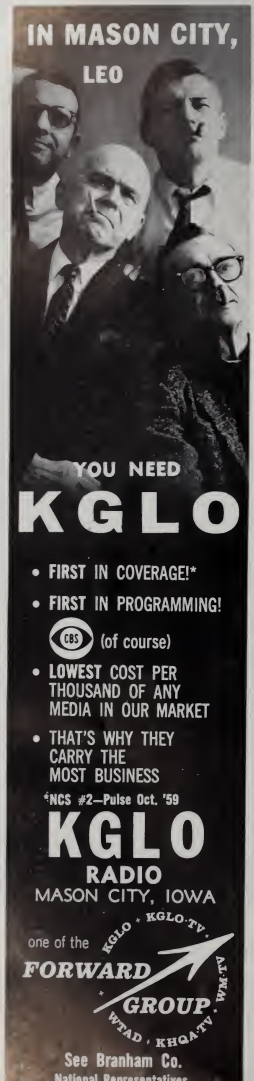


all Pittsburgh stations! Look as far back as you like and you'll find KDKA-TV consistently ahead of any other Pittsburgh station. □ Most national and local advertisers of all Pittsburgh TV stations—confirmed by BAR, December 1959. □ Most first-rated news shows of all Pittsburgh TV stations!* □ That's why, in Pittsburgh, no spot TV campaign is complete without the WBC station, KDKA 2 TV PITTSBURGH

*Pgh. area N.S.I., Feb., 1960

WESTINGHOUSE BROADCASTING COMPANY, INC.

Represented by Television Advertising Representatives, Inc.



we are heading more and more toward a situation in which creative people will get the same kind of basic security from their employers as workers in almost all other phases of American industry.

The Screen Actors Guild won their battle against the Hollywood producers for a slice of theatrical films they made after 1948, when, as, and if those films are resold to television. The producers put up the usual bitter battle against giving the actors such participation, when the double president Milton Rackmil (head of Universal Pictures and Decca Records) broke the producers' united front and signed with Screen Actors' Guild, giving it a small percentage of the tv loot.

Similarly, as this is written, Ziv-United Artists has made the Writers Guild of America an offer, which as a minimum for half-hour scripts would give WGA members $1,000 plus 2.2% of the total unwatered gross of both domestic and foreign sales of shows they write.

One of the screams of the producers in these battles is always that if they give one craft union participation of this kind in the sale of their product, they will eventually have to give all other craft unions the same kind of deal. This is, and has, always been true. And it is another indication that the trend toward economic protection and security started long ago by such labor leaders as James C. Petrillo for the American Federation of Musicians will surely not be halted in the foreseeable future.

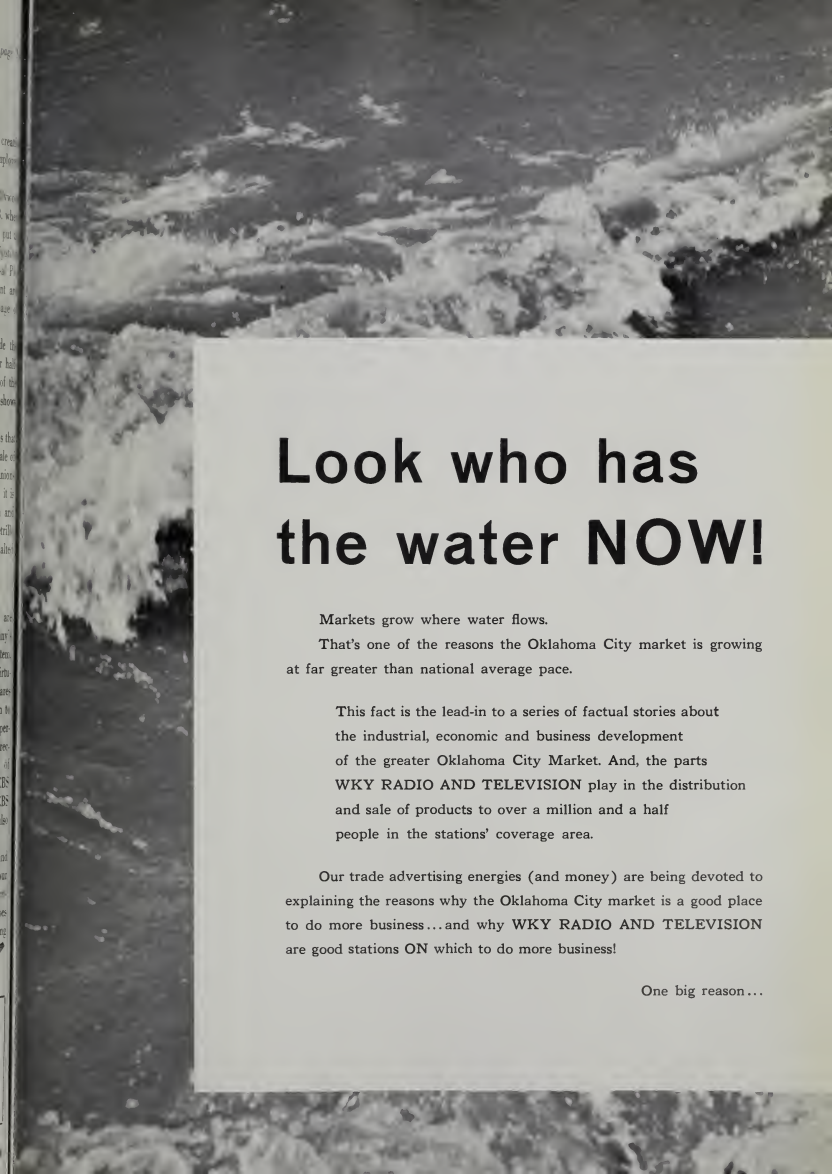
Garret-type artist on his way out

Many managements, indeed, in and out of show business are wholeheartedly in favor of employee participation in the company's business. The always progressive Columbia Broadcasting System, for example, has just taken another step in this direction with virtually all of its employees. CBS, Inc. has just registered 72,000 shares of common stock with the Securities and Exchange Commission to be offered under its Employees Stock Purchase Plan. The plan permits all salaried and executive level employees (except officers, directors, and men with stock option deals) to take 3%, 4%, or 5% of their weekly paychecks and apply same toward purchase of CBS stock. For every five shares of stock the employee purchases, CBS gives the employee an additional share free of charge. The plan also has additional participation features.

As I said a while ago, I'm not so sure whether the writing and acting we're going to see on television, radio, Broadway, or in our movie houses is going to be better or worse in the next quarter century. I do believe it is going to be different. For as each day goes by, more and more creative people in all areas of arts are saying no thanks to the starving-in-the-garret path to riches and stardom.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR. 40 East 49th Street, New York 17, New York.



Look who has the water NOW!

Markets grow where water flows.

That's one of the reasons the Oklahoma City market is growing at far greater than national average pace.

This fact is the lead-in to a series of factual stories about the industrial, economic and business development of the greater Oklahoma City Market. And, the parts WKY RADIO AND TELEVISION play in the distribution and sale of products to over a million and a half people in the stations' coverage area.

Our trade advertising energies (and money) are being devoted to explaining the reasons why the Oklahoma City market is a good place to do more business... and why WKY RADIO AND TELEVISION are good stations ON which to do more business!

One big reason...



water

...to Quench the Thirst of Economic Expansion

Strange that water, the freest and most inevitable natural resource, is the most quixotic... and important. It falls on the rich and poor alike. But the rich *markets* are those which cherish every drop and are able to bank it against the future.

This Oklahoma City has done. A fact that prompted one of the nation's leading financiers* to say recently, "... in the long run, your most important asset is water. Water is the critical resource in most of the country."

*Name on request.

FACTS:

Oklahoma City now has two city-owned reservoirs. These will soon be augmented by a third reservoir which will add an additional 125,000 acre feet of water to the city's present reservoir system.

Oklahoma City now uses an average of 40 million gallons of water per day, far less than the present maximum available gallonage. With the new reservoir the city can, as the population and industrial requirements increase, use an average of 110 million gallons per day, well below the new maximum available supply.

Furthermore this new reservoir is just a part of the new multi-million gallon southeastern Oklahoma system now in the planning and development stage.

This means plenty of water for the current industrial expansion. More industries... more people to buy the products you have to sell.

It's happening now. And WKY RADIO AND TELEVISION in its established role as "Prime Communicator" tells the story of your products to the people enriched by the result of natural resources harnessed for growth.

Some of the reasons we do this so effectively are explained on Page 4.





Unnatural Resources . . .
Developed with a Purpose
FOR WKY RADIO AND TELEVISION ADVERTISERS!

It is natural for a broadcaster to attract the people in a market with good programming.

It is *UN*natural for that audience to feel toward the broadcaster something more like *love* than the usual concept of audience loyalty.

Maybe it's the *imagination* in public service affairs that does such things as establish a state-wide Eye Bank overnight.

Maybe it's the *excellence* of local programming, typified by such things as our weather shows being the only ones in the state with the American Meteorological Society Seal of Approval.

Or maybe it's the fact that **WKY RADIO AND TELEVISION** were the **FIRST** radio and television stations in Oklahoma, and haven't settled for anything less than first in 40 years.

We really don't know exactly what one thing it is...so we're jealously guarding it by being vigilant and hard-to-follow in all things! It results in greater power per commercial.

Good Stations on which to do More Business!

WKY RADIO AND TELEVISION

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa–St. Petersburg, Fla.
Represented by The Katz Agency

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

13 JUNE 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

Radio keeps downgrading itself by the deal route: the latest episode involves the Hartford Fire Insurance Co., a contest promotion outfit in Beverly Hills, Cal., and 1,300 radio stations in 49 markets.

The gimmick: a barter of 60 spots plugging Hartford Fire for **a contest package** delivered by the contest promoter, **which collects all the marbles from the insurance firm.**

McCann-Marschalk, Hartford's regular agency, disavowed to SPONSOR-SCOPE this week as having anything to do with the deal: **it was only preparing the commercials.**

Observed one rep: "A few more renegadings like this one (the Hartford deal) and **radio stations will find themselves cashing in on everything but money."**

In the smatter of national spot tv buying the past week Duncan Hines' Angel Food Mix (Compton) and Pepto-Bismol (B&B) stood out.

For Pepto it was the **third flight of the year** (11 July-7 August), while Hines was making it **six 20's** and **seven daytime minutes a week.**

Also heard from re tv spots: **Mennen's Orbit** and **Softstroke** (Grey).

In radio **Pure Oil** (Burnett) and **Top Value Stamps** (C-M, Minneapolis) were buying schedules here and there.

Looked this week as though Firestone will be taking over the main spotlight of sponsored public service program for the 1960-61 season by investing over $5 million in a weekly news-in-depth series (Friday 10:30 p.m.) on CBS TV.

The proposed title is the one Firestone has been associated with in specials the past year: Eye Witness to History.

Look for the demand for minutes in late fringe time to continue unabated this fall, even though some media people don't like what's been happening to pricing.

The opinion of these critics: **the cost of minutes in late shows** has reached the point of where it is **away out of whack with the CPM values of 20's.**

Example cited: a top metro station has priced its fringe minutes at **80% of the prime 20's rate,** even though the 20's get **twice the rating of the fringe minutes.**

These mediamen admit that theirs is but an academic complaint, because they're **under as much pressure as ever from the copywriters to go after fringe minutes.**

Fels (Aitkin-Kynett) is going after the all-purpose liquid business (Lestoil, Mr. Clean et al) with a newcomer of its own, using Pittsburgh as an initial tester.

Also on a testing spree is **Colgate (Bates)** with a bar soap. Four markets have been set. It'll be **25 spots a week,** most prime and late night time. These campaigns will probably run until the end of the year, **starting around 4 July.**

You needn't take this as the gospel, **but an agency steeped in the various phases of tv has come up with a cost efficiency study that easily gives the edge to spot over network spot carriers.**

The cost-per-thousand comparison as calculated by this agency:

Nighttime spot carriers, $4.10-$4.25 per commercial minute; prime 20's, $2-$2.25; fringe minutes, $3-$3.50.

About the only packaged detergents that have made strides the past year in upping their shares of market are the leader, Tide, and the same P&G's Mr. Clean.

Tide's up 1% over its share of a year ago, while **Mr. Clean has forged considerably ahead of Lestoil** in their competing markets.

Here's a rundown of the latest shares of markets for the leading **national** packaged detergents by types:

General purpose solids: **Tide, 21%; Cheer (P&G), 9%; Fab (Colgate), 6%.**

Low suds: **All (Lever), 5%; Dash (P&G), 4.5%; Ad (Colgate), 1%.**

Liquids: **Wisk (Lever), 4.5%; Joy (P&G), 4%; Ivory (P&G), 4%; Lux (Lever), 3.7%.**

Total shares represented by these brands: **61.2%.**

Note for spot sellers: **Mr. Clean, out of Tatham-Laird, will be upgrading its schedule, after the new P&G fiscal year starts in July.**

The combination of **P&G's Gleem and Crest** are still **outselling Colgate dentifrice in the food markets,** which account for about 70% of dentifrice sales.

The latest shares in that retail sector: **Colgate, 31%; Gleem, 22%; Crest, 11%; Pepsodent, 10%; Stripe (also Lever), 8%; Ipana (Bristol-Myers), 7%.** Total: 89%.

Bell & Howell has switched its public service fealty to ABC TV for next season.

The buy: Five one-hour and 10 half-hour programs in pre-empt nighttime, and eight of the half-hour Winston Churchill series (Sunday 10:30 p.m.).

B & H's expenditure with ABC will run well over $2 million.

Live nighttime programing will be at its lowest ebb on the tv networks this fall: it will account for but 20% of the total commercial hours, compared to 36.8% for the 1959-60 season and 31.3% the season before.

Here's a comparison for the three seasons covering regularly scheduled sponsored programing per week:

YEAR	NO. OF PROGRAMS	NO. OF COMMERCIAL HOURS	TOTAL COMM. HRS.
1958	30 Live 74 Film	21 Live 46 Film	67
1959	39 Live 70 Film	23½ Live 40½ Film	64
1960	21 Live 92 Film	15 Live 60 Film	75

Breakdown by networks of live vs. film total hours per week: **ABC TV, 2½ live, 23½ film; CBS TV, 6½ live, 17½ film; NBC TV, 6 hours live, 19 hours film.**

The trend toward training agency buyers to handle all media seems to be gaining momentum in Chicago: K&E has just reorganized on this basis, following in the footsteps of **Y&R and FC&B.**

As pioneers in the movement found a year ago, the **all-media buyer in time loses his parochialism in the matter of print vs. air,** sheds self-consciousness in dealing with his staff and **becomes aware of the proper media balance for a client.**

Sellers of spot tv who soberly scan the hefty inroads being made into their territory by network spot carriers still have something going for them that the networks can't take away.

The something: spot's special ability to **beef up frequency in those markets where the need is relatively greatest.**

This comment, as voiced this week by a **prominent media director,** was inspired by the fact that **two of the giants in his shop will be spending more than ever for spot during the coming fiscal year.**

Incidentally, **one manufacturing sector that sellers of spot tv deem away behind the times in efficient use of the supplementary technique is Detroit.** The automobile people, say these sellers, are still inclined to equate all markets alike.

The buying of nighttime tv network seems to have gone into a state of suspended animation: there was hardly any of it the past week.

There's lots of **marginal stuff** left, particularly at **NBC TV.** The proverbial shopper of this class of merchandise is usually heard from at this time of the buying season.

Incidentally, he actually falls within the **second stage of buying. The third and final stage breaks in August, with such buyers mostly looking for short-terms and concessions.**

What the trade considers one of the most significant turn of events in network competition regarding fall business: ABC TV's virtual overtaking of NBC TV in the total number of weekly commercial minutes out of Detroit.

The factor, of course, which gave ABC its biggest impetus was **the radical switch at General Motors in network buying policy,** namely, mixing up minutes in **spot carriers** and **alternate sponsorship with exclusively sponsored programs.**

Summary of total weekly commercial minutes committed for by automotives for the final 1960 quarter: **NBC TV, 15 minutes; ABC TV, 14 minutes; CBS TV, 6 minutes.**

Automotive specials set for the 1960-61 season by network: **ABC, three Oldsmobile, and two Pontiac; NBC TV, 8 Buicks (Bob Hope).** (Chrysler'll likely have some on CBS).

Time's getting shorter and shorter for ABC TV and NBC TV to dispose of what they have left of the political conventions coverage package.

NBC's still **half sold,** while ABC has **11/12s to go.**

ABC sweetened the pot this week by reducing **the price per sixth to $400,000,** as compared to NBC's **$600,000.**

What aggravates the pressure: **even though the hoopla doesn't start until 9 July, three to four weeks are needed to prepare commercials.** Then again, **a non-package advertiser needs at least a month to merchandise his participation to dealers and distributors.**

Call it, if you will, an agonizing reappraisal by the networks of the tariff advertisers will bear for daytime: CBS TV this week offered a new set of prices for some of its network schedule.

The focus of the repricing: **the 10 to 11 a.m. span,** which, starting 11 July, will contain the **December Bride and Video Village (game show) strips.**

The proffer: a CBS advertiser with a quarter-hour elsewhere can have a quarter-hour of these two strips at **out-of-pocket time costs to the network plus $1,000 program charge.** That'll figure **$7-$8,000 per quarter-hour** as compared to a **$18-$20,000 (net) tariff for most of the established daytime programing.**

Two CBS additions to its serial stable: **Far Horizons, 11:30-noon; Full Circle, 2-2:30 p.m.** "Charter" advertisers will benefit here likewise from special program pricing.

Yet to come in this mighty breakaway from daytime pricing tradition (day vs. night) and juggling for superior competitive position: **new daytime selling plans from both ABC TV and NBC TV.**

Almost as significant as the billings involved is the fact that **even Sunday afternoon this fall will for the first time become a three-way race for network tv audience.**

ABC TV this week sold three-quarters of the 17 American Football League games and has a fourth account fairly in tow. Totally sponsored, the package take will run **around $5.3 million, giving the network a gross of around $11.5 million from football business alone.**

The AFL series, starting 11 September, consists of **15 Sunday dates, one Thanksgiving telecast and a Saturday game.** In the event of a playoff tie there'll be an additional Saturday remote.

Tv network gross time billings for this April—$55,922,827—ran, collectively but 7.3% over what they were for the like month of 1959.

This April's billings breakdown by networks: ABC TV, $12,701,240 (plus 23.2%); CBS TV, $22,580,032 (plus 2.3%); NBC TV, $20,641,555 (plus 4.6%).

Daytime billings for this April were down 4.1%, doing $16.6 million.

If you've been envying the daily rote of media analysts, take note of what's facing them: trying to reconcile **two differing sets of county-by-county tv set figures released simultaneously by Nielsen and ARB.**

This is the first time this simultaneous thing has happened.

Topping the confusion: **ARB found 800 reversals when comparing its 1959-60 figures with the Nielsen-ARF 1958 figures.** And the number of reversals will likely be larger when ARB's figures are compared with **Nielsen 1960 data**—since Nielsen figures can only increase. (For an elaboration on all this see article, page 38.)

Nielsen has advised its clients that it's going ahead with NCS '61.

These customers have received, or will receive, the following information:

- Field work on radio will be done this fall, while the field work on tv will be conducted next spring. (Separation of field work on radio and tv is partly due to radio industry's feeling a combined questionnaire tends to deflate circulation data.)

Date of delivery of data will **depend on release of new census data on radio and tv ownership**—probably in the summer of **'61.**

The bulk of ABC TV's daytime accounts, according to the network, have picked up their options for the fall.

The renewers: **Armour, Beech-Nut, ExLax, Gillette, S. C. Johnson, Johnson & Johnson, Staley** and **Whitehall.**

Shades of Joe Culligan: now there's a fancy term to describe **consumer attitude toward the advertiser's product: Perception Franchise.**

Creative Research Associates director **Irving White** tossed the label into a meeting of the **AMA on new products in Detroit last week.**

His definition: the **intimate impression** that consumers have of **basic values** that the **manufacturer** provides and the **relationship** of the two that defines the area of **behavior** which stimulates the **purchase.**

Chemstrand (Doyle-Dane-Bernbach) is doing a reverse english: going **from nighttime to daytime network tv.**

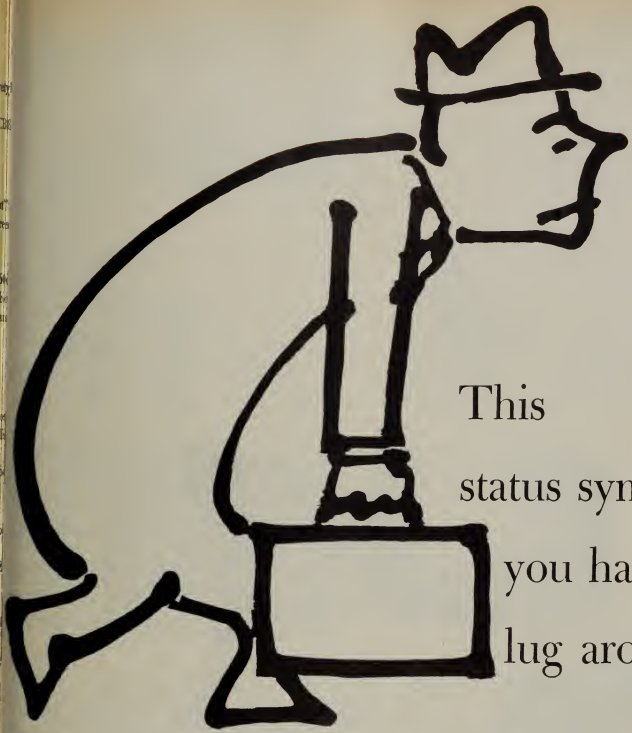
The buy: **nine quarter-hours in the last quarter** ($200,000). The pitch: **electric blankets.**

Users of network spot carriers can go considerably off base if they compute their four-week accumulative audience on the basis of the program's total audience, or rating.

Commercials as a rule are **revolved** in these programs and to get a true picture of the combined reach the **advertiser better know how each segment fared rating-wise.**

Incidentally, if an advertiser upped his participation in spot carriers from one spot a week to four spots a week **his reach would go from 40% to 80% (a 100% increase) and his frequency, or cum, would go from 1.8 to 3.5 (or almost double).**

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 52; News and Idea Wrap-Up, page 72; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 96; and Film-Scope, page 60.



This status symbol you have to lug around

This one you can see anywhere

KPRC-TV
HOUSTON

Carrying an attaché case won't make you a vice-president overnight. Putting advertising on KPRC-TV in Houston, Texas, won't do it either. But it will help you make sure your customers see your commercials in a clean, crackly environment with an inviting, colorful presentation. Use KPRC-TV in Houston. Commercials on KPRC-TV have a better chance of getting read, heard, seen, remembered and acted upon. Besides, they look good. And they cost less than you think.

See your Edward Petry & Co. man. Use KPRC-TV, Channel 2 in Houston for your next Houston sales campaign. KPRC-TV, NBC in Houston, Texas.

Courtesy of Hammermill Paper Company

17 award winning commercials

The TV Commercials Council has selected and announced the winners of the first American TV Commercials Festival and Forum.

This Forum is a new competition supported by Sponsor Magazine. Criteria for judgment: impact, believability, tastefulness, copy line, demonstration, identification.

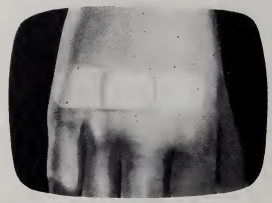
The judges were 50 top advertising men—34 agency men, three representatives of TV stations or trade magazines, and 13 advertisers and people from other areas of advertising. Their job was to pick winners out of the 1327 commercials that were submitted by both agencies and production companies.

In the awards for last year's commercials, which fell into 27 categories, Y&R won five first places, seven seconds and one honorable mention. In the technical group, Y&R won four awards.

In addition to the 1959 awards, 25 commercials from the past 10 years were selected in the "classics" group to form a nucleus for a "Hall of Fame." Of those 25, five were from Y&R.

Objective 1960? More good commercials.

YOUNG & RUBICAM, Advertising



SHEER STRIPS • JOHNSON & JOHNSON



PIEL'S BEER • PIEL BROS.



KAISER FOIL • KAISER ALUMINUM CORP.



MIXERS • GENERAL ELECTRIC



SIMONIZ • SIMONIZ COMPANY



76 GASOLINE • UNION OIL COMPANY



REFRIGERATOR-FREEZERS • GENERAL ELECTRIC



WINDEX • THE DRACKETT COMPANY



DRĀNO • THE DRACKETT COMPANY



NUGGETT SHOE POLISH • RECKITT & COLMAN, LTD.



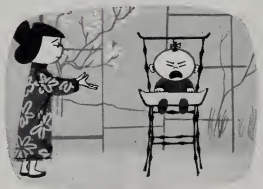
STRIP—PATCH—SPOT • JOHNSON & JOHNSON (2 awards)



ROBIN HOOD OATS • ROBIN HOOD MILLS LTD.



TANG • GENERAL FOODS



JELL-O • GENERAL FOODS



BABY POWDER • JOHNSON & JOHNSON



KAISER INDUSTRIES CORP.

Spots That Bring Sales

KCRA is programmed to deliver a receptive, upper-income audience. The news department has *12 qualified, full-time newsmen* . . . the sports department covers everything from sports car races to the Sacramento Solons baseball games, with NBC to add the national events . . . music is chosen for melody, and presented by six long-established personalities . . . sound programming, *plus* the services of a *full-time* merchandising department that produces real results. What's more, *KCRA limits spots to three minutes per quarter hour, including promos,* so your sales message has a full opportunity to do a job. Call your Petry man for instant availabilities.



49th and Madison

The real "oldest"

Page 46 of your 21 May issue carries the story of RTES and Broadcast Pioneers, naming the veterans who were honored on 11 May at the "Old Timers" Day.

Among those cited was Arthur M. Tolchin, director of WMGM, honored as the oldest station salseman, who started as a "time salesman at WOR in 1937."

My respects and compliments to this "youngster" salesman, who probably wasn't old enough to know the difference between a kilowatt and a package deal, when George Moore started in the business.

In your issue of 19 March 1960, page 65, you carried a story about a party WCKY held for George Moore, in honor of his 76th birthday, and his 31st active year with the station. George sold his first contract for the late L. B. Wilson in 1929, and is still turning them in every week, and holding his own with other salesmen on our staff young enough to be his grandsons. But George had been selling time for several years for another Cincinnati station, before joining WCKY.

I hope you and I (and Art Tolchin) are as productive when we reach his age, as is George Moore.

R. M. Fleming
promotion director
WCKY
Cincinnati

● Our salute to George Moore, the "oldest" until we hear of someone who beats his record. Art Tolchin is RTES' oldest station salesman.

Re 'Commercial Commentary'

Your "Sons and lovers in Chicago" (23 April) was the best piece of descriptive writing that I've read in many a long day. Although I've not been face-to-face with everyone McMillin described I could just see 'em as plain as plain.

As a youngster growing up in England, I was always fascinated with the antics of such evangelists as Judge Rutherford and Aimee. Post-war, I was amazed at the new type of business Evangelism when Le Tourneau rolled his banner-emblazoned bulldozers into a Newcastle plant with the message "Half of every dollar (I make) goes to God."

My father, an American, maintained that these modernists were moldy. "Billy Sunday, Sankey & Moody, Torrey & Alexander—those were the boys who could really con the crowds. They always made money over here, all over Britain *and* helped to increase the birth rate." According to Dad each wave of American Evangelism in Britain invariably increased the rate, his explanation being that "salvation and sex are just natural partners."

Tom Elwell
dir. of p.r. & adv.
Federal Mfg. & Engineering Corp.
Garden City, N. Y.

Not that rich

Thank you very much for the recent publicity given to us in your magazine.

As a matter of fact, one of our agency people picked up a small typographical error which we thought amusing enough to bring to your attention as well. Although the soup business has been profitable over a period of years, it just ain't that good!

William Jardine
asst. to adv. mgr., soups
Campbell Soup Co.
Camden, N. J.

● Reader Jardine is referring to the following item which appeared in "News & Idea Wrap-Up," 23 April: "The Campbell Soup Co. has a new marketing effort: a premium offer for silver soup labels . . ." The word "labels" should have been "ladles," and though admittedly amusing, SPONSOR regrets this misleading error.

your dollars

earn more on

TAFT

radio and television stations



Millions* in the Cincinnati, Columbus, Birmingham, Knoxville and Lexington areas get news first on a Taft Station. Taft's newly established Washington News Bureau, headed by Ralph de Toledano, former Newsweek editor, supplies audio tapes and films to all Taft Radio and Television Stations—sends by direct wire, on-the-spot coverage of important events from the Nation's Capital.

News dominance is created by many things: experienced personnel, facilities for gathering news, know-how and adherence to high standards. Taft Radio and Television Stations in five major markets have always possessed these characteristics.

WBRC-AM, the Taft Station in Birmingham, Ala., covers a vital area market with 26 newscasts a day. A four-man news staff, headed by Davenport Smith, winner of twelve press awards for outstanding reporting, plus two radiophone-equipped cars and a mobile studio truck, provide the latest and most complete regional and local news coverage in the area.



*8,055,500 persons are served by Taft TV and radio stations.

WKRC-TV Cincinnati, O. — WKRC Radio and FM

WTVN-TV Columbus, O. — WTVN Radio and FM

WBIR-TV Knoxville, Tenn. — WBIR Radio and FM

WBRC-TV Birmingham, Ala. — WBRC Radio and FM

WKYT-TV† Lexington, Ky.

Sales Representatives: The Katz Agency, Inc. †The Young Television Corp.



HERE THEY COME!

Quick on their feet, quicker on the audience draw...the most excitement-charged team of private eyes ever assigned to catch the public fancy! It's CBS Films'

THE BROTHERS BRANNAGAN

Starring Steve Dunne and Mark Roberts in 39 all-new, all-action half-hours filmed on location in scenery-rich Arizona and California. Reserve your sales area now

FROM CBS FILMS

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"

OFFICES IN NEW YORK, CHICAGO, LOS ANGELES, DETROIT, SAN FRANCISCO, BOSTON, DALLAS, ATLANTA, ST. LOUIS. IN CANADA: S.W. CALDWELL, LTD.

Spring—and Florence—

have arrived.

The climate's right for Florence, symbol of the new South. Industrial plants bloom and agriculture thrives in this unique single-station market. Our tv signal blossoms over an area of 215,000 tv homes without significant outside distraction.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by CBS TV Spot Sales

A Jefferson Standard Station affiliated with WBT and WBTV, Charlotte.



REPS: CAUGHT IN THE DUAL RATES WRINGER

One of radio's oldest, most nagging problems comes up again—Who pays local rate? Who pays national?

This time N. W. Ayer warns that if single rates are not adopted, they'll by-pass reps, deal with stations

This week, N. W. Ayer, giant Philadelphia-headquartered agency which invests an estimated $30 million annually in spot ($11 million in spot radio; $19 million in spot tv), is awaiting reaction from stations and reps on the ultimatum it handed out about a week ago.

Gist of the ultimatum: Unless the station representatives get their stations to adopt single rates, Ayer will by-pass the reps and make its own deals directly with the stations.

SPONSOR talked to a number of reps. Gist of their reactions: "Ayer is right in objecting to the dual rate practice, but this time it's spanking the wrong people."

When it delivered its ultimatum, Ayer didn't wait around for instant rep reaction. On 1 June, Leslie D. Farnath, Ayer vice president of media, accompanied by five of his media staff, hurried from Philadelphia to New York's Roosevelt Hotel where about 75 station reps had been in-



IS AYER'S LESLIE FARNATH SPANKING THE WRONG GUYS?

N. W. Ayer's media v.p. Les Farnath apparently has decided to solve the national vs. local rate inequities with the adage, "If you can't beat 'em—join 'em." The adman warned station reps that if stations don't come up with single rates, then his agency is going out to take advantage of local rates wherever possible and ignore the reps.

If he is serious, many reps say, then they are caught in the middle and are getting paddled for something which they don't approve of either.

The tone of Farnath's recent ultimatum, according to the reps, suggests that he is dead serious, and if other agencies follow suit, they feel spot radio may be in for some very rough weather.

DUAL RATES ARE AN OLD SNAFU

The recent action by N. W. Ayer is by no means the first time an agency has tried to do something about the dual rates problem. In the summer of 1958, the agency surveyed 150 radio and tv stations on behalf of several clients, uncovered evidence of equivocal rate structures in about 30 cases. At the same time, both Compton and Benton & Bowles investigated the inequities of the system. Both agencies were acting for their coffee accounts after learning of preferential treatment being given some other coffees by radio stations.

Just the other week, McCann-Erickson's legal department served notice on a number of radio stations, who had given local rates to a Lehn & Fink representative, that they would have to give the same rates to Esso, which had been paying at national, and make good to Esso for past inequities. Actually, the dual rate dilemma goes back to prebroadcasting days.

vited for lunch by the agency. At the end of the luncheon, Farnath read his statement, and the affair was over—no questions-and-answers, no discussion period.

Since then, copies of Farnath's report have been made available to reps and they have been sending them along to their stations. For what one rep—The Katz Agency—told its stations, see "Wrap-Up," page 72.) What happens next is anybody's guess.

The move could mean several things:

(1) That Ayer believes the threat of by-passing reps could somehow bring about their concerted pressure on stations and result in single rates.

(2) That Ayer doesn't expect anything to happen, but has already committed itself to the policy of going out and making local rate deals directly with stations.

If the latter is the case, and other leading agencies follow suit, then spot radio is in for some chaotic times. If the stations play ball with the agencies they will be in danger of limiting their business to traveling bargain hunters. Because the other agencies who won't be able to join in the chase will simply stop recommending radio to their national accounts. (Although the Ayer ultimatum was directed at all spot, it is generally accepted that the local rate problem belongs almost entirely to radio.)

The irony of the Ayer warning—as with most action directed against the dual rate muddle—is that it is aimed at the group who itself is most opposed to it. "If Ayer is serious about this," a rep told SPONSOR, "then it's a case of us reps being penalized for something we're not even in favor of."

Many of the reps also are disappointed in the way Ayer handled it. "The problem of local rates in national spot is one that is subject to an enormous amount of discussion," said a rep. "Only at the Ayer luncheon we weren't given a chance to talk about it."

That there is a lot to be discussed in regard to local vs. national rates is true, although it has been talked about for years. The dual-rate practice is one of radio's oldest, most nagging problems. Indeed it is even older than broadcasting, for it began in newspapers.

Some of the things that many are wondering about: How will Ayer go about buying direct from stations for those accounts it thinks qualify for local rates?

(Ayer has traveled buyers on behalf of client Armour in order to give this account the same time-cost advantages enjoyed by other meat-packers, especially those with large regional operations. This agency does have experience in traveling buyers.)

Will the policy of traveling buyers or spreading the buying responsibilities among branch agencies be a profitable operation? What about the task facing an agency in collecting availabilities from several hundred stations without the aid of station reps? If the buying becomes too cumbersome and complicated within an agency's 15% commission framework, won't they tend to try and steer clients away from spot radio? Then what will happen to that important medium?

As for buying without benefit of reps but still getting their services, there have, unhappily, been cases where agency buyers have gone to the reps, asked for availabilities and prices at the national rate, then, with these in hand, went directly to the stations and made their buys at the local rates.

Or will agencies throw national spot radio buys back to the clients? Many national clients who are getting local rates in radio are handling the deals themselves anyway. District managers, distributors, local bottlers, or packers in markets all over the country are responsible for much of the local rate time buying. Some advertisers have traveling representatives for just the purpose of making deals with stations.

A recent example of this that came

to light was the case of Lehn & Fink, a national account, that sent out an emissary to buy time at local rates for its new skin lotion, Stri-Dex. A substantial number of radio stations went along on the deal. When McCann-Erickson, the agency, learned of the stations' rate-cutting, its legal department instantly notified them, on behalf of another client — Esso — which had been buying at national rates that they would be expected to rebate the difference to Esso and give that advertiser the same rates that Lehn & Fink had obtained.

The local vs. national rate tangle and which accounts qualify for local rates has been responsible for so much embarrassment that it is surprising the practice has survived.

Agencies are embarrassed to find that their clients are obtaining directly from stations better time rates than they have been getting.

Advertisers paying national rates are often embarrassed to find that a rival advertiser is paying only half as much for the same time on the same station.

Reps are embarrassed to find that their stations are selling at local rates direct to an agency or national client, especially since the reps don't get a cent of commission on such sales. They are even more embarrassed—not to mention irate—to learn that while they go commissionless, some agencies are collecting commissions for themselves on the buys.

The unfortunate muddle is not so much the result of stations offering national rates and local rates but the confusion and chicanery that goes into determining who qualifies for local rates (usually 30% to 50% cheaper than national rates, although there are cases where they go as high as 80%). A national manufacturer with a web of distributors or district managers and a desire to "beat the system" simply instructs his local representatives to ask their local radio stations for local rates. If the station chooses to be ethical about it and tells the representative that his is a national company, it is promptly told, "Whattya mean, national? I'm local. I live here. I belong to the church down the block, contribute to the Community Chest, and buy tickets for the Woman's Club dance. Why I'm so local I even hear your station." It is easy for a station manager to weaken under such a barrage of reasoning—no matter how cock-eyed. And once he weakens, the gates are down. That is why practically all beer and beverage buying in spot radio is at local rates, foods and drugs are beginning to take advantage of the same loopholes. Car dealer associations, tobaccos, baked goods and others have found it can be done.

A number of reps told SPONSOR that practically all of their stations already are on single rates. But there must still be enough offering dual rates to cause an agency like Mc-E to lower the boom, or an agency like Ayer to get ready to lower it. But one thing sure, most observers feel, is that if the reps get hurt in the squeeze, the squeezers—that is, advertisers, agencies and stations—may get hurt.

Behind the latest developments in the national vs. local rates problem is a long, vexing string of troubles that stretches back far beyond broadcasting.

The system began in newspaper advertising, and it may have had some justification then. At the time there were only a handful of big national advertisers, and newspaper managements felt obligated to "give the local boys a break." There also was the matter of editions, and since not all advertisers wanted all editions, a number of rates were introduced.

When radio came along (and most stations were begun under newspaper aegis), the new medium inherited multi-rate system. By the mid '40's about 76% of all radio stations had both national and local rates with local rates averaging about 50% less. Quite a few stations also had regional rates. Newspapers, which have dwindled in number, are no longer plagued by dual rates. But radio, with more stations per market, still reaps the whirlwind.

THREE ANSWERS TO THE SNAFU

SINGLE RATE: *An increasing number of stations are going in for one rate to all (they are chiefly the strong stations in a market). Problems in making the switch: explaining to local advertisers, restructuring discounts, worrying about the rival stations.*

HOLDING THE LINE: *Some admen feel a strong definition of exactly what is "national" and what is "local"—and holding to it would solve the dilemma. A merchant who owns and operates his own local retail store would qualify for local. All others—national.*

PRODUCT CLASSIFICATION: *In this plan (begun by Storz stations) certain products or account categories go at national, others always local. Local bottlers, for example, might advertise at local rates, while beers would go at national. Branch breweries have complicated this; most are buying at local rates.*

NIELSEN'S 1960 TV SET COUNT:

The ad business will be supplied with tv set counts to a fare-thee-well this year.

A. C. Nielsen released its updated version of the 1958 ARF-Nielsen county-by-county figures this week (see data starting below). The American Research Bureau will publish its county-by-county figures next week. And, probably before the year is out, the Census Bureau's data based on the 1960 population census, will be in the hands of television buyers.

The Nielsen figures are the second annual updating of the 1958 set, which was put out under the aegis of the Advertising Research Foundation and underwritten by the three tv networks, the NAB and TvB. As was the case with the 1959 data, this year's county-by-county list is solely the responsibility of Nielsen. Dated January 1960 and using *Sales Management's* total homes figures as of that date, the new set count has been circulating among Nielsen clients for more than a month.

Nielsen describes its latest set count as "an interim set of practical statistics." The implication that the count is not the last word is due to (1) the fact that the updating is statistical in nature, rather

A.C. NIELSEN CO.'S UPDATED COUNTY-BY-COUNTY

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
ALABAMA			
	838,600	76	638,230
AUTAUGA	4,100	57	2,320
BALDWIN	12,600	82	10,300
BARBOUR	6,400	55	3,500
BIBB	3,600	64	2,300
BLOUNT	6,900	75	5,210
BULLOCK	3,200	59	1,890
BUTLER	5,700	61	3,470
CALHOUN	25,100	80	20,070
CHAMBERS	9,300	69	6,440
CHEROKEE	4,000	71	2,838
CHILTON	6,700	65	4,380
CHOCTAW	4,300	54	2,330
CLARKE	5,900	56	3,310
CLAY	3,200	62	1,970
CLEBURNE	2,800	71	1,980
COFFEE	9,600	60	5,790
COLBERT	12,100	58	7,000
CONECUH	4,200	57	2,390
COOSA	2,000	61	1,230
COVINGTON	9,300	60	5,590
CRENSHAW	3,600	63	2,270
CULLMAN	12,000	87	10,470
DALE	5,900	61	3,610
DALLAS	14,400	66	9,500
DE KALB	11,500	64	7,240
ELMORE	6,600	69	4,520
ESCAMBIA	7,800	69	5,360
ETOWAH	27,200	79	21,610
FAYETTE	4,100	62	2,560
FRANKLIN	5,900	63	3,690
GENEVA	6,000	51	3,230
GREENE	3,200	52	1,680
HALE	4,300	53	2,260
HENRY	4,100	57	2,350
HOUSTON	14,400	70	10,100
JACKSON	8,800	66	5,760
JEFFERSON	179,500	90	161,390
LAMAR	3,800	66	2,500
LAUDERDALE	16,500	58	9,650
LAWRENCE	6,300	64	4,060
LEE	11,200	68	7,620
LIMESTONE	9,400	66	6,200
LOWNDES	3,000	56	1,690
MACON	4,900	62	3,060
MADISON	27,800	67	18,560
MARENGO	6,700	58	3,860
MARION	6,000	59	3,540
MARSHALL	13,100	70	9,140
MOBILE	78,200	88	69,030
MONROE	5,700	54	3,090
MONTGOMERY	46,400	87	40,300
MORGAN	14,500	79	11,410
PERRY	3,900	64	2,500
PICKENS	5,100	58	2,970
PIKE	7,000	63	4,410
RANDOLPH	5,000	64	3,190
RUSSELL	11,600	74	8,620
SAINT CLAIR	6,000	76	4,530
SHELBY	8,200	86	7,060
SUMTER	3,600	57	2,240
TALLADEGA	16,400	81	13,270
TALLAPOOSA	8,700	69	5,990
TUSCALOOSA	25,500	80	20,400
WALKER	13,000	88	11,410
WASHINGTON	2,600	54	1,410
WILCOX	4,500	54	2,430
WINSTON	3,600	61	2,190
ARIZONA			
	357,200	83	297,940
APACHE	6,100	46	2,810
COCHISE	11,600	62	7,140
COCONINO	9,300	52	4,860
GILA	6,700	66	4,390
GRAHAM	3,300	58	1,910
GREENLEE	3,100	58	1,800
MARICOPA	182,800	91	165,930
MOHAVE	2,100	46	960
NAVAJO	9,500	47	4,420
PIMA	80,500	90	72,450
PINAL	17,300	86	14,890
SANTA CRUZ	3,400	61	2,070
YAVAPAI	7,400	53	3,910
YUMA	14,100	74	10,360
ARKANSAS			
	482,100	71	344,100
ARKANSAS	5,300	74	3,920
ASHLEY	5,900	65	3,860
BAXTER	2,300	52	1,200
BENTON	10,200	63	6,450
BOONE	4,000	63	2,500
BRADLEY	3,100	62	1,930
CALHOUN	1,200	63	810
CARROLL	3,200	59	1,870
CHICOT	5,300	65	3,470
CLARK	5,100	66	3,370
CLAY	5,700	63	3,580
CLEBURNE	2,000	53	1,050
CLEVELAND	1,600	62	1,000
COLUMBIA	6,800	65	4,440
CONWAY	3,600	66	2,370
CRAIGHEAD	11,800	81	9,570
CRAWFORD	5,900	61	3,580
CRITTENDEN	11,600	77	8,960
CROSS	4,700	69	3,240
DALLAS	3,000	66	1,990
DESHA	5,300	61	3,250
DREW	3,500	64	2,240
FAULKNER	5,800	68	3,930
FRANKLIN	2,400	59	1,420
FULTON	2,000	60	1,200
GARLAND	14,700	78	11,420
GRANT	2,200	64	1,410
GREENE	5,300	63	3,960
HEMPSTEAD	4,800	61	2,940
HOT SPRING	5,900	64	3,790
HOWARD	2,400	70	1,670
INDEPENDENCE	5,800	66	3,820
IZARD	3,100	53	1,110
JACKSON	7,400	66	4,870
JEFFERSON	23,600	73	17,290
JOHNSON	3,600	60	2,150
LAFAYETTE	2,700	61	1,650
LAWRENCE	4,300	68	2,930
LEE	4,600	68	3,110
LINCOLN	3,200	64	2,040
LITTLE RIVER	2,400	70	1,670
LOGAN	3,800	59	2,240
LONOKE	5,700	74	4,230
MADISON	2,700	59	1,580
MARION	1,300	57	740
MILLER	9,700	85	8,240
MISSISSIPPI	17,200	79	13,560
MONROE	4,000	68	2,700
MONTGOMERY	1,500	61	920
NEVADA	2,300	66	1,520
NEWTON	1,300	59	760
OUACHITA	8,200	67	5,490
PERRY	1,300	70	910
PHILLIPS	11,900	69	8,200
PIKE	2,900	61	1,220
POINSETT	6,900	78	5,380
POLK	3,100	61	1,890
POPE	6,100	60	3,650
PRAIRIE	2,800	74	2,080
PULASKI	78,100	82	64,320
RANDOLPH	3,000	60	1,800
ST. FRANCIS	8,700	73	6,360
SALINE	6,900	70	4,820
SCOTT	1,800	59	1,060
SEARCY	2,400	56	1,340
SEBASTIAN	18,500	84	15,630
SEVIER	2,400	69	1,660
SHARP	1,700	53	900
STONE	1,600	52	840
UNION	13,900	73	10,090
VAN BUREN	1,900	66	1,250

THAT'S ONE DOWN, TWO TO GO

an new material based on field work and (2) the waited publication of census material, which is resumably more accurate because it is based on a omplete enumeration of the population rather than mall samples for each county.

To simplify a very complicated subject, the set ount below has been updated through the use of 'growth curves." As explained by the firm, "Growth in television ownership, observed in the naintenance and recruiting of thousands of homes or Nielsen research operations, has been applied to ormer non-owners of television, county by county. The rate of change for individual counties has been based on average growth rates for counties of similar characteristics."

The 1958 ARF-Nielsen count itself involved some elaborate statistical work. One reason was that NCS No. 3, a major source of data for the final 1958 figures, covered tv only and relatively few replies could be expected from non-tv homes.

As a result, ARF and Nielsen statisticians used not only NCS data, but previous ARF studies done by the Census Bureau and special surveys of tv home growth to come up with the final estimates.

TV SET COUNT FOR THE U.S. AS OF JANUARY 1960

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
WASHINGTON	14,800	68	10,100
WHITE	10,500	69	7,270
WOODRUFF	3,500	69	2,410
YELL	3,100	59	1,830
CALIFORNIA	**4,901,300**	**90**	**4,401,180**
ALAMEDA	295,600	90	264,240
ALPINE	100	66	70
AMADOR	2,900	71	2,050
BUTTE	25,300	81	20,550
CALAVERAS	3,000	71	2,130
COLUSA	3,200	71	2,280
CONTRA COSTA	114,400	91	104,340
DEL NORTE	7,300	61	4,480
ELDORADO	7,600	71	5,380
FRESNO	107,100	87	93,010
GLENN	4,000	71	2,830
HUMBOLDT	31,000	81	25,150
IMPERIAL	18,800	74	13,980
INYO	4,300	55	2,360
KERN	82,500	88	72,620
KINGS	13,600	89	12,140
LAKE	4,000	71	2,840
LASSEN	4,200	57	2,470
LOS ANGELES	1,988,600	92	1,838,350
MADERA	11,600	88	10,260
MARIN	43,100	89	38,230
MARIPOSA	1,400	71	990
MENDOCINO	14,500	66	9,550
MERCED	26,300	83	21,900
MODOC	2,300	57	1,320
MONO	800	70	560
MONTEREY	55,400	87	48,150
NAPA	18,500	72	13,270
NEVADA	5,800	68	3,920
ORANGE	231,400	92	212,750
PLACER	15,600	83	12,940
PLUMAS	3,000	71	2,120
RIVERSIDE	91,500	85	78,210
SACRAMENTO	146,600	89	131,130
SAN BENITO	4,500	77	3,450
SAN BERNARDINO	152,300	89	135,300
SAN DIEGO	290,200	91	264,840
SAN FRANCISCO	275,000	91	248,900
SAN JOAQUIN	74,000	89	65,510
SAN LUIS OBISPO	24,100	77	18,670
SAN MATEO	130,200	92	119,710
SANTA BARBARA	47,400	86	40,970
SANTA CLARA	188,600	90	169,020
SANTA CRUZ	27,600	87	23,930
SHASTA	16,500	69	11,400
SIERRA	600	67	400
SISKIYOU	9,600	64	6,110
SOLANO	36,700	89	32,480
SONOMA	48,400	86	41,840
STANISLAUS	45,300	84	38,180
SUTTER	9,400	72	6,800
TEHAMA	7,500	75	5,610
TRINITY	2,900	75	2,170
TULARE	44,100	88	38,650
TUOLUMNE	4,700	71	3,320
VENTURA	53,000	91	48,180
YOLO	17,400	75	13,020
YUBA	7,900	69	5,440
COLORADO	**514,600**	**83**	**425,520**
ADAMS	23,400	94	22,010
ALAMOSA	2,400	47	1,140
ARAPAHOE	31,500	89	28,170
ARCHULETA	800	52	420
BACA	1,700	51	860
BENT	2,200	51	1,120
BOULDER	19,500	90	17,540
CHAFFEE	2,500	63	1,570
CHEYENNE	800	50	400
CLEAR CREEK	1,000	69	690
CONEJOS	2,000	47	950
COSTILLA	1,000	54	540
CROWLEY	1,000	70	700
CUSTER	300	66	200
DELTA	4,800	61	2,940
DENVER	170,600	92	157,770
DOLORES	600	55	330
DOUGLAS	1,200	66	790
EAGLE	1,000	60	600
ELBERT	900	65	580
EL PASO	35,800	84	29,900
FREMONT	5,000	66	3,300
GARFIELD	4,000	45	1,810
GILPIN	300	70	210
GRAND	1,300	59	770
GUNNISON	1,700	47	800
HINSDALE	200	50	100
HUERFANO	2,400	53	1,280
JACKSON	700	59	420
JEFFERSON	34,200	92	31,310
KIOWA	700	51	350
KIT CARSON	2,400	50	1,200
LAKE	2,300	63	1,450
LA PLATA	5,000	54	2,720
LARIMER	16,000	87	13,930
LAS ANIMAS	7,000	54	3,750
LINCOLN	1,400	65	910
LOGAN	5,300	75	3,960
MESA	16,400	74	12,200
MINERAL	200	50	100
MOFFAT	1,800	47	850
MONTEZUMA	4,200	54	2,280
MONTROSE	5,100	59	3,030
MORGAN	6 000	77	4,640
OTERO	7,800	70	5,460
OURAY	700	59	420
PARK	400	62	250
PHILLIPS	1,200	51	610
PITKIN	1,300	48	620
PROWERS	4,100	51	2,090
PUEBLO	32,400	84	27,060
RIO BLANCO	1,300	45	590
RIO GRANDE	3,000	48	1,430
ROUTT	2,100	47	1,000
SAGUACHE	1,000	48	480
SAN JUAN	300	56	170
SAN MIGUEL	800	60	480
SEDGWICK	1,400	52	720
SUMMIT	500	59	300
TELLER	700	63	440
WASHINGTON	2,200	72	1,580
WELD	21,600	91	19,590
YUMA	3,200	51	1,640
CONNECTICUT	**707,700**	**93**	**655,550**
FAIRFIELD	185,500	93	171,940
HARTFORD	191,900	93	177,600
LITCHFIELD	33,400	93	30,930
MIDDLESEX	23,200	93	21,470
NEW HAVEN	184,900	93	171,660
NEW LONDON	52,200	92	48,150
TOLLAND	16,200	92	14,950
WINDHAM	20,400	92	18,840
DELAWARE	**126,900**	**92**	**116,850**
KENT	17,800	91	16,170
NEW CASTLE	87,600	93	81,090
SUSSEX	21,500	91	19,590
DISTRICT OF COLUMBIA	**243,500**	**92**	**233,900**
FLORIDA	**1,448,500**	**81**	**1,177,440**
ALACHUA	19,700	69	13,520

(Please turn to page 50)

AIR FORCE TESTS 'INSTANT AIRTIME'



11:00 Buying decision is made at MacManus, John & Adams, New York, by ... stead, media director (r), and John Twiddy, buyer. U. S. Air Force wanted fast air schedule on behalf of enlistment program with a tie-in to Armed Forces Day last month. Schedule: 23 Broadcast Time Sales stations covering estimated 34 million persons. Time span with "instant airtime" is one hour from buy to broadcast, with copy phones to rep, wired to station



11:02 Buyer Twiddy phones New Yor... rep Sam Brownstein of BTS, ask... for national coverage with minute announce... ments. BTS radio stations set aside thre... minutes hourly for slotting "instant avails"

MacManus, John & Adams is first agency to try new Broadcast Time Sales plan for fast spot buying. Air Force in one hour had time bought, copy on the air

Speed is a major factor in many spot radio buys, but too often there's a slowdown in the buying process because of clerical routine in the three-way combine of agency, station representative, and station.

That's why the new "instant airtime" and "instant avails" system offered buyers by Broadcast Time Sales, as traced in the pictures above, brings commendation from Roger Bumstead, media director of MacManus, John & Adams, New York, the first agency to try the system with a national account.

After testing the plan with U. S. Air Force copy on 23 BTS stations, he says: "This technique enables advertisers to utilize the full immediacy of spot radio in the same manner local accounts have always done."

But, says Mr. Bumstead, "Now agencies can get important copy on the air without the customary time lag of several days. And it cuts no end of red tape!"

The system centers on a simple



11:20 Salesman Brownstein calls client copy from agency to his office as Buyer Twiddy checks final details. Normally, rep will not visit agency during actual buying, and ll "instant airtime" business is conducted by phone. Time can be scheduled this fast because ne radio representative has control over sale of all commercials in those three open, run-of- chedule periods each hour. Advertisers buy within a one-hour span but not to precise minute



11:25 Secretary Gail Thomas types Air Force radio commercial on Western Union blank for transmission to stations. The advance clearances cover 20-, 30- and 60-second slots for the airing of live copy



11:30 Copy is transmitted by Western Union teletype to 23 markets as BTS secretary Chris Jordan (l), explains the plan. Rep's smooth system goes into effect immediately after buying pattern, copy are set



11:50 Stations receive Western Union copy by phone, later confirmation on printed wire form. Jim Poston, v.p.-g.m. of Thoms stations, checks copy at his headquarters, WAYS, Charlotte, North Carolina



12:00 Copy is on the air with announcer Bill London, having by-passed typing, mimeographing, mailing. And buying has been simplified to a few phone calls, immediate confirmation, and quickened relay.

premise: each radio station represented by BTS agrees in its contract to keep three minutes per broadcast hour clear for sale by the representative.

In this way the rep controls all traffic for the three minutes, which are purchased within an hour but at unspecified times (between 11 and noon, for example, but not at such a precise hour as 11:15 or 11:55).

The test air schedule was worked out by Carl L. Schuele, president and general manager of BTS, after consultation with MacManus people: Mr. Bumstead, John Twiddy, the buyer; Ted Goodman, account executive, and Ted Allebretti, tv and radio account executive.

This initial use of the plan involved personal visits. But normal purchase of the "instant avails" will require only telephone conversations. Once the markets and hours have been set and the radio copy approved, the agency can phone the order and copy to the representative. Within minutes, the order and copy are wired to the station. Western Union telephones the message, substantiating it later with the written wire, and the copy can be on the air within an hour after the buy is made.

Mr. Schuele thinks these "instant avails" and "instant airtime" purchases will "streamline the flow of communications." He suggests other representatives might adopt the plan. The result, he says, "will represent an important stimulus to spot radio by making the medium much more valuable to advertisers."

SPOT TV SHOWS A 12% GAIN

Tv spot expenditures—1st quarter

Source: TvB-Rorabaugh	1959	1960
AGRICULTURE	$ 536,000	$ 567,000
ALE, BEER & WINE	11,250,000	11,948,000
AMUSEMENTS, ENTERTAINMENT	140,000	343,000
AUTOMOTIVE	1,816,000	6,102,000
BUILDING MATERIAL, ETC.	423,000	504,000
CLOTHING, ACCESSORIES	3,827,000	4,459,000
CONFECTIONS & SOFT DRINKS	7,307,000	6,959,000
CONSUMER SERVICES	4,196,000	4,499,000
COSMETICS & TOILETRIES	11,736,000	12,956,000
DENTAL PRODUCTS	4,070,000	2,909,000
DRUG PRODUCTS	16,218,000	16,624,000
FOOD & GROCERY PRODUCTS	45,069,000	47,396,000
GARDEN SUPPLIES & EQUIPMENT	262,000	332,000
GASOLINE & LUBRICANTS	5,179,000	5,667,000
HOTELS, RESORTS, RESTAURANTS	109,000	213,000
HOUSEHOLD CLEANERS, ETC.	11,331,000	9,693,000
HOUSEHOLD EQUIPMENT, APPLIANCES	785,000	1,980,000
HOUSEHOLD FURNISHINGS	1,249,000	976,000
HOUSEHOLD LAUNDRY PRODUCTS	9,557,000	10,756,000
HOUSEHOLD PAPER PRODUCTS	1,302,000	1,711,000
HOUSEHOLD, GENERAL	910,000	1,721,000
NOTIONS	42,000	34,000
PET PRODUCTS	2,441,000	2,841,000
PUBLICATIONS	332,000	765,000
SPORTING GOODS, BICYCLES, TOYS	586,000	682,000
STATIONERY, OFFICE EQUIPMENT	65,000	15,000
TELEVISION, RADIO, ETC.	501,000	259,000
TOBACCO PRODUCTS & SUPPLIES	7,191,000	11,038,000
TRANSPORTATION & TRAVEL	960,000	1,410,000
WATCHES, JEWELRY, CAMERAS	148,000	490,000
MISCELLANEOUS	1,876,000	2,132,000
TOTAL	$151,414,000	$167,981,000

(*Please turn to page 84*)

Record 1st quarter tota near $168 million with P&G, General Foods leading boom

Sharp increases in spot spending by automotives and tobacco highlight TvB report

Spot tv, fastest growing branch o air media, continues its healthy upward zoom, according to 1st quarter 1960 figures just released by TvB.

With a record-breaking total o $167,981,000, compared to $151,414,000 for the first three months of 1959, national and regional tv spot grabbed off sizeable increases in several highly important classifications.

Automotives were up 236%, tobacco products up 54%, household equipment up 52%, household paper products up 31%, household general up 89%, publications up 130%, transportation and travel up 47%.

TvB's 1960 figures cover reporting from 339 stations compared to 341 in 1959. Analysis of the 300 stations which reported both years shows spot tv approximately 12% ahead in gross time billings. (Source: TvB-Rorabaugh.)

Leading spot tv advertiser was (as usual) P&G, with a whopping $13,466,400. Others in the top 10: General Foods, Lever, Bristol-Myers, Colgate, Adell, Lorillard, American Home, Miles, International Latex.

Appearing in the list of 100 leading spot tv advertisers for the first time: B. C. Remedy Co., Hudson Pulp & Paper, Martinson's, Minnesota Mining and Mfg., and Mobil Oil Co.

Of the total 1st quarter spot expenditures, announcements accounted for 76.7%, I.D.'s 10.7%, and programs 12.6%.

By day parts, daytime accounted for 33.2%, nighttime 52.2% and late night 14.6%.

Turn to page 84 for a list of spot tv's top 50 advertisers according to 1st quarter expenditures.



HARD-HITTING merchandising plan aimed at increasing brand-awareness, sales, is discussed by (l-r) Joe Culbertson, a.e. at Aitkin-Kynett; Dale Hornung, client sales promotion mgr. John Accetta, buyer, and Eugene Allenwick, Mutual sales mgr. At focal center, huge Bill Stern cutout

Radio's two-way punch for Monroe

✔ Nearly 55% of dealers buy local adjacencies to Monroe Auto Equipment Bill Stern web radio show

✔ Company sales rise by 20% as Monroe uses Stern in major merchandising effort to dealers, consumers

Monroe's radio investment is paying back double. The auto equipment manufacturer is picking up new dealers, expanding its market and sales are up nationally by 20%.

Monroe currently sponsors the five-minute Bill Stern sports show on a 361-station hook-up of the Mutual Broadcasting System. The sportscast runs twice a day, Monday-Friday, during early morning traffic hours at 7:30 and 8:30 a.m. Implementing Monroe's network drive, 55% of the company's dealers across the nation are buying local adjacencies to the Stern show, extending reach and impact in their markets.

Monroe has a long history in the automotive field. As long ago as 1915 they were making tire pumps, and thereafter became a key manufacturer of shock absorbers for the leading auto corporations. But in 1954-55 auto manufacturers made great inroads into Monroe's market by making their own "shocks."

"Automobile suppliers have two possible markets," explains Dale Hornung, company sales promotion manager, "supplying original equipment to the manufacturers, or selling replacement products to the consumer. When the manufacturers began making their own shocks, we were forced into the consumer market."

Once in the consumer market, Monroe found that they had several new problems to contend with. The consumer wasn't aware of brand in general, and when the time came to replace worn-out shocks, he usually relied on the serviceman's recommendations.

In 1957 the company launched an all-print campaign in major national magazines identifying Monro-Matic shock absorbers and Monroe Load-Levelers with advanced safety features. Results were good. Sales advanced, as presumably did brand awareness.

In the summer of '58, Monroe went into radio in Cleveland on KYW, WDOK, and WGAR in an attempt to beef up the national print campaign in several key markets. The company bought a 10-week schedule of 10 spots per day, Monday-Friday, traffic and run of schedule. The spots, all minutes, were mainly delivered by station d.j.'s. The announcements were keyed to selling the virtues of the Load-Levelers, a new product in the area.

Distribution rose dramatically and by the end of the campaign Monroe had sold about 25,000 new units.

Monroe strategists in an attempt to increase their market beyond the simple replacement of worn-out shock absorbers, decided to go after the new car owner. The theme of the campaign: to get new car owners to replace their shocks with Monroe Load-Levelers for increased safety and road-handling advantages. In this effort to induce the consumer who had just plunked down several thousand dollars to spend additional funds replacing new equipment, message impact and brand awareness became increasingly more significant.

In the summer of '59 Monroe's radio plans forged ahead with a schedule of 225 mainly traffic spots on 9 stations in the upper California Bay Area. At the same time the company bought an after-the-game baseball show on WTMJ, Milwaukee. Sales in Milwaukee went up 60% and the California dealers were so pleased that they pooled their funds for a co-op repeat this year.

Monroe's radio experiences had thus far demonstrated (separately) the effectiveness of sport shows, traffic time and hard-hitting merchandising. Now the client, with Joe Culbertson, a.e. at Aitkin-Kynett, sought a way to coalesce these advantages in one single property. The answer: the Bill Stern *Monroe Sportsreel* on Mutual.

Stern has been broadcasting for Monroe since 4 Jan. 1960. The effect, according to company representatives, has been remarkable. Monroe merchandises Stern to dealers, supplying them with huge cardboard displays, counter cards, and mats for newspaper advertising. All this is in addition to the local adjacencies being purchased by so many of the dealers. The auto service firm is continuing much of its print advertising, but almost all ads cross-reference the radio campaign. Stern has become the Monroe spokesman, and is often in attendance at company meetings with jobbers and dealers.

Monroe has already renewed on Mutual for Stern for '60-'61 and plans to bolster the net schedule with spot radio along with some tv on a co-op basis.



SCRIBE Cedric Adams at work and just after shaving—as he appeared in Gillette commercial

NEWSMEN'S SOFT PITCH

Gillette calls on scribes to soft sell new blades to sports fans via network tv football, fight programs

News approach to $2,000,000 air media kick-off gets 'em to try blades; sales surpass projections by 50%

Gillette had big news this year and, appropriately enough, called on four newsmen to report it.

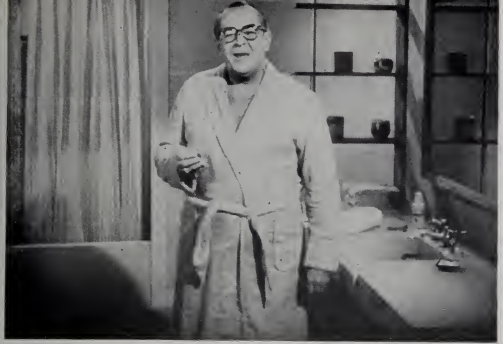
The king of air media sports sponsorship broke its Super Blue Blades scoop before an estimated 50,000,000 viewers of the Rose Bowl football telecast on NBC TV last New Year's Day. Reporting this news via Gillette's filmed commercials: Frank Conniff, Hearst national editor; Earl Wilson, Hall Syndicate; Cedric Adams, radio/tv broadcaster and Minneapolis *Star-Tribune* columnist, and Quentin Reynolds, author and lecturer.

The quartet of commercials revolving around these journalists was on view for the next three months during the Gillette-sponsored *Friday Night Fights* (NBC TV), said to reach an audience in the neighborhood of 24,000,000 per program. Gillette allotted some $2,000,000 to this air media kick-off campaign for the new blades, including a portion channeled into net and spot radio.

Exhaustive testing had convinced Gillette its new blade was a winner. The problem was how to get people to try it when it looks the same as regular Blue Blades and costs two cents more per blade. Ecstatic copy, though relatively justifiable in this case, was ruled out because, "There are only so many expletives in the English language appropriate for shaving, and over the years they've all been used," points out Bob Gamble, Gillette a.e. at the Maxon agency.

"We decided on soft sell, to be delivered primarily by newsmen. The public is accustomed to hearing the news from them and for the most part accepts what they say without question." Gamble explains. "To have them tell of their experiences with the new blade in a straightforward, conversational manner heightened the credibility of our message."

And so it must have, for Super Blue Blade sales have been running about 50% ahead of Gillette's most optimistic projections. By May they were accounting for 20% of all Gillette blade sales and are considered a highly significant factor in the parent



launching new Super Blue Blades. Adams was one of four fourth estaters enlisted in cause

HIKES SUPER BLUE SALES

Gillette Co.'s 24% net profits increase for the first quarter of 1960. (Gillette Co. figures include its Toni and Paper Mate Divisions as well as Gillette Safety Razor Co.)

Each of the four introductory-phase commercials opens with scenes representative of the featured newsman's career. For example, Conniff's commercial starts with battle scenes, Wilson's with shots of Broadway. There follows voice over introduction of the journalist, who appears in an on-the-job setting.

He gets into his testimonial with a news-oriented opener. Says Wilson, "My beat is Broadway, and here's one of the slickest pieces of news I've picked up along the Big Street for a long, long time. . . ." Reynolds begins, "I've really got news for you. I'm here to give you a report on the slickest shave I ever got in my life. . . ."

After a few words the scene shifts to the columnist, garbed in terry cloth robe, in front of the bathroom mirror, fresh from a Super Blue Blade shave. He has some very complimentary things to say about the blade, but stays away from extremes. Reynolds remarks that "your razor all but floats across your face." Says Conniff, "Why you shave in a breeze and hardly know you're shaving."

There are references to the lengthy, careful research that went into development of the blades. But the main thrust of the commercials is that the viewer ought to try them and see for himself. As Adams puts it, "But you gotta try this new blade to believe it. So take my word and give it a whirl." Wilson's advice: "But take it from Earl, here's a pearl; you have got to try this blade yourself to know what I'm exclaiming about."

Normally Gillette runs three promotions a year, in conjunction with Christmas, Father's Day, and the World Series. When the Super Blues were ready to roll late last year, however, the Christmas promotion was too far along to be altered, and Father's Day too far off. So Gillette broke with tradition and conducted a separate drive for the first three months of 1960 to introduce the new blades.

Of the 15 Rose Bowl tv commercials, six were devoted entirely to the new blade. The first and last were delivered live by sportscaster Mel Allen, while the middle quartet consisted of the newsman testimonials. In addition there were new tag-ends for Gillette razor and shaving cream commercials, suggesting use of new Super Blue Blades to round out the combination.

Allen's commercials followed up his initial "teaser" a few days before, during the Blue-Grey football telecast. On the earlier occasion, while demonstrating safety features of a Gillette razor, he mentioned that the blade used was a new Super Blue, about which the public soon would hear more.

After New Year's Day the ball was carried by *Friday Night Fights*, on NBC radio, as well as tv facilities and Gillette's d.j.'s in the 100 top markets. Copy points were substantially the same for the live net radio commercials as those used on tv.

The d.j.'s, on the other hand, delivered the message their own way, working from fact sheets. They are chosen for their popularity among teenagers and Gillette gives them free reign to use the personality that makes them popular. They average 20 spots a week for Gillette the year round, and during this introductory campaign, they devoted them all to the new blade.

For the four weeks preceding Father's Day, Gillette turned out a new series of filmed commercials opening with animated characters asking one another if they've tried the new Super Blue Blades (see cut below). This is followed by live action shots and the announcer's voice over query as to whether viewers have tried the blades, and his soft-sell reasons why they should.

The Father's Day season commercials have been on view during *Friday Night Fights*, including two championship bouts. They are aired also via Gillette's new sports venture, *Big League Baseball*, seen Saturday afternoons on the ABC TV network minus cities housing major league teams. And, Gillette's more than 200 d.j.'s are devoting about half of their Gillette spots to the new blade during this period.

ANIMATED opener utilized for Father's Day promotion of Super Blue Blades. One chutist is asking other if he's tried 'em



Guild tells AFA tv's triple irritants

GUILD ASKS FOR TV CLEAN-UP



Vocal spokesman for advertising is Walter Guild, 56-year-old president of Guild, Bascom & Bonfigli agency in San Francisco, who has long since established a reputation as an offbeat adman and a profitably unorthodox marketer.

He focused his thinking about advertising and television in a speech last Monday (6 June) to members of the Advertising Federation of America meeting in annual convention in New York. He cautioned them that the "triple irritations" of television could lead to government regulation of all of advertising unless these irritants are eliminated from commercials. The following comments are excerpts from that hard-hitting challenge, centering on his theme that the copywriter and creative person have the most influence in effecting changes in commercials.

Mr. Guild had been a musician and musical director, an actor and a radio writer before moving into agency work as an account executive in 1937. *He formed his own agency in* 1949 *with first-year billings of some* $200,000. *This year, the agency anticipates more than* $18 *million, much of it in food accounts.*

Current clients include Skippy Peanut Butter Div. of Best Foods, Ralston Purina Co., Bear Creek Orchards, Mother's Cake & Cookie Co., Clougherty Packing Co., Tidy House Co., Carling and Heidelberg Beers, and Mary Ellen's Jams and Jellies.

Walter Guild of Guild, Bascom & Bonfigli tells AFA meet tv's "triple irritations" may destroy all advertising

He says creative people can do the most to stop the irritations of interruption, content and repetition

by **WALTER GUILD**

In gripe sessions about advertising, it is not uncommon to hear the phrase "the poor copywriter." I am speaking to the copywriter because, poor as he may be, misunderstood and abused, nevertheless he is the most powerful of all elements in the field of advertising. Why? Because he makes the product, and without the product the agency president would be back at his old job . . . in the brassiere business.

My remarks are addressed to the copywriters, and more specifically to the copywriters of television and their sidekicks, the tv producers, directors, and talent snatchers, because I believe it is only these creative people in advertising who can cure triple irritation . . . a malignancy which could very well destroy advertising.

The creative people in advertising are responsible for triple irritation, which has to do with tv and tv only. And irritating commercials have to be written by somebody. What is triple irritation?

Abuse of advertising is the fashion, but I couldn't care less about the unfavorable opinions held by doctors, lawyers, college professors, and assorted eggheads. But we must all become concerned when the general public gets mad at any kind of advertising, especially when they show signs of getting *real* mad. And these people are *very* mad about triple irritation in television.

If the advertising profession does nothing about triple irritation in tv advertising, we can expect—sooner or later—government regulation of all advertising, not just television. There can be no doubt that television viewers are irritated by tv advertising they don't like, and they haven't liked T.I. for some time.

I've had ad people ask, "Would government regulation of advertising be so bad?" I can assure you it would be ruinous. Can you imagine writing good advertising under a system in which, by comparison, bureaucratic boondoggling would make even the most comma-chasing client seem like a sweet guy? Government regulation equals goodbye advertising as we know it. And if T.I. encourages government regulation, let's get rid of it!

What is triple irritation? It's those commercials which irritate the viewer in three ways: by (1) interruption. irritation; (2) irritation of content, and (3) irritation by repetition.

Interruption irritation: Certain types of commercials interrupt the murder just at the point where the victim is being bumped off, or interrupt at the point of seduction. Viewers experience no particular irritation at good commercials coming in at logical places in situation comedy, variety shows, public service shows, or dramatic shows which are non-violent.

threaten advertising profession

nterruption irritation occurs when hey are offered "a word from our sponsor" while murder is actually eing committed on the tv screen.

My suggestion to creative people and the copywriter: they should make a strong pitch that when a fine piece of copy is written for tv it be given a chance to be seen and heard in a favorable environment, a good climate. Certainly commercial interruption of tense and violent tv programs does not provide a favorable climate, for no other reason than that the viewer is not in a favorable mood to receive the commercial message.

Creative people may not be able to change this situation immediately, but they can at least protest and recognize that the climate factor is a controllable one. In their own self-interest they should attempt to secure favorable environment for their creative efforts. The trend is in this direction.

Irritating content: This is the second and most important irritant—the real rouser. It takes many and varied forms, the most common being the preposterous proposition being repeated ad nauseum. It's amazing to see the advertising of an entire industry being involved in this type of commercial. I might mention the self-medication industry, the fast-relief industry. The deadly sameness of these commercials, their emphasis on our innards, and the derogatory if not defamatory statements regarding the horrible side effects of the competitor's pills are probably a prime cause of tv viewer irritation.

These are good products and they perform a service, but the way they're being advertised is definitely damaging to advertising as a whole. Copywriters who voluntarily write this kind of commercial should make an attempt to do better. Those who write them under compulsion should rebel. There must be better ways of selling than the ways now being used. At least there are ways less damaging to the believability of advertising and to its good name.

Irritation of repetition: This idea of taking a single commercial and repeating it over and over and over again has never made the slightest sense to me. The defense for doing it is the high cost of commercial production. I don't know the cost of commercial or print production in most agencies, but I do know about ours. For producing a four-color page for *Life*, our production costs have averaged about 13% of space. For one network show last year we did 39 different sets of commercials and our production cost—as compared with time and talent—was 6%.

Obviously it doesn't make sense to change the advertising story with every commercial, but a change in presentation should certainly improve viewer interest in most. Twice isn't too bad. Three times you can stand. Four times begins to be irksome. But 20, 30, or 40 times becomes unbearable.

Where there is less repetition, you need more copywriters. The copywriter should insist that while his gem is a gem, the fire fades after the 40th repeat. Being non-union, you guys should fight automation!

Much of the protest about triple irritation comes from the advertising industry itself. The defenders offer only one defense: it sells goods, and so long as it sells goods we're going to keep doing it.

This is a sound position, but several techniques which should never be used by a reputable advertiser will sell goods. Endless repetition of a big lie, or a little lie, will sell goods. Irritation will sell goods. There are enough boobs in this country, as has been proven many times, who can be sold almost anything if you yell loud enough, promise enough and irritate

(*Please turn to page* 84)

A HARD SELL FOR WRITERS

Walter Guild uses the tv commercial copy elements he abhors and writes his own sales pitch to agency copywriters on behalf of friendly persuasion. This is a new creative "product," he says, which can "give fast, fast, fast relief to advertising."

Copywriters, here is a revolutionary idea for relief of triple irritation miseries. Have the muscles in your typing finger become lax? Is your creative urge drooping? You may be suffering from what doctors call "ferbellious of the logus," but which we call tired layout. Do as thousands have done. Try Friendly Persuasion! In a recent survey by the United States Testing Bureau, three out of four copy chiefs recommended the ingredients in Friendly Persuasion. A survey of clients in Manchester, Mass., proved conclusively that in three cases out of four triple irritation vanished completely (or definitely improved) within seven to 11 weeks. Why trade a client for an upset stomach? Do not risk the danger of embarrassing government regulation! Follow the advice of prominent copy chiefs and clients who have switched to Friendly Persuasion. Banish triple irritation. Try Friendly Persuasion now, and give advertising fast, fast, fast relief!


STOP

WGN WINS AGAIN!



For two years in a row, radio station WGN, Chicago, has won the coveted Alfred P. Sloan Award for distinguished public service in highway safety. The citation reads as follows:

"WGN Radio in 1959 virtually doubled the traffic safety programming that earned the station a Sloan Award last year.

"Notable were its Signal 10 program which imaginatively attacked the problem of traffic law enforcement in a two-state area; a safety slogan contest that drew more than 10,000 entries; its frequent Trafficopter reports, daily providing helpful services to motorists and effectively tied in with instructive safety facts; and, in addition, a heavy volume of safety spots and announcements.

"WGN's Safety Crusade doubtless has been an important factor in the recent improvement of Chicago's traffic accident record."

WGN RADIO CHICAGO

First in Service

TV SET COUNT

(Continued from page 39)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
BAKER	4,300	80	1,040
RAY	18,200	77	14,000
BRADFORD	3,300	79	2,620
BREVARD	33,500	73	24,530
BROWARD	91,700	90	82,640
CALHOUN	2,100	82	1,300
CHARLOTTE	3,200	72	2,310
CITRUS	2,100	58	1,220
CLAY	4,800	77	3,720
COLLIER	5,800	72	4,190
COLUMBIA	5,200	64	3,310
DADE	281,500	91	255,100
DE SOTO	2,900	58	1,690
DIXIE	1,000	62	620
DUVAL	127,100	87	111,450
ESCAMBIA	47,300	83	39,070
FLAGLER	1,800	73	1,320
FRANKLIN	2,000	47	930
GADSDEN	10,800	60	6,430
GILCHRIST	700	63	440
GLADES	800	63	500
GULF	2,900	62	1,800
HAMILTON	2,100	61	1,340
HARDEE	3,800	58	2,220
HENDRY	2,100	63	1,320
HERNANDO	3,000	58	1,750
HIGHLANDS	6,200	63	3,890
HILLSBOROUGH	120,800	88	106,280
HOLMES	3,100	57	1,780
INDIAN RIVER	7,100	61	4,320
JACKSON	9,100	58	5,470
JEFFERSON	2,600	57	1,470
LAFAYETTE	700	62	430
LAKE	16,600	74	12,220
LEE	14,300	72	10,290
LEON	20,900	56	11,720
LEVY	3,000	58	1,750
LIBERTY	800	45	360
MADISON	3,000	57	1,990
MANATEE	19,300	80	15,470
MARION	14,900	66	9,860
MARTIN	4,800	61	2,930
MONROE	16,400	75	12,320
NASSAU	1,900	81	3,230
OKALOOSA	16,700	69	11,550
OKEECHOBEE	1,400	68	960
ORANGE	82,800	86	71,440
OSCEOLA	6,100	68	4,140
PALM BEACH	79,000	88	67,900
PASCO	10,100	61	6,200
PINELLAS	116,000	85	98,750
POLK	56,600	79	44,680
PUTNAM	9,200	73	6,770
ST. JOHNS	9,700	77	7,500
ST. LUCIE	9,700	61	5,920
SANTA ROSA	7,000	69	4,840
SARASOTA	22,100	68	14,940
SEMINOLE	13,500	65	8,790
SUMTER	3,300	61	2,020
SUWANNEE	3,700	64	2,370
TAYLOR	4,100	57	2,340
UNION	1,100	80	880
VOLUSIA	39,300	66	25,930
WAKULLA	1,400	47	660
WALTON	5,100	57	2,340
WASHINGTON	3,000	51	1,540

GEORGIA

	1,024,400	79	809,900
APPLING	3,000	58	1,690
ATKINSON	1,500	57	850
BACON	2,300	74	1,700
BAKER	1,200	56	670
BALDWIN	5,300	62	3,280
BANKS	1,500	75	1,130
BARROW	3,500	76	2,650
BARTOW	6,800	88	5,830
BEN HILL	3,800	57	2,030
BERRIEN	3,200	57	1,830
BIBB	40,900	80	31,890
BLECKLEY	2,200	68	1,450
BRANTLEY	1,400	58	810
BROOKS	3,800	48	1,750
BRYAN	1,000	64	640
BULLOCH	6,200	61	3,750
BURKE	5,800	60	3,490
BUTTS	2,400	81	1,940
CALHOUN	2,900	57	1,650
CAMDEN	2,000	73	1,450
CANDLER	1,900	59	1,130
CARROLL	9,800	87	8,380
CATOOSA	4,800	80	3,860
CHARLTON	1,300	73	950
CHATHAM	53,900	87	46,720
CHATTAHOOCHEE	2,400	76	1,820
CHATTOOGA	5,400	79	4,260
CHEROKEE	5,300	83	4,400
CLARKE	10,900	77	8,440
CLAY	1,100	82	680
CLAYTON	12,600	90	11,350
CLINCH	1,600	60	970
COBB	29,900	92	27,530
COFFEE	6,500	57	3,720
COLQUITT	8,400	65	5,430
COLUMBIA	2,400	79	1,820
COOK	2,900	48	1,450
COWETA	7,100	77	5,680
CRAWFORD	1,400	67	870
CRISP	4,900	66	3,040
DADE	1,800	79	1,420
DAWSON	900	82	740
DECATUR	7,100	54	3,810
DE KALB	64,400	91	58,770
DODGE	3,800	66	2,520
DOOLY	2,900	66	1,920
DOUGHERTY	16,500	78	12,890
DOUGLAS	2,200	87	2,800
EARLY	3,200	54	1,720
ECHOLS	500	60	300
EFFINGHAM	1,900	69	1,150
ELBERT	4,300	75	3,240
EMANUEL	4,100	55	2,420
EVANS	1,700	61	1,080
FANNIN	3,500	63	2,210
FAYETTE	1,300	90	1,180
FLOYD	18,500	82	15,220
FORSYTH	3,000	83	2,480
FRANKLIN	3,100	75	2,320
FULTON	163,700	91	148,820
GILMER	2,200	80	1,770
GLASCOCK	500	72	360
GLYNN	10,500	75	7,860
GORDON	4,800	80	3,860
GRADY	4,800	54	2,570
GREENE	2,600	64	1,670
GWINNETT	9,600	81	7,610
HABERSHAM	4,500	72	3,240
HALL	11,700	91	10,610
HANCOCK	2,100	62	1,300
HARALSON	3,300	87	2,890
HARRIS	2,700	72	1,950
HART	3,700	76	2,800
HEARD	1,500	77	1,160
HENRY	3,900	86	3,360
HOUSTON	9,100	79	7,200
IRWIN	2,500	57	1,420
JACKSON	4,300	76	3,260
JASPER	1,400	75	1,040
JEFF DAVIS	3,200	56	1,800
JEFFERSON	4,200	72	3,020
JENKINS	2,500	60	1,510
JOHNSON	2,200	59	1,290
JONES	1,800	62	1,110
LAMAR	2,500	81	2,020
LANIER	1,100	60	840
LAURENS	7,700	74	5,580
LEE	1,500	64	960
LIBERTY	2,600	64	1,660
LINCOLN	1,200	74	890
LONG	900	57	510
LOWNDES	13,100	62	8,140
LUMPKIN	1,400	63	880
MC DUFFIE	3,100	79	2,450
MC INTOSH	1,600	64	1,020
MACON	3,000	66	1,990
MADISON	2,500	75	1,870
MARION	1,400	66	930
MERIWETHER	5,500	74	4,080
MILLER	1,800	54	960
MITCHELL	5,500	51	2,950
MONROE	2,600	81	2,100
MONTGOMERY	1,600	55	890
MORGAN	2,600	74	1,910
MURRAY	2,600	80	2,090
MUSCOGEE	42,800	90	38,710
NEWTON	4,600	86	3,970
OCONEE	1,500	75	1,120
OGLETHORPE	1,900	64	1,210
PAULDING	2,900	87	2,530
PEACH	3,100	66	2,060
PICKENS	2,200	83	1,830
PIERCE	2,400	58	1,390
PIKE	1,600	74	1,190
POLK	8,400	87	7,350
PULASKI	2,100	66	1,390
PUTNAM	1,700	62	1,050
QUITMAN	400	63	250
RABUN	1,700	72	1,220
RANDOLPH	2,800	63	1,750
RICHMOND	41,900	84	35,150
ROCKDALE	2,200	86	1,900
SCHLEY	900	67	600
SCREVEN	4,400	60	2,640
SEMINOLE	2,000	54	1,080
SPALDING	8,600	91	7,860
STEPHENS	4,400	72	3,180
STEWART	1,800	66	1,200
SUMTER	5,600	64	3,590
TALBOT	1,900	72	1,370
TALIAFERRO	900	73	660
TATTNALL	3,700	59	2,180
TAYLOR	2,100	66	1,390
TELFAIR	2,900	57	1,640
TERRELL	3,200	64	2,060
THOMAS	9,800	85	6,330
TIFT	6,200	57	3,560
TOOMBS	3,700	59	2,170
TOWNS	1,100	63	690
TREUTLEN	1,400	55	770
TROUP	12,600	81	10,260
TURNER	2,500	57	1,440
TWIGGS	1,500	58	840
UNION	1,700	63	1,070
UPSON	6,200	72	4,460
WALKER	10,200	80	8,160
WALTON	4,900	74	3,610
WARE	9,300	76	7,060
WARREN	1,900	72	1,370
WASHINGTON	6,700	58	3,920
WAYNE	4,000	57	2,270
WEBSTER	700	67	470
WHEELER	1,100	57	620
WHITE	1,700	63	1,060
WHITFIELD	10,700	89	9,540
WILCOX	2,200	66	1,450
WILKES	2,800	73	2,060
WILKINSON	2,100	59	1,230
WORTH	4,200	57	2,400

IDAHO

	185,600	77	142,100
ADA	27,000	89	24,090
ADAMS	900	64	570
BANNOCK	13,600	82	11,160
BEAR LAKE	1,800	68	1,220
BENEWAH	1,400	85	1,180
BINGHAM	7,500	79	5,940
BLAINE	1,400	66	920
BOISE	400	68	270
BONNER	4,500	83	3,730
BONNEVILLE	11,900	87	10,320
BOUNDARY	1,500	82	1,240
BUTTE	800	66	520
CAMAS	200	66	130
CANYON	18,100	76	13,770
CARIBOU	1,800	68	1,220
CASSIA	4,000	67	2,670
CLARK	200	83	170
CLEARWATER	2,100	75	1,570
CUSTER	900	52	460
ELMORE	3,000	77	2,310
FRANKLIN	2,300	67	1,540
FREMONT	2,100	82	1,720
GEM	2,500	68	1,710
GOODING	2,700	66	1,790
IDAHO	3,200	60	1,910
JEFFERSON	2,600	82	2,130
JEROME	3,100	67	2,060
KOOTENAI	9,200	85	7,800
LATAH	7,000	69	4,840
LEMHI	1,900	51	960
LEWIS	1,200	69	830
LINCOLN	1,000	66	660
MADISON	2,300	82	1,890
MINIDOKA	2,500	67	1,670
NEZ PERCE	7,600	69	5,250
ONEIDA	800	67	530
OWYHEE	1,700	77	1,310
PAYETTE	3,500	68	2,390
POWER	900	67	600
SHOSHONE	6,200	72	4,450
TETON	700	82	580
TWIN FALLS	14,100	69	9,780
VALLEY	1,100	64	700
WASHINGTON	2,400	68	1,640

ILLINOIS

	3,106,600	92	2,848,170
ADAMS	21,200	92	19,590
ALEXANDER	6,400	81	5,200
BOND	4,300	90	3,890
BOONE	5,300	84	4,480
BROWN	2,300	99	2,050
BUREAU	12,800	91	11,640
CALHOUN	2,000	89	1,780
CARROLL	6,400	88	5,620
CASS	4,400	89	3,910
CHAMPAIGN	31,200	91	31,170
CHRISTIAN	12,800	90	11,480
CLARK	5,600	85	4,750
CLAY	5,800	73	4,270
CLINTON	6,400	91	5,800
COLES	13,700	87	11,920
COOK	1,596,900	93	1,488,570
CRAWFORD	8,700	85	5,690
CUMBERLAND	3,400	87	2,880
DE KALB	15,100	93	13,978
DE WITT	5,600	86	4,840
DOUGLAS	6,400	85	5,440
DU PAGE	58,700	93	51,000
EDGAR	7,800	85	6,630
EDWARDS	2,500	77	1,920
EFFINGHAM	8,900	86	5,910
FAYETTE	7,300	86	6,250
FORD	5,100	89	4,560

(Please turn to page 54)



LISTENING HABITS HAVE CHANGED!

...in Cleveland, WHK is Now No. 1

Latest analyses of Cleveland radio reveal that affection has been transferred to WHK, thanks to Metropolitan's unique Gestalt of service, news and showmanship. The *New* WHK delivers Cleveland's largest audience,* and advertisers are reorienting. For more insight into this development, consult with Blair, or V.P. and General Manager Jack Thayer (EXpress 1-5000).

WHK Cleveland
A station of the Metropolitan Broadcasting Corporation

* ... MEASURED TIME PERIODS, JANUARY – ... AVERAGE TOTAL SHARE OF AUDIENCE, IN AND OUT OF HOME, MARCH, 1960



New Orleans housewives soothe junior-sized savage beasts with favorite KID SHOWS on WWL-TV

The kids settle down fast when it's time to watch Miss Ginny and Uncle Henry on WWL-TV. These two favorite local TV personalities present ROMPER ROOM mornings and POPEYE AND PALS evenings—with games, films and stories that keep the younger set coming back for more all week long.

Represented nationally by Katz

WWL-TV

CBS NEW ORLEANS

WLAC-TV CBS nashville

the way station to the central south

Way ahead with the news, WLAC-TV won 4 out of 5 recent top news awards.

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

American Tobacco Co., New York: About 45 markets are getting four-week schedules for Pall Mall. Run starts 4 July with heavy frequencies of prime and fringe minutes and 20's. Buyer: SSCB, New York.

General Foods Corp., Perkins Div., Chicago: Summer campaign for Kool Aid goes into full swing this month. Some 15 markets are being added to the 35 it is in currently. Minutes and 20's are being scheduled through mid-August. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding, Chicago.

Procter & Gamble Co., Cincinnati: Going into top markets with schedules for Clorox beginning 1 July. Placements are for 52 weeks using day minutes, frequencies depending on market. Agency: Honig-Cooper, Harrington & Miner, San Francisco.

Little Crow Milling Co., Warsaw, Ind.: Planning a campaign in a number of midwestern markets for Coco Wheats to start in September. Schedules of day minutes will run for 26 weeks. Agency: Edward H. Weiss & Co., Chicago.

Armour & Co., Chicago: Hasty Hearth, a new margarine, is being tested in Madison, Wis., and several other markets reportedly are being added shortly. Present plans are for a major campaign beginning early fall, in about 20 markets. Buyer: Martha Pannell. Agency: N. W. Ayer & Son, Chicago.

RADIO BUYS

National Biscuit Co., New York: Campaign for Millbrook bread begins 27 July in 15 scattered markets. Schedules of day and traffic minutes are for 12 weeks, 15 spots per week per market. Buyer: Phil Stumbo. Agency: McCann-Erickson, New York.

Youthcraft Creations, Inc., New York: Planning the fall campaign for its Youthcraft girdles, in 25 markets. Day minute schedules, 18 spots per week per market, will start 15 September for four weeks. Buyer: Cathy Nicastri. Agency: Leber & Katz, Inc., New York.

Duffy-Mott Co., Inc., New York: Going into about 15 scattered markets this month with schedules for AM and PM fruit juices. Traffic minutes are set for six weeks, ranging from 15 to 50 per week per market. Buyer: Steve Suren. Agency: SSCB, New York.

General Foods Corp., Jello-O Div., White Plains, N. Y.: Jell-O Instant Pudding campaign begins 11 July for 16 weeks in about 40 markets. Day minutes, 9-11:30 a.m., are being bought, 15-25 per week per market. Buyer: Ann Purtrill. Agency: Young & Rubicam, New York.

Florists' Telegraph Delivery Association, Inc., Detroit: Placing day minutes in the top markets to start 1 July. Schedules are 12 to 52 weeks, depending on market. Agency: Keyes, Madden & Jones, Chicago.



REPRESENTATIVE LUNCH

An H-R salesman, swamped with inquiries, can't find time to go out to lunch (an occupational hazard for reps of WMAL-TV and affiliate WSVA-TV). He accepts an invitation from his secretary, Laura, and her girl friend, Ingrid, to share their sandwiches, with the condition that he pay them eighty cents. The girls decide to let him eat anyway.

Laura had five sandwiches, Ingrid three (Ingrid's dieting). Each of the three eats an equal amount. After they're finished our H-R man discovers that payment is a problem. There is disagreement about equitable division of the money.

How would you divide the eighty cents? Mail us the correct answer* and win a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., N. Y.

**Assume all sandwiches to be of equal value. Ignore considerations like original cost and what this has to do with the Washington market.*

wmal-tv

abc

Channel 7, Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

TV SET COUNT

(Continued from page 50)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
FRANKLIN	11,800	81	17,000
FULTON	15,700	91	14,280
GALLATIN	2,300	75	1,730
GREENE	6,200	89	5,510
GRUNDY	6,600	91	6,030
HAMILTON	3,700	75	2,770
HANCOCK	8,700	87	7,550
HARDIN	1,900	77	1,380
HENDERSON	2,600	91	2,360
HENRY	16,100	94	15,070
IROQUOIS	11,200	86	9,660
JACKSON	13,100	87	11,460
JASPER	4,200	85	3,570
JEFFERSON	11,900	84	10,020
JERSEY	5,300	89	4,710
JO DAVIESS	7,000	88	6,140
JOHNSON	2,800	79	2,210
KANE	54,400	94	51,240
KANKAKEE	23,800	93	22,060
KENDALL	4,500	91	4,120
KNOX	18,700	92	17,170
LAKE	74,000	95	70,250
LA SALLE	35,100	86	30,180
LAWRENCE	6,000	81	4,880
LEE	10,000	87	9,250
LIVINGSTON	13,700	87	11,870
LOGAN	9,200	92	8,430
MC DONOUGH	9,800	87	8,500
MC HENRY	21,700	93	20,140
MC LEAN	28,300	87	24,630
MACON	37,100	90	33,520
MACOUPIN	14,500	91	13,190
MADISON	69,900	92	64,390
MARION	13,700	90	12,350
MARSHALL	4,300	88	3,800
MASON	5,200	83	4,340
MASSAC	6,200	78	4,870
MENARD	2,900	83	2,420
MERCER	5,900	91	5,250
MONROE	4,800	91	4,380
MONTGOMERY	10,600	87	9,190
MORGAN	11,000	88	9,670
MOULTRIE	4,300	86	3,700
OGLE	12,100	87	10,510
PEORIA	62,300	93	57,750
PERRY	6,500	88	5,580
PIATT	5,300	86	4,580
PIKE	7,500	89	6,650
POPE	1,600	79	1,260
PULASKI	3,700	81	3,010
PUANAM	1,300	85	1,110
RANDOLPH	8,800	92	8,110
RICHLAND	5,900	77	4,530
ROCK ISLAND	48,900	94	45,850
ST CLAIR	75,200	93	70,090
SALINE	9,500	87	8,230
SANGAMON	47,100	89	41,870
SCHUYLER	3,200	89	2,830
SCOTT	2,300	89	2,040
SHELBY	8,300	88	7,130
STARK	2,600	86	2,230
STEPHENSON	14,400	92	13,230
TAZEWELL	29,000	94	27,130
UNION	5,300	81	4,310
VERMILION	31,800	88	27,890
WABASH	4,300	81	3,500
WARREN	8,300	90	7,500
WASHINGTON	4,700	86	4,030
WAYNE	8,500	75	4,900
WHITE	6,900	75	5,180
WHITESIDE	17,700	93	16,500
WILL	51,400	93	47,810
WILLIAMSON	15,900	85	13,570
WINNEBAGO	62,000	91	56,700
WOODFORD	8,200	86	7,000

INDIANA

	1,424,200	91	1,297,250
ADAMS	8,900	88	8,090
ALLEN	71,100	93	65,900
BARTHOLOMEW	14,800	93	13,780
BENTON	3,400	89	3,040
BLACKFORD	3,800	84	3,200
BOONE	9,200	93	8,510
BROWN	2,200	85	1,880
CARROLL	5,700	86	4,880
CASS	12,200	92	11,230
CLARK	19,900	93	18,410
CLAY	8,400	84	7,060
CLINTON	10,300	91	9,390
CRAWFORD	2,700	84	2,270
DAVIESS	8,200	85	6,970
DEARBORN	8,300	93	7,710
DECATUR	8,000	90	5,370
DEKALB	9,300	91	8,490
DELAWARE	34,300	92	31,550
DUBOIS	7,300	83	6,040
ELKHART	31,700	88	27,788
FAYETTE	7,500	89	6,660
FLOYD	16,100	93	15,010
FOUNTAIN	6,600	88	5,830
FRANKLIN	4,700	89	4,170
FULTON	5,100	89	4,530
GIBSON	10,100	86	8,650
GRANT	23,300	92	21,440
GREENE	9,000	91	8,190
HAMILTON	11,100	93	10,300
HANCOCK	9,500	92	8,710
HARRISON	5,700	86	4,900
HENDRICKS	12,200	91	11,040
HENRY	15,800	89	14,070
HOWARD	20,200	93	18,800
HUNTINGTON	10,400	87	9,380
JACKSON	9,300	86	7,960
JASPER	5,600	90	5,020
JAY	7,100	81	5,850
JEFFERSON	7,300	91	6,820
JENNINGS	5,000	90	4,500
JOHNSON	11,400	91	10,750
KNOX	13,600	92	12,550
KOSCIUSKO	13,300	88	11,650
LAGRANGE	5,100	85	4,320
LAKE	144,000	93	135,070
LA PORTE	27,400	93	25,370
LAWRENCE	11,500	92	10,580
MADISON	39,000	94	36,570
MARION	217,800	94	204,250
MARSHALL	10,000	89	8,870
MARTIN	3,500	85	2,970
MIAMI	11,000	84	9,240
MONROE	16,100	92	14,830
MONTGOMERY	10,600	92	9,770
MORGAN	9,500	92	9,150
NEWTON	3,900	90	3,490
NOBLE	8,600	91	7,860
OHIO	1,100	93	1,030
ORANGE	5,800	81	4,850
OWEN	3,500	91	3,180
PARKE	4,800	88	4,210
PERRY	5,100	84	4,266
PIKE	4,100	83	3,400
PORTER	15,700	94	14,710
POSEY	5,100	89	4,820
PULASKI	3,500	89	3,450
PUTNAM	7,000	81	5,910
RANDOLPH	9,100	91	8,260
RIPLEY	8,800	90	6,120
RUSH	6,500	90	5,830
ST JOSEPH	72,200	93	67,090
SCOTT	4,600	91	4,170
SHELBY	10,700	92	9,820
SPENCER	4,100	83	3,390
STARKE	5,800	89	5,140
STEUBEN	6,000	85	5,080
SULLIVAN	6,800	87	5,900
SWITZERLAND	2,000	93	1,860
TIPPECANOE	25,800	88	22,680
TIPTON	4,800	87	4,200
UNION	1,800	89	1,610
VANDERBURGH	56,100	89	50,170
VERMILLION	5,900	88	5,170
VIGO	34,900	93	32,520
WABASH	10,500	84	8,780
WARREN	2,500	88	2,200
WARRICK	7,300	83	6,050
WASHINGTON	4,800	86	4,120
WAYNE	23,100	90	20,800
WELLS	6,400	88	5,640
WHITE	6,700	86	5,740
WHITLEY	6,500	91	5,940

IOWA

	859,800	90	775,950
ADAIR	3,900	79	3,090
ADAMS	2,500	80	1,990
ALLAMAKEE	4,500	76	3,430
APPANOOSE	6,900	75	4,500
AUDUBON	3,300	94	3,110
BENTON	7,700	94	7,250
BLACK HAWK	38,000	96	36,460
BOONE	8,700	91	7,940
BREMER	6,100	87	5,310
BUCHANAN	5,900	96	5,656
BUENA VISTA	7,100	81	5,726
BUTLER	5,400	86	4,650
CALHOUN	5,100	78	3,980
CARROLL	6,800	93	6,300
CASS	6,200	94	5,830
CEDAR	5,800	97	5,600
CERRO GORDO	16,700	96	15,980
CHEROKEE	5,200	93	4,840
CHICKASAW	4,200	79	3,330
CLARKE	3,200	68	2,180
CLAY	5,200	76	3,956
CLAYTON	6,700	76	5,096
CLINTON	17,500	97	16,980
CRAWFORD	5,700	93	5,280
DALLAS	7,600	92	6,970
DAVIS	3,200	81	2,610
DECATUR	3,800	74	2,800
DELAWARE	5,200	96	4,990
DES MOINES	15,800	98	14,930
DICKINSON	4,000	76	3,040
DUBUQUE	22,000	93	20,450
EMMET	4,500	69	3,100
FAYETTE	8,500	82	6,970
FLOYD	8,900	79	5,470
FRANKLIN	5,200	88	4,570
FREMONT	3,100	94	2,910
GREENE	4,800	91	4,380
GRUNDY	4,600	90	4,150
GUTHRIE	4,300	92	3,940
HAMILTON	6,800	85	5,480
HANCOCK	4,400	83	3,670
HARDIN	7,100	95	6,760
HARRISON	5,200	96	5,110
HENRY	6,100	82	5,020
HOWARD	3,700	73	2,710
HUMBOLDT	4,300	74	3,200
IDA	3,100	92	2,870
IOWA	4,900	84	4,110
JACKSON	5,800	92	5,340
JASPER	10,300	96	10,450
JEFFERSON	5,700	82	4,690
JOHNSON	14,600	85	12,440
JONES	5,800	92	5,340
KEOKUK	5,300	84	4,450
KOSSUTH	7,600	73	5,670
LEE	13,600	83	11,230
LINN	40,800	97	39,480
LOUISA	3,000	84	2,520
LUCAS	3,400	68	2,320
LYON	4,100	93	3,790
MADISON	4,500	91	4,080
MAHASKA	7,800	79	6,190
MARION	7,900	94	7,450
MARSHALL	11,900	95	11,330
MILLS	3,200	92	2,940
MITCHELL	4,200	85	3,580
MONONA	4,900	97	4,730
MONROE	3,000	75	2,240
MONTGOMERY	5,700	92	5,250
MUSCATINE	10,500	97	10,170
OBRIEN	5,900	81	4,800
OSCEOLA	2,700	81	2,200
PAGE	7,000	94	6,550
PALO ALTO	4,400	69	3,020
PLYMOUTH	6,800	93	6,290
POCAHONTAS	4,100	73	3,000
POLK	86,700	96	83,560
POTTAWATTAMIE	23,100	95	22,010
POWESHIEK	8,100	79	6,430
RINGGOLD	2,800	81	2,270
SAC	5,500	81	4,430
SCOTT	37,000	97	35,920
SHELBY	4,700	95	4,440
SIOUX	7,000	93	6,480
STORY	15,000	95	14,270
TAMA	6,900	90	6,210
TAYLOR	3,800	81	3,070
UNION	5,200	79	4,120
VAN BUREN	3,600	81	2,930
WAPELLO	16,500	82	13,570
WARREN	6,100	91	5,540
WASHINGTON	6,900	84	5,800
WAYNE	3,900	74	2,880
WEBSTER	14,200	96	13,690
WINNEBAGO	3,800	83	3,170
WINNESHIEK	6,100	74	4,490
WOODBURY	33,700	97	32,620
WORTH	3,400	85	2,910
WRIGHT	6,300	88	5,550

KANSAS

	675,300	83	557,660
ALLEN	5,400	73	3,960
ANDERSON	2,900	66	1,930
ATCHISON	6,200	88	5,460
BARBER	3,700	77	2,080
BARTON	10,200	91	9,370
BOURBON	5,800	73	4,260
BROWN	4,300	80	3,420
BUTLER	13,400	85	11,360
CHASE	1,400	76	1,060
CHAUTAUQUA	2,200	65	1,430
CHEROKEE	7,400	75	5,570
CHEYENNE	1,400	48	670
CLARK	1,100	66	730
CLAY	3,700	66	2,450
CLOUD	4,000	68	2,700
COFFEY	2,700	67	1,800
COMANCHE	1,000	78	780
COWLEY	12,800	81	10,400
CRAWFORD	12,900	81	10,490
DECATUR	2,000	61	1,220
DICKINSON	7,400	61	4,500
DONIPHAN	3,000	88	2,640
DOUGLAS	10,600	78	8,250
EDWARDS	1,800	82	1,480
ELK	1,800	65	1,170
ELLIS	5,400	75	4,050
ELLSWORTH	2,600	69	1,800
FINNEY	4,900	60	2,390
FORD	6,000	67	4,010
FRANKLIN	6,500	83	5,400

(Please turn to page 56)

SINGING GENTLEMEN"

"THE SWINGING GENTLEMEN"



The "Swinging Gentlemen" of Channel 98, KFWB, Los Angeles put the meat on the bones of the Southern California rating skeleton. They provide challenging company to nine million radios in KFWB's primary area.

These 8 top radio entertainers unfold a glittering swirl of uninhibited radio programs ranging from a dead serious attitude about public service issues to being joyously amusing in a light, warm way. The "Swinging Gentlemen" have great influence on the spending of $24,000,000 a day in retail sales in Southern California. Consider, if you will, that KFWB registers almost double the audience of the second station. Give the credit to the "Swinging Gentlemen" of KFWB and their daily effort to provide a collation of contemporary listeners with a slick sound that pleases the most people.

Look 'em over. Listen to 'em. You'll love 'em.

KFWB channel **98**
6419 Hollywood Boulevard, Hollywood 28, California, HOllywood 3-5151

Robert M. Purcell, General Manager
James F. Simons, General Sales Manager
Represented nationally by **John Blair & Co.**

A SERVICE OF CROWELL-COLLIER BROADCAST DIVISION | Robert M. Purcell, Director

TV SET COUNT

(Continued from page 54)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
GRANT	1,100	61	670
GRAY	1,100	67	740
GREELEY	600	49	300
GREENWOOD	3,500	76	2,660
HAMILTON	900	43	390
HARPER	3,100	77	2,380
HARVEY	7,500	82	6,150
HASKELL	700	52	360
HODGEMAN	1,000	82	820
JACKSON	3,300	80	2,630
JEFFERSON	3,300	79	2,620
JEWELL	2,200	61	1,330
JOHNSON	43,500	95	41,490
KEARNY	800	52	420
KINGMAN	3,300	77	2,540
KIOWA	1,400	77	1,080
LABETTE	9,000	70	6,270
LANE	800	56	450
LEAVENWORTH	11,600	96	11,090
LINCOLN	2,000	70	1,390
LINN	2,800	82	2,370
LOGAN	1,100	47	520
LYON	7,900	68	5,350
MC PHERSON	7,500	81	6,050
MARION	4,600	76	3,510
MARSHALL	5,200	64	3,330
MEADE	1,500	67	1,000
MIAMI	6,300	81	5,130
MITCHELL	2,700	60	1,630
MONTGOMERY	16,800	80	13,460
MORRIS	2,100	76	1,590
MORTON	900	43	390
NEMAHA	4,600	79	3,180
NEOSHO	6,500	75	4,910
NESS	1,600	55	890
NORTON	2,700	60	1,630
OSAGE	4,600	83	3,820
OSBORNE	2,100	64	1,350
OTTAWA	2,100	69	1,460
PAWNEE	2,900	82	2,380
PHILLIPS	3,200	64	2,060
POTTAWATOMIE	3,500	64	2,250
PRATT	4,000	77	3,080
RAWLINS	1,400	47	660
RENO	19,800	95	18,760
REPUBLIC	4,700	66	2,450
RICE	4,700	81	3,800
RILEY	6,400	68	4,330
ROOKS	3,000	61	1,930
RUSH	1,900	75	1,430
RUSSELL	3,500	75	2,620
SALINE	12,900	79	10 250
SCOTT	1,200	55	660
SEDGWICK	109,400	94	103,310
SEWARD	3,700	52	1,920
SHAWNEE	44,500	95	42,170
SHERIDAN	1,100	60	660
SHERMAN	1,900	49	930
SMITH	2,600	64	1,670
STAFFORD	2,200	82	1,800
STANTON	600	43	260
STEVENS	1,200	43	520
SUMNER	9,100	77	7,220
THOMAS	2,100	47	990
TREGO	1,600	56	900
WABAUNSEE	2,300	68	1,560
WALLACE	600	48	290
WASHINGTON	3,600	66	2,390
WICHITA	700	48	330
WILSON	4,800	75	3,620
WOODSON	2,000	66	1,330
WYANDOTTE	60,500	96	57,880

KENTUCKY

	831,100	75	622,170
ADAIR	4,300	62	2 690
ALLEN	3,700	60	2,230
ANDERSON	2,300	74	1,700
BALLARD	2,800	62	1,730
BARREN	8,900	60	5,370
BATH	2,700	54	1,460
BELL	7,800	65	5,060
BOONE	6,400	90	5,750
BOURBON	4,800	68	3,260
BOYD	15,300	93	14,231
BOYLE	6,000	65	3,900
BRACKEN	2,200	84	1,840
BREATHITT	3,800	53	2,050
BRECKINRIDGE	4,100	79	3,220
BULLITT	4,600	91	4,170
BUTLER	2,600	58	1,500
CALDWELL	3,600	52	1,880
CALLOWAY	6,100	58	3,540
CAMPBELL	27,100	94	25,380
CARLISLE	1,700	62	1,050
CARROLL	2,300	90	2,070

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
CARTER	5,300	83	4,400
CASEY	4,100	60	2,440
CHRISTIAN	10,000	70	7,010
CLARK	5,300	55	2,890
CLAY	4,900	45	2,200
CLINTON	2,300	45	1,030
CRITTENDEN	2,800	52	1,470
CUMBERLAND	2,500	58	1,450
DAVIESS	19,700	80	15,500
EDMONSON	2,000	61	1,210
ELLIOTT	1,400	83	1,160
ESTILL	3,000	46	1,550
FAYETTE	36,000	69	24,650
FLEMING	2,900	61	1,850
FLOYD	9,900	80	7,940
FRANKLIN	9,800	75	7,370
FULTON	3,000	58	1,740
GALLATIN	1,300	90	1,170
GARRARD	2,600	65	1,680
GRANT	2,700	90	2,430
GRAVES	9,700	59	5,680
GRAYSON	5,100	60	3,080
GREEN	3,400	63	2,130
GREENUP	7,000	83	5,810
HANCOCK	1,400	78	1,090
HARDIN	14,500	85	12,310
HARLAN	11,900	68	8,100
HARRISON	4,300	75	3 240
HART	3,900	60	2,350
HENDERSON	10,500	77	8,100
HENRY	3,200	77	2,470
HICKMAN	2,100	62	1,300
HOPKINS	12,000	62	7,420
JACKSON	3,000	44	1,330
JEFFERSON	175,400	93	163,330
JESSAMINE	3,700	65	2,400
JOHNSON	5,100	73	3,740
KENTON	41,300	95	39,360
KNOTT	3,400	53	1,790
KNOX	6,000	56	3,680
LARUE	2,500	62	1,810
LAUREL	6,800	44	3,000
LAWRENCE	3,200	73	2,340
LEE	2,000	50	1,000
LESLIE	3,600	45	1,620
LETCHER	6,100	58	3,560
LEWIS	3,200	64	2,050
LINCOLN	4,500	58	2,560
LIVINGSTON	2,000	57	1,140
LOGAN	7,700	71	4,070
LYON	1,500	58	860
MC CRACKEN	18,200	66	11,990
MC CREARY	2,700	54	1,470
MC LEAN	2,700	58	1,560
MADISON	9,600	56	5,340
MAGOFFIN	2,600	53	1,370
MARION	3,600	74	2,660
MARSHALL	4,900	62	3,040
MARTIN	2,000	74	1,470
MASON	5,000	84	4,190
MEADE	2,200	79	1,730
MENIFEE	700	47	330
MERCER	4,000	65	2,600
METCALFE	2,500	58	1,450
MONROE	3,400	58	1,970
MONTGOMERY	2,900	55	1,580
MORGAN	2,700	50	1,350
MUHLENBERG	7,600	64	4,850
NELSON	4,900	91	4,440
NICHOLAS	2,200	68	1,500
OHIO	4,800	57	2,750
OLDHAM	3,200	77	2,470
OWEN	2,500	75	1,870
OWSLEY	1,700	45	760
PENDLETON	3,300	83	2,750
PERRY	7,800	59	4,620
PIKE	15,500	70	10,790
POWELL	1,500	46	690
PULASKI	5,200	56	5,190
ROBERTSON	600	83	500
ROCKCASTLE	2,900	44	1,280
ROWAN	2,600	64	1,660
RUSSELL	3,100	60	1,850
SCOTT	3,800	75	2,860
SHELBY	5,000	77	3,840
SIMPSON	3,000	72	2,150
SPENCER	1,500	91	1,360
TAYLOR	4,800	63	3,010
TODD	3,200	72	2,300
TRIGG	2,200	58	1,280
TRIMBLE	1,500	77	1,150
UNION	3,600	56	2,010
WARREN	12,800	69	8,850
WASHINGTON	3,000	74	2,220
WAYNE	3,900	45	1,760
WEBSTER	4,100	56	2,450
WHITLEY	6,700	55	3,650
WOLFE	1,600	50	790
WOODFORD	3,200	75	2,410

LOUISIANA

	855,800	79	676,420
ACADIA	13,200	68	8,720
ALLEN	5,900	65	3,840
ASCENSION	6,600	68	4,510
ASSUMPTION	4,100	63	2,570
AVOYELLES	10,400	67	6,990
BEAUREGARD	6,300	65	4,100
BIENVILLE	4,200	63	2,660
BOSSIER	12,200	81	9,880
CADDO	60,500	87	52,350
CALCASIEU	39,100	78	30,630
CALDWELL	2,500	57	1,990
CAMERON	1,600	66	1,060
CATAHOULA	2,800	63	1,770
CLAIBORNE	5,700	63	3,620
CONCORDIA	4,100	63	2,780
DE SOTO	5,600	75	4,190
E BATON ROUGE	64,700	85	55,290
EAST CARROLL	3,500	79	2,414
E FELICIANA	3,000	62	1,860
EVANGELINE	8,700	65	5,630
FRANKLIN	7,200	71	5,100
GRANT	2,800	70	1,950
IBERIA	13,700	71	9,760
IBERVILLE	7,000	64	4,490
JACKSON	3,500	70	2,450
JEFFERSON	56,700	88	49,860
JEFF DAVIS	7,800	66	5,120
LAFAYETTE	20,700	73	15,180
LAFOURCHE	11,800	82	9,700
LA SALLE	3,800	68	2,570
LINCOLN	7,100	66	4,690
LIVINGSTON	6,100	68	4,170
MADISON	4,200	69	2,890
MOREHOUSE	8,900	69	6,120
NATCHITOCHES	10,900	64	7,030
ORLEANS	180,100	88	158,920
OUACHITA	25,700	81	20,770
PLAQUEMINES	4,900	83	4,070
POINTE COUPEE	5,200	62	3,220
RAPIDES	30,700	79	24,190
RED RIVER	2,800	74	2,090
RICHLAND	6,100	79	4,820
SABINE	5,300	66	3,160
ST BERNARD	7,300	87	6,390
ST CHARLES	3,700	78	2,870
ST HELENA	2,300	62	1,420
ST JAMES	3,100	78	2,640
ST JOHN BAPTIST	3,500	78	2,720
ST LANDRY	21,100	66	13,820
ST MARTIN	6,200	62	3,870
ST MARY	10,800	71	7,710
ST TAMMANY	8,900	78	6,910
TANGIPAHOA	16,900	86	14,460
TENSAS	3,000	69	2,060
TERREBONNE	13,900	85	11,820
UNION	4,600	66	3,040
VERMILION	10,600	65	6,900
VERNON	6,700	60	4,000
WASHINGTON	11,400	82	9,400
WEBSTER	10,100	78	8,170
W BATON ROUGE	3,100	64	1,990
WEST CARROLL	3,500	79	2,760
W FELICIANA	1,800	62	1,120
WINN	4,100	70	3,070

MAINE

	260,900	90	234,850
ANDROSCOGGIN	23,900	93	22,200
AROOSTOCK	23,900	81	19,410
CUMBERLAND	51,800	92	47,440
FRANKLIN	4,900	87	4,260
HANCOCK	10,580	88	9,270
KENNEBEC	23,600	92	21,790
KNOX	8,800	88	7,810
LINCOLN	5,500	91	5,010
OXFORD	11,500	91	10,420
PENOBSCOT	31,000	92	28,470
PISCATAQUIS	4,800	88	4,200
SAGADAHOC	5,500	91	5,010
SOMERSET	11,100	81	9,320
WALDO	6,200	89	5,510
WASHINGTON	9,800	88	8,580
YORK	28,100	92	25,880

MARYLAND

	865,600	90	776,940
ALLEGANY	26,300	77	20,300
ANNE ARUNDEL	51,600	92	47,260
BALTIMORE	413,700	91	378,450
CALVERT	3,600	86	3,100
CAROLINE	5,300	88	4,680
CARROLL	13,800	92	12,650
CECIL	12,100	89	10,970
CHARLES	8,200	86	7,150
DORCHESTER	8,200	87	7,130
FREDERICK	19,000	89	16,890
GARRETT	4,900	64	3,120
HARFORD	19,300	91	17,520
HOWARD	8,500	88	7,460
KENT	4,300	88	3,790
MONTGOMERY	86,600	93	80,250
PRINCE GEORGE	103,500	92	95,570
QUEEN ANNES	4,800	88	4,230

(Please turn to page 66)

PAY-OFF POINT



SUMMER, 196

Southern New England becomes home base for thousands of vacationers from every corner of the country from June to September. These recreation seekers swell WPRO-TV's audience like a high tide.

Programming . . . Promotion . . . Personalities, ingredients for year 'round success, continue at full pace all summer long. Top rated WPRO-TV shoots the works with local remotes from nearby amusement and resort areas . . . Boston Red Sox baseball . . . performances of winning plays in WPRO-TV's own playwriting contests . . . live telecasts daily by 12 station personalities . . . the summer Olympics . . . the political nominating conventions . . .

PLUS a pre-summer switch to late evening movies to capitalize on first-run popularity from the Paramount — Warner Brothers — MGM — Republic libraries.

Year 'round customers are joined by a bonus audience of vacationers buying on Cape Cod, Martha's Vineyard, Nantucket, Watch Hill, Newport and the Narragansett Bay area. Call Gene Wilkin at PLantations 1-9776 or your Blair TV man, and make WPRO-TV the pay-off point for your sales.

WPRO-TV

Providence • Channel 12

Represented nationally by Blair-TV

CAPITAL CITIES BROADCASTING CORP.

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

"LIB" it up!



DeLIBerate a moment on the enormous Negro community in the greater Metropolitan New York area and you'll see how much good sense it makes to re-examine your radio schedule and "LIB" IT UP.

This vital community, at latest count, encompasses over 1,494,000 people with a spendable income up in the billions. And it's growing larger every day. To this alert and growing audience WLIB offers more Negro programming than all other radio stations in New York combined! More local Negro news—more national Negro news—more Negro public service as well. In turn it produces by far the greatest Negro listening audience in town.

With top Negro personalities and a variety of proven merchandising aids to help sell your products, WLIB is a must buy in the greater New York market. So—if you want to embrace the Negro community—"LIB IT UP!"

HARLEM RADIO CENTER

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

13 JUNE 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

The key to Robert E. Lee's fate as an FCC reappointee in House treatment of a Senate-passed bill to permit commissioners to continue serving until their successors are qualified, even beyond the expiration of their own terms.

Hearings were held on the bill this week by the House Commerce Communications and Power subcommittee under the chairmanship of Rep. Oren Harris. If Harris pushes the measure, and if Lee could continue to serve, the FCC would be operating only one man short.

If the bill fails, the Magnuson committee would likely think long and hard before permitting the Commission to fall two men short in the face of the very important problems it is handling. Lee would likely be confirmed.

The FCC's "watchdog" division has gone to work: Long-time government employee (since 1936) John Harrington takes over as chief.

However, pending Congressional appropriation of money to staff the division, he isn't chief over very much. (The FCC has asked for $300,000.)

The Senators who were batting the FCC hardest over failure to do the things the division proposes to do, **weren't able to make up their minds quickly how best to avoid giving too much money for the purpose.** Nor how to write legislative restrictions against too much exuberance along these lines. Thus the delay.

Evidence mounts that Congress failure to appropriate for a closer check on station performance may be too late to stop it. Legislators who talked loud and clear and who magnified isolated scandals in order to make headlines, have set procedures in motion they will be unable to stop.

The FCC is determined and, contrary to past 4-3 voting performances, are nearly unanimous. **If this brings the FCC dangerously close to censorship as the industry has feared all along and as some of these lawmakers now fear quite belatedly, irresponsible criticism of the industry and of the FCC by these same lawmakers must be held responsible.**

The difference in getting all of the money, part of the money, or none of it, is solely in degree of the baleful FCC eye to be fixed on the industry.

Withholding the money would mean the FCC will **make-do with shifts of personnel from other duties,** and will do less. Only alternative would be the unlikely event of the lawmakers admitting they made charges with something less than justification—to the extent, at least, of passing legislating affirmatively calling the FCC off the scent. This will not happen.

The Harris Commerce Communications subcommittee held hearings on a bill to permit the FCC to license existing vhf tv boosters.

The hearings revealed that members of this subcommittee are still very much worried about pay-tv.

Some were confused. They thought boosters had something to do with CATV systems, which the broadcasting industry opposes largely **because it is feared the existing cables would be an ideal jumping-off spot for pay-tv.** Small-town tv stations are directly concerned with CATV because they fear being driven out of business. But small stations, particularly in mountain areas, want vhf boosters to spread their signals.

The FCC, NAB, and the broadcasting industry all favor the bill.

Significant news, trends in
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

FILM-SCOPE

13 JUNE 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

Anheuser-Busch (D'Arcy) has concluded with NTA what may be the largest deal in syndication history for virtually national rights of Third Man.

Budweiser for an estimated $1.3 million will get the right to put the show into any market in the nation with the exception of New York, where NTA previously sold Third Man to Rheingold.

Hence the beer advertiser's purchase **resembles a national spot deal more than a regional one,** since it has the right to put the series into as many additional markets as it choses to and can.

The current Budweiser-NTA regional, on U. S. Marshal, covers more than 90 markets; Third Man will enter these markets at the end of 1960 or early in 1961 when U. S. Marshal terminates its run.

Third Man, reportedly produced at $2 million, was filmed partly in England and partly here; production on all 39 episodes has been completed.

Importance of the deal to NTA is that it **clears the shelves of a fully-produced series while by-passing the high cost of market-by-market sales operations.**

Budweiser's programing strategy—the replacement of a western by a mystery—parallels Falstaff's switch earlier this year from State Trooper to Coronado 9, both MCA shows.

Note that both these important beer advertisers **stayed with the same syndicator even though they made a basic programing switch.**

How far in advance of a film expiration should a local advertiser be approached for a definite renewal decision?

The question came up this week when an alternate week advertiser sharing a show in one market with a regional tobacco buyer said it wasn't ready to give any answers on a fall expiration even though the tobacco advertiser had renewed.

Instead of waiting, the syndicator brought in another buyer and closed a fresh alternate week deal there for next season.

Here's the dispute: **The advertiser says it had the rug pulled out from under, and the syndicator insisted that it had no obligation to wait.**

The station, which follows the 28 day standard on time renewals, agreed that much more time, say 90 or 120 days, might be the minimum for film renewals **because of the nature of film production and its economics.**

Trans-Lux TV intends to put $4 million into production and promotion of its new properties in the next two seasons.

The money will mostly go into two five minute cartoon series: **Willie McBean and His Magic Machine, and a Rube Goldberg series.**

Meanwhile Trans-Lux TV reports $2 million in sales for its Felix the Cat and 46 markets sold for Westinghouse's American Civil War show.

CBS Films' Robert Herridge Theatre, which already has two network deals to its credit in the international market, was released for domestic syndication this week.

The show's sales to ABC (Australia) and CBC (Canada) account for 41 markets; its 26 half hours, produced on tape, are also available on film.

More than 25% of UAA's feature films now in television distribution belong in the post-'48 category.

UAA has about 1,800 feature films, but more than 300 RKO's are now withheld from sale. Of the remaining 1,500 which are now available, 410 were produced since 1948.

These post-48's include Warner Bros., RKO, UA and foreign pictures; many of the Warner Bros. features are from 1949 and 1950, since UAA made a pre-1950 rather than a pre-1948 distribution deal with that studio.

UAA reports that its large and diversified catalog plus its sales staff of theatrical film specialists have **succeeded in maintaining a good pace of business in a market which most feature and cartoon distributors find is sluggish.**

Cartoons have also been an important side of UAA's sales activity: Mel-o-Toons is a series of 104 newly produced cartoon shorts.

The ratings levels of UAA cartoons have also continued to be high; here's what two of them averaged in ARB surveys of last November:

CARTOON	MARKETS RATED	RATING AVERAGE
Popeye	142	14.6
Bugs Bunny, WB shorts	94	12.5

Local advertisers are turning more and more to public relations strategy in their syndication thinking.

For example, Dick Russell, a Boston Pontiac dealer, made a $26,000 grant to educational station WGBH-TV, Boston, to finance NTA's Open End, for which the auto dealer receives only a credit line.

A similar deal is reportedly in the offing on the same show with KQED-TV, San Francisco, another educational station.

COMMERCIALS

A Minneapolis agency, Pidgeon Savage Lewis, Inc., found that a combination of film and video tape could solve a commercials production problem that neither technique could handle alone.

The client, Larson Boat Works, wanted commercials using action shots of boats taken from other boats and **needed them on the air in less than a week.**

Thomas Countryman Film Productions and WCCO-TV, Minneapolis, collaborated on the job and completed it in five days.

Here's what they did: Film was shot on Saturday and Sunday and processed on Monday. An optical sound track, which would have taken a lab ten days to three weeks to complete, was omitted. Instead, on Tuesday and Wednesday, sound tracks and voice were added to a tape transfer in the WCCO-TV studios, and optical effects were produced right in the station control room, delivering the completed commercial on tape.

The tape cameras couldn't go out on the lake and film processing couldn't have been completed in time, **but a combination of film shooting and in-studio tape editing delivered three commercials in five days—two days ahead of air time.**

Midwest commercials production will get a boost from the installation of new Oxberry animation equipment at Filmack Productions in Chicago.

The new unit will be Filmack's tenth camera stand and can **cut production time 50% and animation production time 25% compared to other machinery.**

Animated characters can bright out points that might "sound too boastful or too dull if they came straight out of the sponsor's mouth," stated Elizabeth Blackman, copy group head of J. Walter Thompson in Chicago.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

13 JUNE 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

Madison Avenue crack of the week: Marion Harper seems bent on **monopolizing all the available ex-network presidents and executive vice-presidents.**

The whilom presidents: **Jack Van Volkenburg, Pat Weaver, Frank White.**

Former network executive v.p.'s: **Joe Culligan, Tom McAvity.**

The division in previous servitude: **NBC, 4; CBS, 1.**

20th Century-Fox is not taking any chance of the writers strike stymieing production on Hong Kong (ABC TV).

The studio's **Pete Levathes is in London** recruiting scripters for the fall series.

Looking back at the month of May, **it wasn't a happy one for agencies that unlimbered idea feelers for tv stations.**

The aborted ideas: **Benton & Bowles' two-minute commercial** for a new P&G food product; **BBDO's request** that concerted action be taken **on a summer rate.**

A Madison Avenue agency is guaranteed against losing a major account for this reason: the president of the client company is **so solicitous of his health that he's afraid that dealing with a new set of agencymen would be too much of a drain.**

For the same reason, he keeps away from the office **between Thursday noon and Tuesday noon** and must not be contacted **unless the problem is of shattering importance.**

Former employees of one of the networks have received an unusual type of questionnaire from a management consultant firm.

Information requested: **why they quit.** Did it have to do with money, personality problems, etc.?

Don't get the impression that because of some recently heavy daytime cancellations **P&G's agencies are drifting out of soap opera production.**

In fact, as a combination they're turning out **30 quarter-hours of them a week.**

The agencies and their production responsibility: **Y&R, As the World Turns; Burnett, Search for Tomorrow; Compton, Guiding Light; Benton & Bowles, Edge of Night.**

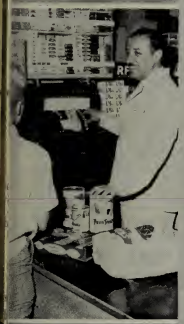
A New York timebuyer found out this week that his agency put serious score by the recent payola furore.

He was ordered to cancel out his acceptance of **a gratis two-week stay at a Florida hotel** given him merely as a friendly gesture by a station in that state.

Know how the ad powers-that-be at Colgate came to pick Sister Eileen over Band of Gold for the fall on CBS TV?

They liked both shows but rather than toss a coin they left the choice to a veritable handful of **Schwerin "consumer panel" button pushers.**









FIRST IN "ON THE JOB" LISTENING!

IN PHILADELPHIA

WIBG

HAS

27.9%

SHARE OF AUDIENCE

IN BUSINESS ESTABLISHMENTS

For the third consecutive year, WIBG is the number one choice for listening among Philadelphia business establishments . . . 111% greater adult audience appeal than the second station, according to C. E. Hooper, Philadelphia Business Establishment Survey, March, 1960. Another reason WIBG is first in quality and quantity audience.

A STORER QUALITY RADIO STATION

represented by

The KATZ AGENCY, INC.

WIBG

A STORER STATION

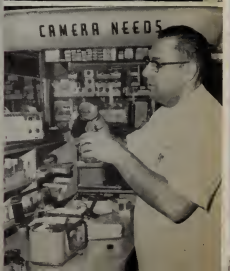
RADIO 99

ON YOUR DIAL









"A tremendous job of compilation and editing. I can't think of another source of so much useful information under the same cover."

—POWELL H. ENSIGN
Executive Vice President
Everett-McKinney, New York

"Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, New York

"... packed with a remarkable supply of vital information."

—RICHARD C. PROCTOR
Richard Proctor Advertising
Montgomery, Alabama

"... invaluable as an up-to-the-minute analysis of the broadcasting field."

—CARL R. JOHNSON
Music Studios, Los Ange

"I find Air Media Basics a very usable reference on market and market selection and also in presenting the basics on these media to my clients."

—DAVID B. AULT
Account Executive
Grant Advertising, Dallas

You'll Reach These Important Advertiser And Agency Executives ... and Thousands More with Your Ad In

SPONSOR'S AIR MEDIA BASICS!

Closes 30 June Out Mid-July

"... definite value, not only for reference purposes, but they make a very fine performance chart for new Buyers or Buyers who are really broadcasting and formerly handled Print."

—J. C. LYONS
Weed Radio Corp., New York

"... extremely valuable to a time-buying creative director."

—BILL WOLFF
Radio/Tv Director
Advertising Agencies, Inc.
Studio City, California

"We find your publication invaluable ... most useful to the entire staff ... informative ... most practical ..."

—ROY G. DUNLOP
Controller of Programs
Rediffusion Limited
Hong Kong

"tremendous ... by far the best to date. It's loaded with valuable day-to-day information and will be a reference 'must' in our shop during the coming year."

—FRED L. BERNSTEIN
Vice President
FORJOE, New York

"As you predicted, it now occupies the center spot on my desk. It is a SRDS, McKittrick, and Broadcasting yearbook all rolled into one."

—JAY MULLEN
Station Manager
WLSV, Welsville, New York, N. Y.

"SPONSOR's Air Media Basics is valuable to the timebuyer. It's packed with facts and figures on all phases of broadcast media and is an aid for quick reference to key sectors in marketing."

—JOHN A. BLOMSTROM
Media Director
Campbell-Ewald, New York

"... by far the best working handbook that has been published to date. You are to be commended for putting so much valuable information in the hands of your subscribers."

—LAWRENCE WEBB
Managing Director
SRA, New York

"I wonder if it would be possible for us to obtain two additional copies of AIR MEDIA BASICS? Everybody in this office keeps borrowing mine and I hate to let it out of my office for fear of not getting it back."

—KAY SHELTON
Time Buyer
Compton, San Francisco

"Enjoyed your 13th annual AIR MEDIA BASICS. Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, New York

Our . . . reaction has been 'How did we get along without it up to now!' "

—BARBARA FREEMAN
Timebuyer
Carson/Roberts, Los Angeles

"A needed tool with all the broadcast information compactly compiled in one publication."

—JAMES F. KELLY
Timebuyer
Fletcher, Richards, Calkins & Holden, New York

". . . my day-to-day right hand guide. I keep it handy for use in presentations . . . as a general guide and media encyclopedia deluxe."

—ESTHER N. ANDERSON
Timebuyer
MacFarland, Aveyard & Co.
Chicago

". . . very useful and easy to use and I assure you I shall make frequent use of it in my daily work."

—BETTY MORGART
Sec'y to Advertising Director
Goodyear Tire & Rubber Co.
Akron

"SPONSOR has done itself proud. This is the most complete compendium of Radio-Tv marketing information I have ever seen."

—ROBERT H. TETER
Vice President—Radio
PGW, New York

"Your 13th annual Air Media Basics has arrived and is being put to good use immediately. The up-to-date information on listening and viewing habits is most helpful in planning our 1960 campaign."

—LESTER E. JOHNSON
Applegate Advertising
Muncie, Ind.

"I would most definitely recommend AIR MEDIA BASICS to all media buyers and account people who are directly or indirectly connected with broadcast media."

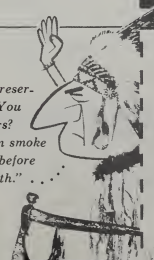
—ROBERT F. BRUNO
Media Department
Reach, McClinton, New York

"I like AIR MEDIA BASIC'S time-buying information, especially the up-to-the-minute statistical data on tv and radio trends. An excellent publication for anyone who buys AIR MEDIA."

—ANITA WASSERMAN
Lawrence C. Gumbinner
New York

". . . a veritable storehouse of useful information."

—RAOUL KENT
MCA-TV, Film Syndicate Div.
Chicago



"Me got reservation. You got yours? Send-um smoke signal before June 30th." . . .*

- When these busy executives need information to make spot-buying decisions, they turn first to SPONSOR's AIR MEDIA BASICS. When it comes to providing the charts and tables, the statistics and reference data about all phases of the broadcast industry, they know that AIR MEDIA BASICS is in a class by itself!
- They know that key sections on Timebuying Basics, Radio Basics, TV Basics, and Film & Tape Basics supply the tools timebuyers need to make decisions with a minimum of time and effort.
- Important features include a complete county-by-county TV set count, a directory of all AM, FM and TV stations and their representatives—by market, and a new directory of timebuyers of the U.S.
- It's no wonder AIR MEDIA BASICS wins praise from The Influential 2,000—the executives who make the major time-buying decisions at top national agencies—and the 7,500 other members of the time-buying teams. Together, they form an important part of SPONSOR's total circulation.
- That's why your ad belongs in SPONSOR's 14th AIR MEDIA BASICS. It assures call letter recognition for your station—recognition at that important moment of decision!

THE BROADCAST INDUSTRY'S MOST COMPREHENSIVE AND PRACTICAL WORKING TOOL FOR AGENCIES AND ADVERTISERS!

SPONSOR
THE WEEKLY MAGAZINE
RADIO / TV ADVERTISERS USE
40 E. 49th St. MU 8-2772 New York 17

Sponsor, 40 E. 49th Street, New York 17, N.Y.

Reserve_____page(s) in SPONSOR'S 14th Annual AIR MEDIA BASICS. My position preference is:

☐ TIMEBUYING BASICS ☐ RADIO BASICS
☐ TV BASICS ☐ FILM AND TAPE BASICS

SIGNED_____ FIRM_____

REGULAR RATES APPLY • Contract Advertisers pay their regular earned discount rates.

TV SET COUNT

(Continued from page 56)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
ST MARYS	9,500	86	8,170
SOMERSET	5,500	61	3,350
TALBOT	6,500	87	5,650
WASHINGTON	26,000	84	22,440
WICOMICO	14,300	87	12,500
WORCESTER	7,100	61	4,310

MASSACHUSETTS

	1,461,700	93	1,358,160
BARNSTABLE	17,300	92	15,950
BERKSHIRE	41,900	93	38,790
BRISTOL	120,700	93	112,370
DUKES	1,900	90	1,630
ESSEX	171,000	93	159,410
FRANKLIN	17,300	90	15,590
HAMPDEN	112,900	93	105,400
HAMPSHIRE	23,200	91	21,110
MIDDLESEX	33,600	93	309,080
NANTUCKET	1,000	91	910
NORFOLK	116,200	93	130,470
PLYMOUTH	70,200	93	65,350
SUFFOLK	239,200	93	222,790
WORCHESTER	171,300	93	159,270

MICHIGAN

	2,336,700	92	2,151,580
ALCONA	1,900	81	840
ALGER	2,900	75	2,160
ALLEGAN	18,700	92	17,260
ALPENA	8,000	72	5,740
ANTRIM	3,200	82	2,610
ARENAC	2,900	87	2,520
BARAGA	1,800	76	1,360
BARRY	10,200	91	9,380
BAY	39,700	93	28,460
BENZIE	2,300	83	1,900
BERRIEN	49,100	93	45,610
BRANCH	11,600	87	10,150
CALHOUN	42,100	93	39,060
CASS	10,200	90	9,190
CHARLEVOIX	3,900	76	2,980
CHEBOYGAN	4,900	77	3,060
CHIPPEWA	9,100	76	7,190
CLARE	3,900	89	3,460
CLINTON	10,000	93	9,260
CRAWFORD	1,300	84	1,090
DELTA	9,900	81	8,070
DICKINSON	7,100	85	6,010
EATON	14,800	91	13,430
EMMET	4,600	77	3,520
GENESEE	116,000	91	106,050
GLADWIN	2,900	89	2,580
GOGEBIC	8,000	78	6,200
GR TRAVERSE	9,400	82	7,750
GRATIOT	10,800	92	9,960
HILLSDALE	10,500	86	8,990
HOUGHTON	9,700	73	7,080
HURON	9,400	92	8,650
INGHAM	61,600	93	60,050
IONIA	12,400	92	11,420
IOSCO	5,200	87	4,520
IRON	5,800	76	4,380
ISABELLA	8,100	89	7,470
JACKSON	38,300	93	35,520
KALAMAZOO	48,700	91	45,550
KALKASKA	1,300	82	1,070
KENT	106,700	93	99,130
KEWEENAW	700	76	530
LAKE	1,500	80	1,130
LAPEER	11,600	92	10,680
LEELANAU	2,600	82	2,140
LENAWEE	24,900	92	23,030
LIVINGSTON	11,300	92	10,350
LUCE	1,600	73	1,200
MACKINAC	3,000	77	2,300
MACOMB	109,100	94	103,060
MANISTEE	6,300	83	5,250
MARQUETTE	14,500	77	11,190
MASON	6,600	82	5,430
MECOSTA	5,800	91	5,260
MENOMINEE	7,200	85	6,110
MIDLAND	14,000	90	12,570
MISSAUKEE	1,900	82	1,550
MONROE	29,600	93	27,600
MONTCALM	11,900	93	11,040
MONTMORENCY	1,200	72	860
MUSKEGON	43,900	94	41,180
NEWAYGO	7,400	80	6,750
OAKLAND	197,500	94	184,850
OCEANA	4,700	82	3,860
OGEMAW	2,500	85	2,120
ONTONAGON	3,000	77	2,320
OSCEOLA	3,800	91	3,440
OSCODA	900	85	770
OTSEGO	2,000	81	1,620
OTTAWA	29,500	92	27,470
PRESQUE ISLE	3,200	72	2,300

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
ROSCOMMON	2,300	84	1,930
SAGINAW	55,000	93	50,980
ST CLAIR	31,200	93	28,820
ST JOSEPH	15,000	93	13,880
SANILAC	11,000	90	9,850
SCHOOLCRAFT	2,400	75	1,790
SHIAWASSEE	16,900	93	15,670
TUSCOLA	13,200	91	12,150
VAN BUREN	16,500	92	15,220
WASHTENAW	42,400	93	40,250
WAYNE	828,000	94	77,420
WEXFORD	5,600	83	4,660

MINNESOTA

	974,300	87	847,360
AITKIN	3,800	77	2,940
ANOKA	18,700	97	18,180
BECKER	6,600	69	4,560
BELTRAMI	7,000	48	3,350
BENTON	4,900	66	3,250
BIG STONE	2,300	64	1,460
BLUE EARTH	12,900	93	11,180
BROWN	8,100	84	6,840
CARLTON	7,400	77	5,690
CARVER	5,500	94	5,170
CASS	5,100	52	2,670
CHIPPEWA	4,700	61	2,860
CHISAGO	4,500	93	4,190
CLAY	10,000	90	9,040
CLEARWATER	2,600	48	1,240
COOK	1,300	74	960
COTTONWOOD	4,800	77	3,670
CROW WING	9,600	66	6,290
DAKOTA	19,300	96	18,590
DODGE	3,900	84	3,290
DOUGLAS	6,600	58	3,810
FARIBAULT	7,500	77	5,790
FILLMORE	7,400	77	5,690
FREEBORN	10,300	91	9,410
GOODHUE	9,700	95	9,220
GRANT	2,800	60	1,670
HENNEPIN	252,900	97	244,990
HOUSTON	4,500	77	3,460
HUBBARD	2,700	52	1,410
ISANTI	3,200	93	2,970
ITASCA	11,100	79	8,750
JACKSON	4,200	85	3,580
KANABEC	2,500	78	1,940
KANDIYOHI	8,300	81	6,750
KITTSON	2,600	58	1,520
KOOCHICHING	5,000	50	2,500
LAC QUI PARLE	3,600	65	2,330
LAKE	4,000	74	2,950
LAKE OF WOODS	1,300	50	650
LE SUEUR	6,000	83	4,960
LINCOLN	2,900	69	2,000
LYON	6,700	65	4,390
MC LEOD	7,700	89	6,850
MAHNOMEN	1,500	69	1,040
MARSHALL	4,100	58	2,390
MARTIN	8,600	77	6,640
MEEKER	5,400	81	4,400
MILLE LACS	4,900	66	3,250
MORRISON	7,200	60	4,330
MOWER	13,900	92	12,730
MURRAY	4,000	80	3,190
NICOLLET	5,300	84	4,470
NOBLES	6,300	85	5,370
NORMAN	3,200	69	2,200
OLMSTED	16,200	96	15,500
OTTER TAIL	13,500	68	9,160
PENNINGTON	3,400	65	2,210
PINE	5,100	77	3,920
PIPESTONE	3,900	80	3,110
POLK	10,700	69	7,350
POPE	3,400	58	1,970
RAMSEY	122,600	97	118,350
RED LAKE	1,300	65	840
REDWOOD	6,400	78	4,990
RENVILLE	7,100	78	5,540
RICE	9,700	95	9,220
ROCK	3,200	80	2,630
ROSEAU	3,800	58	2,210
ST LOUIS	71,400	91	65,190
SCOTT	3,300	94	4,980
SHERBURNE	3,100	88	2,730
SIBLEY	4,300	89	3,870
STEARNS	19,900	90	17,860
STEELE	7,500	84	6,340
STEVENS	2,900	64	1,850
SWIFT	4,100	65	2,650
TODD	6,700	60	4,030
TRAVERSE	2,200	63	1,400
WABASHA	5,200	88	4,570
WANDA	4,100	52	2,150
WASECA	4,800	83	3,950
WASHINGTON	11,900	96	11,470
WATONWAN	4,200	77	3,270
WILKIN	2,500	90	2,260
WINONA	11,600	73	8,570
WRIGHT	8,200	88	7,230
YELLOW MED	4,400	69	3,030

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
MISSISSIPPI	**555,700**	**64**	**354,310**
ADAMS	10,600	68	6,410
ALCORN	7,100	60	4,260
AMITE	4,000	50	2,000
ATTALA	5,600	58	3,230
BENTON	2,000	60	1,200
BOLIVAR	15,100	57	8,570
CALHOUN	4,000	50	2,000
CARROLL	2,800	51	1,430
CHICKASAW	4,400	51	2,240
CHOCTAW	2,200	46	1,010
CLAIBORNE	2,600	59	1,530
CLARKE	4,300	59	2,540
CLAY	4,100	53	2,180
COAHOMA	13,400	58	7,820
COPIAH	7,300	62	4,540
COVINGTON	3,600	63	2,270
DE SOTO	5,600	71	3,980
FORREST	14,500	60	8,730
FRANKLIN	2,100	59	1,240
GEORGE	2,600	56	1,460
GREENE	1,700	56	950
GRENADA	4,700	51	2,420
HANCOCK	3,200	79	2,530
HARRISON	29,300	76	22,270
HINDS	47,900	83	39,620
HOLMES	6,200	63	3,860
HUMPHREYS	4,100	60	2,470
ISSAQUENA	700	60	420
ITAWAMBA	3,900	59	2,290
JACKSON	13,100	86	11,290
JASPER	4,100	66	2,900
JEFFERSON	2,400	59	1,430
JEFF DAVIS	3,500	57	2,010
JONES	16,500	67	11,090
KEMPER	2,700	57	1,550
LAFAYETTE	4,800	51	2,470
LAMAR	3,200	59	1,880
LAUDERDALE	19,600	78	15,300
LAWRENCE	2,800	57	1,600
LEAKE	4,700	58	2,730
LEE	11,100	69	7,620
LEEFLORE	12,300	56	6,860
LINCOLN	7,100	58	4,140
LOWNDES	10,300	51	5,260
MADISON	6,900	65	4,480
MARION	6,100	54	3,310
MARSHALL	3,100	56	1,870
MONROE	8,900	58	5,150
MONTGOMERY	3,300	51	1,690
NESHOBA	5,000	57	2,880
NEWTON	5,200	66	3,430
NOXUBEE	3,900	58	2,270
OKTIBBEHA	5,900	53	3,130
PANOLA	7,100	73	5,160
PEARL RIVER	5,700	79	4,520
PERRY	2,200	56	1,240
PIKE	9,200	61	5,640
PONTOTOC	4,900	57	2,790
PRENTISS	4,800	59	2,820
QUITMAN	5,100	60	3,060
RANKIN	6,300	58	3,640
SCOTT	5,000	58	2,880
SHARKEY	2,500	60	1,510
SIMPSON	5,300	58	3,070
SMITH	3,700	58	2,140
STONE	1,600	57	910
SUNFLOWER	11,300	51	5,770
TALLAHATCHIE	6,100	59	3,630
TATE	4,100	71	3,110
TIPPAH	4,100	60	2,480
TISHOMINGO	4,100	60	2,470
TUNICA	5,200	60	3,120
UNION	5,800	57	3,310
WALTHALL	3,600	55	1,980
WARREN	12,100	69	8,320
WASHINGTON	21,100	68	12,690
WAYNE	3,900	59	2,310
WEBSTER	2,600	56	1,450
WILKINSON	2,700	50	1,350
WINSTON	4,600	58	2,670
YALOBUSHA	3,200	51	1,640
YAZOO	8,200	66	5,400

MISSOURI

	1,373,300	89	1,215,750
ADAIR	6,500	66	4,320
ANDREW	3,700	82	3,040
ATCHISON	2,900	71	2,050
AUDRAIN	8,900	77	6,820
BARRY	6,500	68	4,420
BARTON	3,900	67	2,630
BATES	5,900	74	4,370
BENTON	2,700	78	2,130
BOLLINGER	2,600	75	1,960
BOONE	15,500	83	12,800
BUCHANAN	32,700	92	30,210
BUTLER	10,800	70	7,540
CALDWELL	3,300	82	2,710
CALLAWAY	6,200	77	4,760
CAMDEN	2,100	76	1,580

(Please turn to page 69)

SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central Surveys Study (Feb. 1960) Ask Katz for the facts

Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile Public Service Projects!

Nielsen (Feb. 1960) Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB (Mar. 1960) Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

Ask Katz about Central Iowa Advertisers

See for yourself the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

See for yourself the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

See for yourself why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

KRNT-TV
DES MOINES
A COWLES STATION

In TV too...FILM does the "impossible"!

HERE, THERE AND EVERYWHERE—all at once! Multi-image to show multi-use! That's the effect used to win the busy housewife in a brilliant 60-second Corning Ware TV film commercial. Multi-image produced *economically . . . efficiently!*

Want special effects? Film is your answer! Film—and film alone—can do 3 things for you: (1) provide high-polish commercials, rich with optical effects; (2) give you crisp, vivid animation; (3) assure penetration and coverage the world over.

For further information: Get in touch with Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Avenue	130 East Randolph Drive	6706 Santa Monica Blvd.
New York 17, N. Y.	Chicago 1, Ill.	Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.



ADVERTISER: Corning Glass Works—Consumer Products Division
PRODUCER: Audio Productions, Inc.
ADVERTISING AGENCY: N. W. Ayer & Sons, Inc.



TV SET COUNT

(Continued from page 66)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
CPE GIRARDEAU	11,800	84	9,890
CARROLL	4,600	77	3,520
CARTER	1,400	57	800
CASS	6,700	80	5,370
CEDAR	3,100	67	2,290
CHARITON	4,100	63	2,580
CHRISTIAN	3,700	73	2,710
CLARK	2,600	80	2,080
CLAY	29,000	96	27,960
CLINTON	3,500	91	3,170
COLE	11,500	88	10,140
COOPER	4,700	75	3,530
CRAWFORD	3,100	63	1,960
DADE	2,600	68	1,760
DALLAS	2,700	76	2,040
DAVIESS	3,200	82	2,630
DE KALB	2,300	82	1,890
DENT	3,000	76	2,110
DOUGLAS	2,800	66	1,840
DUNKLIN	11,000	75	8,300
FRANKLIN	12,300	83	10,260
GASCONADE	4,100	73	3,000
GENTRY	3,100	76	2,340
GREENE	42,300	95	40,230
GRUNDY	4,200	80	3,350
HARRISON	4,200	76	3,170
HENRY	6,500	79	5,120
HICKORY	1,600	79	1,270
HOLT	2,500	71	1,770
HOWARD	3,400	74	2,510
HOWELL	5,800	54	3,120
IRON	1,900	63	1,205
JACKSON	211,500	97	205,040
JASPER	28,800	89	25,350
JEFFERSON	19,800	95	18,750
JOHNSON	8,000	80	6,420
KNOX	2,700	80	2,160
LACLEDE	6,000	76	4,570
LAFAYETTE	7,700	81	6,490
LAWRENCE	7,200	68	4,890
LEWIS	3,400	80	2,720
LINCOLN	5,600	87	4,880
LINN	6,100	73	3,840
LIVINGSTON	5,700	80	4,070
MC DONALD	4,200	76	3,170
MACON	7,200	77	5,550
MADISON	2,900	75	2,180
MARIES	2,100	75	1,580
MARION	9,900	94	9,290
MERCER	2,000	76	1,510
MILLER	4,400	75	3,290
MISSISSIPPI	5,500	66	3,620
MONITEAU	3,200	75	2,400
MONROE	3,100	83	2,560
MONTGOMERY	3,500	87	3,050
MORGAN	2,900	75	2,170
NEW MADRID	8,800	72	6,330
NEWTON	9,100	75	7,090
NODAWAY	7,400	70	5,210
OREGON	3,000	49	1,480
OSAGE	3,000	75	2,240
OZARK	2,300	66	1,650
PEMISCOT	10,600	80	8,470
PERRY	3,400	82	2,790
PETTIS	12,600	83	10,460
PHELPS	8,100	70	5,700
PIKE	5,900	83	4,880
PLATTE	6,900	91	6,250
POLK	4,700	76	3,560
PULASKI	9,100	78	7,090
PUTNAM	2,800	66	1,850
RALLS	2,900	83	1,830
RANDOLPH	8,000	74	5,930
RAY	5,400	81	4,550
REYNOLDS	1,500	57	850
RIPLEY	3,000	57	1,720
ST CHARLES	11,700	94	11,020
ST CLAIR	2,900	79	2,290
ST FRANCOIS	11,600	86	10,010
ST LOUIS	465,600	97	451,459
STE GENEVIEVE	3,100	82	2,540
SALINE	8,000	76	6,110
SCHUYLER	1,600	66	1,060
SCOTLAND	2,100	80	1,920
SCOTT	8,800	80	7,000
SHANNON	1,700	49	830
SHELBY	3,100	77	2,390
STODDARD	8,400	80	6,710
STONE	2,700	74	1,990
SULLIVAN	3,300	67	2,200
TANEY	3,100	73	2,260
TEXAS	5,700	54	3,070
VERNON	6,300	74	4,670
WARREN	2,400	87	2,090
WASHINGTON	3,800	63	2,410
WAYNE	2,400	75	1,810
WEBSTER	4,200	76	3,180
WORTH	1,600	76	1,210
WRIGHT	4,100	66	2,690

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
MONTANA	**213,900**	**64**	**137,040**
BEAVERHEAD	3,700	54	1,450
BIG HORN	2,800	50	1,410
BLAINE	2,600	51	1,310
BROADWATER	700	54	380
CARBON	2,400	59	1,420
CARTER	800	44	350
CASCADE	25,100	77	17,690
CHOTTEAU	2,400	66	1,580
CUSTER	4,000	44	1,780
DANIELS	1,000	45	450
DAWSON	3,300	52	1,730
DEER LODGE	6,400	53	3,390
FALLON	1,100	45	500
FERGUS	4,400	53	2,340
FLATHEAD	10,400	67	6,980
GALLATIN	7,800	50	3,890
GARFIELD	800	35	270
GLACIER	3,000	58	1,750
GOLDEN VALLEY	400	58	230
GRANITE	1,000	53	530
HILL	5,300	51	2,700
JEFFERSON	1,000	50	500
JUDITH BASIN	700	54	380
LAKE	3,700	62	2,289
LEWIS & CLARK	10,300	54	5,530
LIBERTY	500	51	260
LINCOLN	3,400	60	2,030
MC CONE	1,000	53	530
MADISON	1,800	50	890
MEAGHER	1,000	54	540
MINERAL	900	53	480
MISSOULA	14,700	69	10,190
MUSSELSHELL	1,600	54	860
PARK	3,400	59	2,130
PETROLEUM	300	56	170
PHILLIPS	2,000	45	890
PONDERA	2,800	69	1,370
POWDER RIVER	800	45	360
POWELL	2,200	53	1,160
PRAIRIE	700	52	
RAVALLI	4,000	54	2,150
RICHLAND	2,900	53	1,550
ROOSEVELT	3,000	54	1,610
ROSEBUD	2,300	54	1,010
SANDERS	2,500	53	1,340
SHERIDAN	1,800	53	960
SILVER BOW	20,500	85	17,470
STILLWATER	1,800	59	1,070
SWEET GRASS	900	59	530
TETON	2,300	69	1,580
TOOLE	2,300	51	1,280
TREASURE	300	54	160
VALLEY	4,200	45	1,870
WHEATLAND	900	54	480
WIBAUX	400	54	220
YELLOWSTONE	25,300	82	20,640
NEBRASKA	**443,000**	**84**	**372,520**
ADAMS	9,200	86	8,040
ANTELOPE	3,500	69	2,400
ARTHUR	200	48	100
BANNER	500	62	310
BLAINE	200	57	110
BOONE	2,800	64	1,790
BOX BUTTE	3,700	53	1,940
BOYD	1,300	48	620
BROWN	1,400	48	670
BUFFALO	8,500	82	6,930
BURT	3,500	87	3,040
BUTLER	3,300	82	2,710
CASS	3,900	94	5,540
CEDAR	3,700	94	3,470
CHASE	1,300	56	730
CHERRY	2,600	52	1,340
CHEYENNE	5,300	70	3,270
CLAY	3,200	77	2,450
COLFAX	3,300	82	2,700
CUMING	3,800	87	3,300
CUSTER	5,300	64	3,500
DAKOTA	3,600	94	3,390
DAWES	2,800	45	1,260
DAWSON	6,100	82	5,230
DEUEL	900	55	500
DIXON	2,600	94	2,430
DODGE	10,000	96	9,570
DOUGLAS	103,100	97	100,230
DUNDY	1,000	56	560
FILLMORE	3,100	77	2,690
FRANKLIN	2,000	84	1,680
FRONTIER	1,100	75	890
FURNAS	2,900	84	2,430
GAGE	8,400	87	7,300
GARDEN	1,300	59	760
GARFIELD	800	58	460
GOSPER	700	85	590
GRANT	200	54	110
GREELEY	1,600	66	1,060
HALL	12,000	89	10,650

(Please turn to page 70)

TV SET COUNT

(continued from page 69)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
HAMILTON	3,100	83	2,590
HARLAN	1,800	81	1,510
HAYES	500	65	320
HITCHCOCK	1,100	56	780
HOLT	4,100	48	1,970
HOOKER	300	48	140
HOWARD	2,300	66	1,520
JEFFERSON	4,100	79	3,240
JOHNSON	2,000	87	1,740
KEARNEY	1,900	84	1,590
KEITH	2,500	62	1,560
KEYA PAHA	400	54	220
KIMBALL	1,900	63	1,200
KNOX	4,100	68	2,820
LANCASTER	47,300	94	44,650
LINCOLN	9,600	63	6,030
LOGAN	400	46	180
LOUP	500	59	300
MC PHERSON	100	48	50
MADISON	8,100	91	7,350
MERRICK	3,900	64	1,790
MORRILL	2,200	63	1,380
NANCE	1,800	64	1,150
NEMAHA	3,100	82	2,530
NUCKOLLS	2,800	77	2,140
OTOE	5,900	94	5,530
PAWNEE	1,900	82	1,550
PERKINS	1,100	62	680
PHELPS	3,300	83	2,740
PIERCE	2,600	69	1,790
PLATTE	7,100	91	6,450
POLK	2,500	84	2,100
REDWILLOW	4,000	63	2,530
RICHARDSON	4,700	80	3,780
ROCK	800	49	390
SALINE	5,000	79	3,960
SARPY	7,500	96	7,200
SAUNDERS	5,700	96	5,490
SCOTTS BLUFF	10,600	66	6,970
SEWARD	4,200	79	3,330
SHERIDAN	3,000	53	1,580
SHERMAN	1,400	64	1,020
SIOUX	600	54	320
STANTON	1,600	82	1,310
THAYER	3,100	77	2,380
THOMAS	500	46	230
THURSTON	2,200	87	1,910
VALLEY	2,000	64	1,280
WASHINGTON	2,800	96	2,540
WAYNE	3,000	91	2,830
WEBSTER	2,300	86	1,990
WHEELER	300	57	170
YORK	4,600	84	3,860

NEVADA

	89,600	77	69,040
CHURCHILL	1,900	44	840
CLARK	41,400	83	34,230
DOUGLAS	500	60	300
ELKO	4,200	48	2,010
ESMERALDA	200	48	100
EUREKA	200	45	90
HUMBOLDT	1,400	46	640
LANDER	400	48	190
LINCOLN	900	49	440
LYON	1,200	61	730
MINERAL	1,900	45	850
NYE	900	49	440
ORMSBY	1,800	61	1,100
PERSHING	1,100	45	490
STOREY	200	57	110
WASHOE	28,000	89	24,860
WHITE PINE	3,400	48	1,620

NEW HAMPSHIRE

	168,200	91	153,320
BELKNAP	8,100	90	7,250
CARROLL	4,900	91	4,440
CHESHIRE	12,700	91	11,590
COOS	10,400	90	9,310
GRAFTON	12,500	87	11,270
HILLSBORO	50,300	92	46,420
MERRIMACK	18,300	91	16,700
ROCKINGHAM	26,700	92	24,690
STRAFFORD	13,200	92	12,960
SULLIVAN	8,700	88	7,690

NEW JERSEY

	1,751,500	93	1,628,530
ATLANTIC	47,300	94	44,410
BERGEN	247,200	93	228,780
BURLINGTON	47,100	93	43,850
CAMDEN	109,600	93	101,820
CAPE MAY	15,300	93	14,360
CUMBERLAND	31,500	93	29,130
ESSEX	293,800	92	271,180
GLOUCESTER	38,100	93	35,590
HUDSON	190,100	94	178,710
HUNTERDON	14,900	93	13,870
MERCER	73,500	93	68,660
MIDDLESEX	105,900	93	98,650
MONMOUTH	93,000	94	87,690
MORRIS	63,200	93	58,810
OCEAN	27,800	93	25,840
PASSAIC	117,700	93	109,470
SALEM	17,300	93	16,140
SOMERSET	36,700	92	33,840
SUSSEX	12,000	92	11,020
UNION	149,500	93	139,750
WARREN	19,100	92	17,560

NEW MEXICO

	245,900	74	182,150
BERNALILLO	76,900	92	65,920
CATRON	700	62	430
CHAVES	16,100	81	13,080
COLFAX	3,500	48	1,690
CURRY	9,300	63	5,840
DE BACA	800	60	480
DONA ANA	12,300	86	10,640
EDDY	12,700	74	10,190
GRANT	4,600	62	2,850
GUADALUPE	1,500	67	1,000
HARDING	300	51	150
HIDALGO	1,300	62	800
LEA	14,600	65	9,450
LINCOLN	3,100	65	1,360
LOS ALAMOS	3,500	78	2,740
LUNA	3,100	65	2,020
MC KINLEY	8,900	52	4,590
MORA	1,100	53	750
OTERO	11,900	68	8,120
QUAY	3,700	63	2,320
RIO ARRIBA	6,100	59	3,600
ROOSEVELT	4,000	60	2,390
SANDOVAL	2,100	63	1,330
SAN JUAN	14,700	56	8,240
SAN MIGUEL	5,200	53	2,740
SANTA FE	10,700	74	7,960
SIERRA	2,000	67	1,340
SOCORRO	2,700	63	1,710
TAOS	3,400	59	2,000
TORRANCE	1,500	67	1,010
UNION	1,600	48	760
VALENCIA	7,700	72	5,550

NEW YORK

	5,084,000	92	4,694,940
ALBANY	87,700	93	81,240
ALLEGANY	13,300	82	10,860
BRONX	431,800	92	395,790
BROOME	62,100	92	56,890
CATTARAUGUS	25,100	93	23,240
CAYUGA	21,900	93	20,270
CHAUTAUQUA	47,500	92	43,600
CHEMUNG	30,400	88	27,080
CHENANGO	13,400	90	12,120
CLINTON	15,400	93	14,340
COLUMBIA	15,000	93	13,970
CORTLAND	12,100	92	11,110
DELAWARE	13,900	86	11,890
DUTCHESS	45,600	91	41,720
ERIE	325,300	93	303,370
ESSEX	11,200	83	9,260
FRANKLIN	12,300	79	9,690
FULTON	16,500	90	14,930
GENESEE	15,700	94	14,730
GREENE	9,400	90	8,420
HAMILTON	1,400	91	1,270
HERKIMER	20,000	92	18,480
JEFFERSON	27,900	83	22,510
KINGS	777,200	94	728,800
LEWIS	6,600	85	5,610
LIVINGSTON	12,300	90	11,050
MADISON	15,400	92	14,140
MONROE	181,300	93	168,160
MONTGOMERY	19,200	91	17,450
NASSAU	405,400	94	383,020
NEW YORK	581,100	91	526,610
NIAGARA	69,100	94	64,840
ONEIDA	72,300	94	67,866
ONONDAGA	122,000	93	113,420
ONTARIO	19,800	91	18,100
ORANGE	52,800	92	48,670
ORLEANS	10,400	92	9,550
OSWEGO	24,500	93	22,800
OTSEGO	17,100	91	15,540
PUTNAM	7,100	87	6,470
QUEENS	575,000	93	534,210
RENSSELAER	44,000	93	40,750
RICHMOND	61,500	93	57,470
ROCKLAND	33,000	94	30,870
ST LAWRENCE	34,000	79	26,990
SARATOGA	25,500	91	23,260
SCHENECTADY	51,600	92	47,590
SCHOHARIE	7,700	88	6,790
SCHUYLER	4,000	90	3,600
SENECA	8,100	91	7,340
STEUBEN	29,500	83	24,970
SUFFOLK	163,800	92	150,140
SULLIVAN	14,100	91	12,640
TIOGA	10,600	91	9,610
TOMPKINS	18,200	87	15,910
ULSTER	35,100	91	32,330
WARREN	12,900	91	11,770
WASHINGTON	13,700	91	12,530
WAYNE	20,500	92	18,940
WESTCHESTER	237,600	94	224,440
WYOMING	9,600	92	8,870
YATES	5,500	90	4,950

NORTH CAROLINA

	1,115,400	79	877,440
ALAMANCE	21,600	91	19,540
ALEXANDER	3,900	87	3,330
ALLEGHANY	2,300	71	1,640
ANSON	5,600	74	4,140
ASHE	5,000	71	3,550
AVERY	3,000	67	2,010
BEAUFORT	8,900	87	7,740
BERTIE	5,100	72	3,670
BLADEN	6,800	56	3,810
BRUNSWICK	5,100	61	3,110
BUNCOMBE	36,800	77	28,450
BURKE	12,200	82	10,040
CABARRUS	17,700	91	16,030
CALDWELL	11,200	80	8,950
CAMDEN	1,200	77	920
CARTERET	7,400	64	4,730
CASWELL	4,900	71	3,630
CATAWBA	19,000	90	17,150
CHATHAM	6,700	69	4,650
CHEROKEE	4,200	51	2,130
CHOWAN	3,200	65	2,080
CLAY	2,300	51	1,160
CLEVELAND	15,900	80	12,770
COLUMBUS	12,200	60	7,290
CRAVEN	14,800	83	12,250
CUMBERLAND	30,700	63	19,340
CURRITUCK	1,900	77	1,470
DARE	1,400	65	910
DAVIDSON	18,700	89	16,570
DAVIE	4,100	80	3,300
DUPLIN	10,000	64	6,430
DURHAM	29,900	86	25,720
EDGECOMBE	13,100	81	9,760
FORSYTH	49,600	89	44,260
FRANKLIN	7,000	60	4,210
GASTON	33,200	83	27,700
GATES	2,400	75	1,810
GRAHAM	1,700	51	870
GRANVILLE	7,000	72	5,050
GREENE	3,600	72	2,590
GUILFORD	61,500	90	55,440
HALIFAX	13,800	71	9,730
HARTNETT	13,800	62	7,800
HAYWOOD	10,700	68	7,330
HENDERSON	9,400	69	6,460
HERTFORD	5,000	75	3,760
HOKE	3,200	61	1,940
HYDE	1,400	64	900
IREDELL	15,100	82	12,430
JACKSON	4,400	62	2,740
JOHNSTON	16,100	68	10,960
JONES	2,600	64	1,670
LEE	7,000	69	4,860
LENOIR	13,900	77	10,687
LINCOLN	6,600	77	5,050
MC DOWELL	7,600	73	5,530
MACON	4,300	62	2,670
MADISON	4,600	59	2,730
MARTIN	6,300	72	4,550
MECKLENBERG	73,900	80	65,820
MITCHELL	3,500	64	2,220
MONTGOMERY	3,900	75	2,930
MOORE	8,000	70	5,580
NASH	16,000	70	11,210
NEW HANOVER	21,400	77	16,530
NORTHAMPTON	5,800	75	4,370
ONSLOW	6,800	70	4,770
ORANGE	9,600	84	8,040
PAMLICO	2,800	64	1,790
PASQUOTANK	6,700	76	5,120
PENDER	4,600	61	2,820
PERQUIMANS	2,500	76	1,910
PERSON	5,800	74	4,290
PITT	15,100	89	13,470
POLK	3,100	85	2,620
RANDOLPH	14,700	85	12,560
RICHMOND	9,500	84	7,960
ROBESON	18,000	70	12,520
ROCKINGHAM	18,100	87	15,730
ROWAN	22,500	85	19,090
RUTHERFORD	10,900	83	9,030
SAMPSON	11,600	65	7,570
SCOTLAND	5,600	61	3,410
STANLY	10,600	91	9,600
STOKES	5,100	79	4,050
SURRY	12,400	85	10,490
SWAIN	2,300	51	1,170
TRANSYLVANIA	3,700	62	2,300
TYRRELL	1,200	66	790

(Please turn to page 88)


KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA
KTBS-TV
IS PLEASED TO ANNOUNCE
THAT THE
KATZ AGENCY, INC.
HAS BEEN APPOINTED
NATIONAL ADVERTISING
REPRESENTATIVE
EFFECTIVE JUNE 5, 1960.
KTBS-TV SHREVEPORT, LOUISIANA
Channel 3 E. Newton Wray, Pres. & Gen. Mgr.

NEWS & IDEA WRAP-UP

KEYSTONE'S 1100TH affiliate, KSEO, Durant, Okla., is celebrated by (l-r) Keystone's Sidney Wolf, pres.; Erwin Peterson, senior v.p.; Charlotte Tucker, dir. station relations; and KSEO gen. mgr. Lewis Coleman



'THINK PINK—Win Mink' promotion, sponsored by C and H Sugar and WIL, St. Louis, finds station's Joyce Lucas willingly enticed by C and H sales promotion manager Dale Maier's offer of luxurious mink stole



ADVERTISERS

The American Federation of Advertising, meeting in New York this week, demonstrated at its opening session that it was serious about improving the standards of advertising copy.

In the presence of FTC chairman Earl Kintner, who was one of the speakers, the AFA's vice-chairman, John P. Cunningham unveiled the federation's "Truth Book."

It's a philosophic guide to truthful advertising, dealing not with technical rules but with intent and the spirit of integrity.

The "Book" poses several questions that the advertiser should ask himself in order to judge his own advertisement, and includes seven guide rules for non-deceptive advertising.

Alberto-Culver (Wade) has cancelled its spot tv schedules for the summer and is putting the money into NBC TV daytime.

The dimensions of A-C's daytime

'THE GREATEST SHOW ON EARTH,' new Paramount movie is being given the full publicity treatment through KBIG, Avalon, Cal. Here, Station's Carl Bailey, world's tallest disk jockey, takes show train through L. A., accompanied by actress Rita Dailey (c) Barbara Baxter



mmitments with NBC TV extending rough August: two quarter hours very week and four quarter-hours ternate weeks, adding up to 12 com- ercial minutes a week.

exaco's (C&W) decision to put ogether its own radio network or the Metropolitan Opera roadcast next season raised two ertinent questions within the rade this week:

These were:

1) Whether, because of the present ature of radio programing, it is ractical to expect network affiliates o carry **"live" a program of four- our duration**—a la Metropolitan pera.

2) Whether sponsors of other engthy institutional programs, the **N. Y. Philharmonic** ($840,000 for 8 broadcasts), for instance, reconcile themselves to letting the affiliates ex- rcise their own local judgment in potting the program. Case in point: n some areas a two-hour concert vould get a better reception on a Sunday afternoon than a Saturday night, which happens to be the time that the Philharmonic is broadcast.

Texaco's plaint about CBS was too many stations DB'd the opera. CBS's retort: the opera got **live clearance on 144 out of 200** stations, and, anyway, westcoast affiliates deemed it poor programing to have it on from 11 a.m. to 3 p.m. and used their best judgment in scheduling the tape.

Campaigns:

• **Gibson Refrigerator Division Hupp Corp.** begins a spot radio saturation campaign this month in the South and Southwest, with the rest of the nation scheduled to follow next month. The spots, running in more than 100 markets, have tags for local dealer listings. Agency: Creative Group, Inc., Appleton, Wis.

• **Becker AM/FM Auto Radios** begins a 52-week saturation campaign this week via 13 fm stations in the Greater Los Angeles area. The reason: Becker dealers feel that the best prospect for an am/fm auto radio is the person who already has fm in his home. All negotiations were handled by the FM Broadcasters of Southern California.

Harry S. Sylk, chairman of Consolidated-Sun Ray (owners of WPEN, Philadelphia; WSAI, Cincinnati; and WALT, Tampa) last week **clarified the company's association with the Whelan drug chain.**

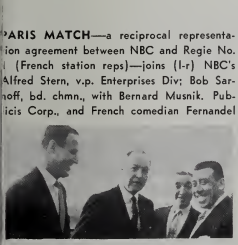
His explanation: The affiliation with United Whelan is for servicing the 150 individual drug stores owned by the Sun Ray Drug division.

Hamm's Beer regained the top spot in ARB's April survey of the best-liked tv commercials after relinquishing it last month to Kaiser Foil.

The runners-up, in order: Piels Beer, Seven-Up, Burgermeister Beer, L&M, Kelloggs, Dodge, Dial Soap, Ford, and Maxwell House Coffee.

Thisa 'n' data: Campbell Soup Co. will repeat its national "Soup 'N' Sandwich promotion this summer via the company's CBS TV and ABC TV shows . . . **Ruppert Knickerbock-**

PARIS MATCH—a reciprocal representation agreement between NBC and Regie No. 1 (French station reps)—joins (l-r) NBC's Alfred Stern, v.p. Enterprises Div; Bob Sarnoff, bd. chmn., with Bernard Musnik. Publicis Corp., and French comedian Fernandel





SCHOLARSHIP WINNERS of "Teenage Salute 1960," sponsored by WPEN (Phila.) are (front l-r) Steven Green, Velva Taylor, Jacqueline Chrystal, Ronald Gladis. Congratulating them (rear l-r): Dr. Allen Wetter; sta. pres. William Sylk; Msgr. Edward Reilly

HOUSEWARMING PARTY in Minneapolis celebrating the opening of the Katz Agency's new office there, finds the agency's Marth Hartlage (l) and Carol Caron, extending a welcome to Bob Buchanan (l) of WJBK-TV, Detroit, and Elton Rule, of KABC-TV, Los Angeles



er (NC&K) is appearing in "bright" new packaging, to be introduced via radio and tv spots . . . The Mid-America Day Committee of the Chicago International Trade Fair will honor **Max Ries,** president of Reese Finer Foods Co. at a testimonial dinner 23 June.

Strictly personnel: Maurice Atkinson, advertising manager for the Jacob Ruppert Brewery, named to the 1960 program committee of the ANA . . . **Larry Crandall,** to the newly-created post of director of research and development at Lawry's Foods, Inc. . . . **David Marx,** to marketing manager for the Synctron Division of Electro Powerpacs, Inc.

AGENCIES

Lennen & Newell this week did some appointing in its media department, which is headed by Herbert Zeltner.

Associate media director Emil Bertolino was named a member of the department planning group, while William Chrisman (from Burnett), Clark Ford (from JWT), and Paul Zappert became assistant media directors.

As part of the five-man planning group Bertolino will participate in unified planning and development for all the agency's accounts. He'll also do the same thing on specific accounts assigned him.

Plugging its client's (Ralston) sponsorship of three public service programs, Ernest Hodges, v.p. of Guild, Bascom & Bonfigli, cautioned against leaving the public interest to the networks and stations.

"We advertising people have a big stake in tv, as do the writers, the packagers," Hodges told the Hollywood Ad Club last week.

His case in point: Because of the "tv public service payola" for Ralston, its cereals tripled their share of the market. Ralston is currently sponsoring *Bold Journey* and *John Gunther's High Road* (which is being used as teaching aids in more than 150,000 classrooms) and will add to its schedule, in September, *Expedition* —all on ABC TV.

what is WARM-Land?

See Page 9

Agency appointments: Cone Mills, textile manufacturer, from Cohen, Dowd & Aleshire, to **Grant Advertising** . . . Sperry & Hutchinson Co., for its New England, New York and New Jersey regions, to **Harold Cabot & Co.,** Boston . . . Caroline Leonetti Cosmetics, a division of Modern Woman's Institute, billing $500,000, to **Barnes Chase,** Los Angeles . . . The House of Nine, women's apparel chain, and Vilem B. Haan, Inc., foreign and sports car accessories center, to **Beckman . Koblitz,** Los Angeles.

New Agencies: Ted Levy, Richard Lane & Co., Denver, this month becomes the **Jerome Philip Advertising Agency** . . . **Allston, Smith & Somple, Inc.,** will be located at 36 Mason Street, Greenwich, Conn.

Going international: Mogul Williams & Saylor will move into the international arena through the extension of its affiliation with Dudley Turser & Vincent Ltd., London to include an association with **Publivinco (Europe) Societe Anonyme,** international network of associated advertising and marketing agencies.

Among the chairmen and vice-chairmen appointed for national committees of the 4 A's are:

Media relations: chairman, William Steers, DCSS; vice-chairman, Thomas Adams, Campbell-Ewald.

Broadcast media: chairman, Leonard Matthews, Leo Burnett; vice-chairman, Ruth Jones, JWT.

Research: chairman, Peter Langhoff, Y&R; vice-chairman, G. Maxwell Ule, K&E.

Tv and radio administration: chairman, David Miller, Y&R; vice-chairman, Hildred Sanders, Honig-Cooper & Harrington.

Admen on the move: William Gross and **William Hatch,** elected to the board of directors at Ted Bates & Co. . . . **Chester Posey** and **Ralph Koser,** to senior v.p.'s of McCann-Erickson Advertising (U.S.A.) . . . **George Bailey** and **Richard Seelow,** to v.p.'s of Kastor Hilton Chesley Clifford & Atherton . . . **George Wolf,** to radio-tv program supervisor in the creative department of Lennen & Newell . . . **Don O'Leary,** to account supervisor at BBDO . . . **Raymond Wiemer,** to media director at Penn & Hamaker, Cleveland.

Add to agency moves: Richard Mulford, to the Los Angeles office of D'Arcy as director of radio and tv . . . **John Robinson, Jr.,** to associate director and **Myrtle Tower,** to business manager of Lambert & Feasley's tv/radio department . . . **Abbott Davis,** to broadcast media director and **Peter Pih,** manager of media research at Fitzgerald Advertising, New Orleans . . . **John Baldwin,** v.p., Chicago, transfers to K&E's Boston office as account supervisor . . . **Sidney Rowland,** to senior project director of R. H. Bruskin Associates, New Brunswick, N. J. . . . **Elaine Pappas,** to media supervisor at North . . . **Edwin Koehler,** to associate media director of BBDO . . . **F. Joseph Eglies,** to a marketing executive at Mogul Williams & Saylor . . . **Jack Low,** to assistant media buyer at F&S&R . . . **Donald Madden,** transferred to BBDO's New York office as account executive . . . **Edgar Hakim,** to Lennen & Newell as assistant account executive . . . **John Carew, Jr.,** to associate research director of Honig-Cooper & Harrington, San Francisco.

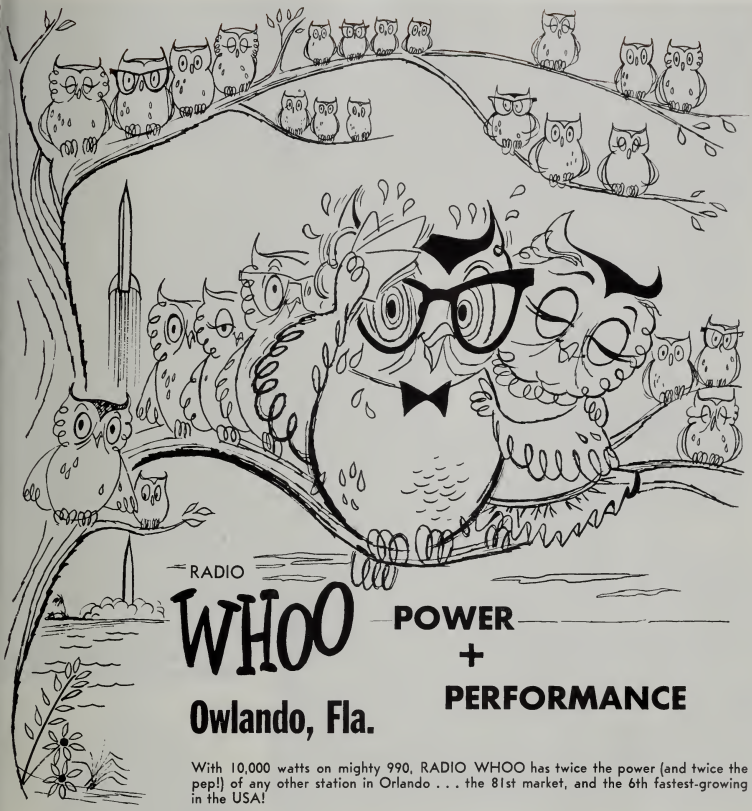
FILM

Major syndicators are demonstrating their ability to hold on to the same regional clients season after season, bringing out new shows where needed.

Ziv-UA, for example, will start off its new series, *Case of the Dangerous Robin,* with a 32-market deal to Brown & Williamson (Ted Bates), the advertiser which previously used *Mackenzie's Raiders, Tombstone Territory,* and other Ziv-UA shows.

NTA has also signed Budweiser (D'Arcy) for repeat business, with *The Third Man* to take over from *U. S. Marshal* in its markets. (For more, see FILM-SCOPE, p. 60.)

Sales: Ziv-UA reports second year



RADIO

WHOO

Owlando, Fla.

POWER + PERFORMANCE

With 10,000 watts on mighty 990, RADIO WHOO has twice the power (and twice the pep!) of any other station in Orlando . . . the 81st market, and the 6th fastest-growing in the USA!

CALL HOLLINGBERY

THE HORTON-KINCAID STATIONS

Home office: Top of the Phoenix Hotel, Lexington, Kentucky



WHOO
ORLANDO



WVLK
LEXINGTON



WHEELING-BELLAIRE



WFKY
FRANKFORT



WCMI
ASHLAND-HUNTINGTON

...wals on *Lock Up* in 62 markets. including 53 for American Tobacco (BBDO) plus nine other markets including Iowa Electric Light and Power on WMT-TV, Cedar Rapids; Interstate Power on KGLO-TV, Mason City; E. W. Edwards department store on WBAL-TV, Baltimore; WGAN-TV, Portland, Me.; WAVY-TV, Norfolk; WKRG-TV, Mobile-Pensacola; KMJ-TV, Fresno; KTSM-TV, El Paso; WPSD-TV, Paducah, and KVAR-TV, Phoenix . . . Screen Gems' third package of *Three Stooges* is reported sold to 64 stations, latest purchasers including WFIL-TV, Philadelphia; WTTG, Washington; WSM-TV, Nashville; WCCO-TV, Minneapolis; WJZ-TV, Baltimore; WDSU-TV, New Orleans, and KVAR-TV, Phoenix.

More sales: Desilu Productions' *Desilu Playhouse* sold in Australia to Television Corporation, Ltd. of Sydney.

Programs: Walter Schwimmer's *Championship Bowling*, entering its seventh year of syndication in 175 cities, will feature an all-star elimination tournament this year over a 26 week period and leading to $60,000 in prize money. The series will be produced by Peter DeMet Productions at the Orchard Twin Bowl alleys in Skokie, Illinois.

Organizational move: Crosby Brown productions will transfer its headquarters from Hollywood to 230 Park Avenue, New York, effective at once; the Hollywood office will be maintained under Ed Simmel at 915 N. La Brea Avenue.

Facilities: The Moral Re-Armament movement has acquired a tv film production studio of its own, which opened this week at Cedar Point, Mackinac Island, Michigan.

Strictly personnel: Ziv-UA has promoted five of its west coast studio executives. The officers and their new posts are: **Louis Rackmil,** administrator of the west coast studios; **Robert Knoechel,** comptroller; **Don Guest,** budget director; **Joe Wonder,** executive production supervisor, and **Bill Schwartz,** production manager.

Video tape: CBS TV's *Twilight Zone*, produced on film up to now, will initiate production on video tape during the 1960-61 season.

how about a plane ?



DESCRIPTION

Super Custom 1957 Piper Tri-Pacer 100 HP. Model PA 22, blue and white

EQUIPMENT

12 Crystal Narco Super Homer Narco low frequency receiver. Directional gyro. Artificial horizon rate of climb, turn and bank

CONDITION

Exceptionally conditioned and clean. Always hangared (since new)

HOURS

460 hrs. total on aircraft and engine. Licensed until August 1960.

PRICE

$5500 firm

CONTACT

Box 27, SPONSOR or Walter Wilson, Danbury School of Aeronautics, Danbury Airport, Conn. Telephone Pioneer 3-0072

NETWORKS

Three hundred twenty advertisers invested a total of $627,311,530 in network tv during 1959, according to TvB.

The estimated expenditures of top 10 network advertisers last year, as compiled by LNA-BAR:

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	$50,293,552
2.	Lever	32,734,955
3.	American Home	28,109,458
4.	Colgate	22,478,524
5.	General Foods	20,890,321
6.	General Motors	20,021,744
7.	R. J. Reynolds	16,123,827

where is WARM-Land?

See Page 9



WeeReBeL, *Columbus, Ga., and Jackie Moore, time buyer, BBD&O, Inc., New York, reveal a few secrets.*



Have you heard what the WeeReBeL said to BBD&O?

"Over a million people can watch WRBL-TV"

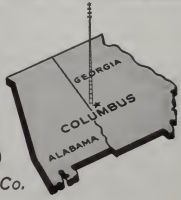
Over a million people can watch us in the 47-county area served by WRBL-TV; and the only way you can reach them all on TV is with WRBL-TV. Metropolitan Columbus has the highest family income in Georgia and 25th highest in the nation. Columbus belongs on every Southern schedule. WRBL Radio programs to the adult audience with top buying power in Columbus. Call HOLLINGBERY for choice availabilities in Georgia's second market.

WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

CBS COLUMBUS, GA. ABC

Represented by George P. Hollingbery Co.



8. Gillette	13,642,174
9. Sterling Drug	12,975,463
10. General Mills	12,919,257

Gasoline, lubricants and other fuels led all other network tv product classifications in percentage gain in the first quarter of '60 vs. the like quarter of '59, TvB also reported.

Gross time billings for the classification were $4,134,698—an increase of 490.7% over the $700,003 spent during the first quarter last year.

Other classifications showing major gains in 1960: Horticulture, 152.4%; freight, industrial & agricultural development, 151.5%; household furnishings, 105%; and beer and wine, 81%.

Marking the third anniversary of its operations under the service-and-news concept, Mutual Broadcasting president Robert Hurleigh sent this memorandum to its affiliates:

Mutual has added a net total of 132 independently owned affiliated stations during the past three years to bring its over-all lineup to today's 455 mark.

Network tv sales and renewals: Oldsmobile (D. P. Brother) to sponsor *Michael Shayne*, a new one-hour mystery series to bow this fall on Fridays, 10-11 p.m. on NBC TV . . . *The General Electric College Bowl* (Maxon) will be continued for a third season on CBS TV Sundays, 5:30-6 p.m. . . . **Sealtest** (Ayer) has renewed its weekly sponsorship of *Bat Masterson* on NBC TV during the 1960-61 season in a new time period —Thursdays, 8:30-9 p.m.

New network affiliation: KCPX-TV, Salt Lake City, to become a primary ABC TV affiliate this fall.

Kudos: CBS TV presented with the Sigma Alpha Iota Tv Award for its *New York Philharmonic Young People's Concerts* series.

Network personnel notes: Stockton Helffrich, veteran NBC copy acceptance, etc., executive, appointed director of the New York office for the NAB Tv Code . . . **Merrill Myers,** to supervisor, information services, at CBS News . . . **Carleton Smith,** to staff v.p. for RCA, Washington.

RADIO STATIONS

Eight fm radio stations have joined a newly-formed organization — the FM Broadcasters of Greater Kansas City.

Some objectives of the group: to better inform the public of the attributes of fm radio, and to acquaint advertisers and agencies with the present value of fm as an advertising medium.

Chairman of the group, a division of The Electric Association, is **Chris Stolfa,** commercial manager of KCMO-FM.

Seven-station-owner Gordon McLendon predicted that radio soon would dominate newspapers and other media both in influence and dollar volume.

Speaking before the San Francisco Advertising Club, McLendon noted that radio is embarking on a "golden era," helped by automation and new programing ideas.

The trend of radio today is toward specialization, he observed, with eventually some stations airing only news, some only market reports, some fishing or shipping news, and others exclusively farm or sports news.

Ideas at work:

• **On the house: KCPX,** Salt Lake City, last week concluded its "mystery sound" contest. The winner, correctly identifying the sound, won a shopping spree at a local furniture company worth $1,320 (a figure corresponding to the station's location on the dial).

• **Turning a bit of old West history into a new promotion:** D.j. Buddy MacGregor, of **KLIF,** Dallas, last week was boosted aboard a century-old Wells Fargo express at sister-station KTSA in San Antonio and sent on a clattering, 274 mile jaunt to Dallas. The idea: A strongbox full of silver was awarded to the listener who came closest to estimating the travelling time between the two cities. Some 11,000 guesses were received by station during the promotion.

• **Hearing their side: KRAK,** Stockton-Sacramento, has started an hourly feature, dubbed *Sound Off,* which enables listeners to express their views. The idea: listeners write in on any range of subjects, which the station airs during the program.

• **For the homemakers: WRAP,** Norfolk, Va., staged its third annual Homemakers Holiday at the city's Municipal Arena last week. More than 5,000 people turned out to witness the five-hour nighttime event put on by the 900-member WRAP Homemakers Council. It featured entertainment, fashion, millinery and hair style shows, food demonstrations and sponsor product exhibits. Eight New York admen were guests of the station during the two-day affair.

Business notes: F. R. Tripler & Co. (out of F&S&R), men's store, has signed for a campaign using safety announcements over the three major summer holidays via **WCBS,** New York . . . **Hamms Beer** (Campbell-Mithun) is starting its spring campaign on **KNOB-FM,** Los Angeles, and **KRHM-FM,** Los Angeles. **Western Air Lines** is promoting its 707 Jet flights via **KCBH-FM** and **KNOB-FM,** both Los Angeles . . . **Charles Ulmer,** sail-maker of City Island, N. Y., has purchased a summerful of 10 minute capsules over **WLIR,** Garden City, L. I., giving the results of all sailboat races . . . **Sachs Quality Stores** (William Warren, Jackson & Delaney), for three days a week sponsorship of the 8 a.m. news on **WNBC,** New York, for 52 weks.

Thisa 'n' data: KTOP-FM, Topeka, goes on the air this week, and, as a promotion, is giving away fm sets . . . **WGH,** Norfolk-Newport News-Portsmouth, has added to its mobile units a "Water Satellite," (Turbo Craft jet boat) equipped for broadcasting special events or news coverage in the Hampton Roads area . . . New studios: **KFIM,** Beaumont, Tex., is now operating from its new, modern studio featuring the latest electronic and technical equipment . . . New service: **KING,** Seattle, is now airing traffic control reports from a special radio-equipped helicopter . . . **WHOM,** New York, this week begins broadcasting 18 hours of Spanish-language programs a day . . . Kudos: **KYW,** Cleveland, recipient of the top award of the Cleveland Radio-Tv Council for 1959-60 for its on-the-air editorials . . . ***Nitecap*** bows on WNTA, Newark tonight (13 June) from 11 p.m.—midnight.

Station staffers: Joseph Goodfellow to v.p. and general manager of WRC-AM-TV, Washington, D. C. . . . **Don Shoemaker,** appointed sales manager of KRVN, Lexington, Neb. . . . **David Albright,** to v.p. and general manager of WTRL, Bradenton, Fla. . . . **Roy Drushall,** to national sales manager for KABC, Los Angeles.

TV STATIONS

Corinthian's own coverage of the presidential convention has already panned sponsorship for one of its stations—KXTV, Sacramento.

This package sale, the first made within the group, was to Shell Oil (JWT).

TvB, in its new TvBulletin, reports that only one advertising medium, tv, has kept pace with the shift in living habits from large central cities to suburban and outlying areas.

When families move to the suburbs, they continue to view the same tv stations, TvB stresses. However, the big-city newspapers have not kept up with the population change. "For an advertiser to adequately cover this enlarged marketing area, he must use numerous local newspapers and weeklies," the report points out.

Ah, but it's cold inside: WBAL-TV, Baltimore, hosted a breakfast last week for 100 local advertising executives to unwrap its plans for warmer weather programing. Agency people were greeted by a blast of cold air, polar bears, penguins, and station personnel dressed in Eskimo garb. The reason: WBAL-TV's promotional theme for the next few months is "The Coolest Shows This Side of Winter."

Station acquisition: WKOW-AM-TV, Madison, Wis., from the Minona Broadcasting Co., to the Midcontinent Broadcasting Co. of Sioux Falls.

New quarters: All-Canada Radio & Tv, Ltd., now located in the All-Canada Building, 1000 Yonge Street, Toronto.

Thisa 'n' data: WSB-AM-TV, Atlanta, has initiated a helicopter traffic report service sponsored by the station and the Atlanta Coca-Cola Bottling Co. . . . The **Wometco Enterprises,** and affiliated stations, have purchased six Ampex video tape recorders . . . **WITN,** Washington, N. C., has filed an application with the FCC for a 1,602-foot tower to replace its present 919-foot tower.

On the personnel front: Joseph Pahle, for the past 10 years advertising manager of Chattanooga Gas Co., joins the sales staff at WRGP-TV, Chattanooga . . . **Bob Edell,** to promotion manager for Storer Broadcasting . . . **Charles Mason** rejoins WSUN-TV, St. Petersburg, as general executive . . . **Toby David,** to

(*Please turn to page* 83)

what is WARM-Land?

See Page 9

KOSA-TV LEADS 386 to 79*

KOSA-TV
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KOSA-TV

LEADS IN 386 QUARTER HOURS

STATION "B"
STATION "B"
STATION "B"

LEADS IN 79 QUARTER HOURS

*KOSA-TV ODESSA-MIDLAND
LEADS IN TOTAL HOMES REACHED
IN 386 OUT OF 465 RATED QUARTER-HOURS
(ARB, MARCH 1960)

7 KOSA-TV CBS
ODESSA-MIDLAND, TEXAS

The TV Buy

KROD-TV KVII-TV KOSA-TV
EL PASO AMARILLO ODESSA-MIDLAND
DELIVERS 3 OF THE NATION'S
FASTEST-GROWING TV MARKETS
1950-1959*

	Rank in Texas	Rank in U.S.
Odessa-Midland	1st	13th
El Paso	2nd	14th
Amarillo	8th	39th

*Television, Feb. 1960

3 QUALITY STATIONS / QUALITY MARKETS / 1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

a TV TRIGG VAUGHN STATION
KROD-TV KVII-TV KOSA-TV

frank talk to buyers of air media facilities

The seller's viewpoint

Some industry people, or "doomcasters," as Patrick J. Stanton, president and general manager, WJMJ, Philadelphia, calls them, forsee the fade-out of national representative firms in favor of ratings. "Ratings can serve a useful purpose—certainly as a guide for programing to indicate trends," he says. "But this total reliance on the 'numbers' is as reliable as using Bible quotations to predict next week's weather." Other important factors necessary for both buyers and salesmen to consider are the "unnumbered assets of a prestige setting and the favorable results achieved by local sponsors.



RATINGS NO SUBSTITUTE FOR NATIONAL REPS

Here at WJMJ we do not agree that national representatives are purposeless. Nor do we think that the present system is about to fade from existence.

Inevitably some national representative firms must collapse—but the insolvency of a few won't bankrupt the system, just as counterfeiters will never outmode money. Certain doomcasters in the industry appear to herald this eventuality as an imminent and inevitable demise by virtually recommending to timebuyers that intelligent consideration be given to no evaluation other than that of "numbers."

If I subscribe to the belief that national advertising is being purchased by individuals incapable of judgment then the time has come for me to turn in my 30 years of radio for a part interest in a neighborhood delicatessen.

A representative who slavishly adheres to ratings—who uses two of the services to double check the third—would have to be in the unquestionably enviable, though highly improbable position of serving only those stations with a No. 1 rating in Pulse, Nielsen, and Hooper. Of course, this quasi-miraculous coincidence could occur only in extremely rare occasions of mighty short duration. Reliance on this kind of supernatural phenomena indicates a severe case of myopia—and anyone that nearsighted would be incapable of the kind of planning that could produce or preserve this "valhalla status quo."

Ratings can serve a useful purpose—certainly as a guide for programing to indicate trends. This is how they funtioned originally. But this total reliance on the "numbers" is as reliable as using Bible quotations to predict next week's weather. It is a good book, but was never intended to replace the study and judgment of a meteorologist.

On the basis of one rating service, none of our 50,000 watts is heard. If this premise is accepted, then WJMJ doesn't exist. The daily volume of mail and phone calls thanking us for giving Philadelphia *better music* is but an ethereal dream. The clamor raised (which even penetrated the newspapers) when our publication of upcoming show time features was delayed two days, is only a figment of an over-active imagination. If we believe this rating service, our local advertisers have committed a most unusual fraud in telling us that our *Mister Matinee* delivers results, and they are compounding their crime by signing 52-week renewals. But, of course, ratings *do not* truly reflect a station's impact or audience. No rating service indicates that our album music is not the way to sell switch blades to juvenile or adult delinquents. But the intelligent deductions made by timebuyers with programing facts and accurate coverage information bring us numerous and substantial national accounts—business that would never be justified by the "numbers." Passing up some dollars by not pandering to the tastes of the eighth-grade set and their mental equivalents, is a sacrifice we gladly made. We know if we tried to serve everyone, we would serve none; least of all the advertisers.

A reliance on a cross-check of ratings, with the elimination of a comprehensive study of spot surroundings, brings the inevitable conclusion that reps are unnecessary, that they are highly over-priced messengers that should be replaced by TWX and Western Union. We could not tolerate a situation where our national representatives suggested that timebuyers merely referred to its three rating books. Our representatives, Broadcast Time Sales, are expected to *sell!* And selling for WJMJ consists of pointing out the "unnumbered" assets of a prestige setting, the favorable results achieved by local sponsors, the unduplicated audience advantages, etc. They are expected to be *salesmen* not order-takers! National representatives who simply refer the agency phone caller to these rating books surely will pass from the scene, but salesmen—such as our representatives—always will be needed while there are national advertisers.

There *is* a difference in the placing of commercials; there *is* a difference between a timebuyer and an electrical calculator; and there *is* a difference between a representative and a salesman.


Philipides made things happen at Marathon and Sparta
WPEN
RADIO
MAKES
THINGS
HAPPEN
IN
PHILADELPHIA
WPEN is the only station in Philadelphia to win the National Safety Council Public Interest award, another in a long list of distinguished honors for news and public service programming. This is further proof that WPEN serves its community. Our outstanding record in producing sales results also proves that WPEN sells its community. In Exciting Listening, and In Sales, WPEN Makes Things Happen In Philadelphia.
WPEN
Represented nationally by GILL-PERNA
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa

Capsule case histories of successful local and regional television campaigns

TV RESULTS

FOOD

SPONSOR: Hanover Canning Co. AGENCY: Direct

Capsule case history: The Hanover Canning Co. increased sales 66% with a 20-week campaign on WTOP-TV, Washington. Campaign was based on a tie-in with the Washington Redskins football team for its Hanover "Redskin" kidney beans and pork and beans. Building heavily around 12 one-minute live and filmed spots per week and six 15-minute pre-game programs, the firm almost completely dominated the Washington market through the football season and afterwards even though it was in competition with many nationally-advertised brands and more than 15 local or regional brands, as well as private labels. Before and after the 20-week campaign on WTOP-TV, CBS Television Spot Sales conducted special Pulse surveys which revealed the 66% sales increase. The survey following the campaign showed that 20.4% of all people questioned reported buying Hanover products. Before the promotion, only 12.3% bought Hanover items. This added up to a 66% sales increase.

WTOP-TV, Washington, D. C. Programs & Announcements

DISCOUNT STORES

SPONSOR: World Discount Center AGENCY: Direct

Capsule case history: Following a fire in the World Discount Center in Rome, N. Y., Chuck Kaplan, owner and operator of the discount house, purchased a schedule of announcements to promote a special fire sale on damaged merchandise. Kaplan bought 60 eight-second, run-of-schedule spots to be run during a three-day period prior to the sale. This marked the first time the operator had used television advertising. At the same time he discontinued his newspaper ads. Kaplan was totally unprepared when he faced 300 anxious shoppers, who had stationed themselves at World's front door the first day of the sale; traffic was snarled and local police were hard pressed to keep order. The situation continued for three days with four police officers guiding newly won customers, single file, into and out of the store. As for sales, the cash register rang continuously the whole time. Kaplin is now convinced that tv can sell under any circumstances. "It really reaches the people you want."

WKTV, Utica-Rome Announcements

COOKWARE

SPONSOR: Cook Craft Division, Carrolton Mfg. Co. AGENCY: Penn & Hamaker, Inc.

Capsule case history: After its first 13-weeks on AM Theatre, WLW-D, Dayton, Cook Craft Division of Carrolton Mfg. Co. is sold on tv. For its stainless "Waterless" cookware, the firm placed a one-minute commercial five times a week on the *AM Theatre,* 9-10:30, Monday through Friday. Commercial consisted of a 40-second film and a 20-second closure by host Andy Marten using a highly personalized sell. Results: Recorded tv leads during the 13-week period, 25 January through 22 April, totaled 205 direct calls, and this number was boosted by "referral" leads which were directly traceable to the spots. Referral leads increased the total to over 600 leads. L. S. Hamaker Jr. of the Penn & Hamaker advertising agency felt that "Marten's personalized approach was largely responsible for the campaign's success" and for future programing. Cook Craft is utilizing Marten for several live one-minute spots in addition to the regular closure and film to capitalize more on his popularity.

WLW-D, Dayton Announcements

DAIRIES

SPONSOR: Clover Dairy Co. AGENCY: Gutman Advertising

Capsule case history: WTRF-TV, Wheeling, has what it believes is the "sleeper" tv program of the year. The show is called *Clutch Cargo,* and is a five-minute comic strip type program scheduled on the station Monday through Friday, at 6:55 p.m. A recent ARB report gives the show a 22.9 rating on the WFTR-TV time slot. The sponsor of the program on Monday, Wednesday and Friday is Cloverdale Dairy and according to Milt Gutman of the Gutman Advertising Agency in Wheeling, *Clutch Cargo* has been a major factor in sales since it bought the show. "The program," Gutman reported to WTRF-TV, "has been one of Cloverdale's most outstanding campaigns in years. We are reaching the audience we want without any waste circulation, and the tremendous identification of the product with the show has given the campaign great impact on the Wheeling market." Cloverdale plans a continued campaign using *Clutch Cargo* and will renew when the present contract expires.

WTRF-TV, Wheeling Program

WRAP-UP

(*Continued from page 79*)

executive director of public affairs for CKLW-AM-TV, Detroit . . . **Robert Fowler,** to national sales representative for WTVT, Tampa-St. Petersburg . . . **Bob MacFadyen,** to assistant director of publicity at KTLA, Hollywood.

REPRESENTATIVES

Adam Young this week formed a new company—Adam Young FM Sales—headed by Lee Redfield.

Among the first stations to sign with this new firm established to specialize in the fm broadcast field are: KITT, San Diego; and the Concert Network (WNCN, New York; WBCN, Boston; WDAS-FM, Philadelphia; WHCN, Hartford; WXCN, Providence; WMTW-FM, Mt. Washington, N. H.; and WBVA, Washington, D. C.

The Katz Agency's v.p. in charge of radio, M. S. Kellner this week called on the rep firm's station to straighten out the "tangled" national vs local rate practice.

His memo to stations stemmed from Ayer media director Leslie Farnath's remark to a gathering of reps the week before. (See 28 May SPONSOR SCOPE.)

Kellner urged the stations to qualify the local rate so that all competing advertisers of a product or service are given equal treatment—if they can't adopt a single rate.

He also asked for a list, by product classification, of "what gets which rate card, no matter how, or from where, it is bought."

(See page 35 for article on this controversy.)

Rep appointments — stations: KMEO, Omaha, to **Adam Young** . . . WIPS, Ticonderoga, N. Y., to **Walker-Rawalt** . . . KROC-AM-TV, Rochester, Minn., to **Venard, Rintoul & McConnell** . . . Tarlow Associates' WHIL, Medford-Boston, WARE, Ware, Mass., and WJBW, New Orleans, to **Breen & Ward,** New York; WWOK, Charlotte, to **Weed & Co.**

Rep appointments — personnel: To account executives, **Bob Klein** at Blair-TV, Los Angeles . . . **John J. Ring** at The Bresnick Co., Boston.

"ARB"-OMETER SAYS

ROCHESTER'S CHANNEL 10

NEW YORK

CLIMATE *Better Than Ever!*

ARB REPORT

Rochester Metropolitan Area

March, 1960

(4 weeks average)

The nice thing about our "climate," here at CHANNEL 10, Rochester, N. Y., is that it gets better all the time! Year after year, the surveys agree that we offer the best buy in Rochester TV!

56.7% OVER-ALL SHARE OF AUDIENCE

18 of the top 20 favorite TV programs in Rochester

and of 1/4 hours delivering more than 60,000 homes:

CH. 10 has 93 | Sta. B has 37

CHANNEL 10

(WVET-TV • WHEC-TV)

EVERETT-McKINNEY, INC. • THE BOLLING CO. INC.

(Continued from page 42)

Users of tv spot — 1st quarter 1960

1.	PROCTER & GAMBLE CO.	$13.466.400
2.	GENERAL FOODS CORP.	5.036.000
3.	LEVER BROTHERS CO.	4.639.400
4.	BRISTOL-MYERS CO.	3.717.500
5.	COLGATE-PALMOLIVE CO.	3.203.500
6.	ADELL CHEMICAL CO.	2.981.600
7.	P. LORILLARD CO.	2.769.700
8.	AMERICAN HOME PRODUCTS CORP.	2.590.300
9.	MILES LABORATORIES, INC.	2.377.800
10.	INTERNATIONAL LATEX CORP.	2.328.500
11.	STANDARD BRANDS, INC.	2.291.000
12.	CONTINENTAL BAKING CO.	2.108.700
13.	WARNER-LAMBERT PHARMA. CO.	2.072.000
14.	BROWN & WILLIAMSON TOB. CO.	1.869.900
15.	R. J. REYNOLDS TOBACCO CO.	1.855.900
16.	WESSON OIL & SNOW DRIFT CO., INC.	1.836.900
17.	NESTLE CO., INC.	1.816.200
18.	WILLIAM WRIGLEY JR. CO.	1.758.300
19.	AMERICAN TOBACCO CO.	1.745.300
20.	AVON PRODUCTS, INC.	1.385.900
21.	KELLOGG COMPANY	1.318.600
22.	J. A. FOLGER & CO.	1.207.700
23.	COCA-COLA CO. BOTTLERS	1.098.400
24.	PHILIP MORRIS, INC.	1.087.100
25.	FORD MOTOR CO. DEALERS	1.032.500
26.	ANDREW JERGENS CO.	1.018.100
27.	NORWICH PHARMACAL CO.	999.900
28.	S. C. JOHNSON & SON, INC.	988.000
29.	GENERAL MILLS, INC.	958.900
30.	GENERAL MOTORS CORP. DEALERS	946.500
31.	ANHEUSER-BUSCH, INC.	927.200
32.	WANDER CO.	918.500
33.	GENERAL ELECTRIC CO.	879.700
34.	VICK CHEMICAL CO.	839.800
35.	MOBIL OIL CO.	823.700
36.	QUAKER OATS CO.	815.800
37.	MINUTE MAID CORP.	799.100
38.	ESSO STANDARD OIL CO.	774.300
39.	STERLING DRUG, INC.	766.500
40.	LIGGETT & MYERS TOBACCO CO.	748.700
41.	FALSTAFF BREWING CORP.	745.800
42.	DRUG RESEARCH CORP.	742.700
43.	MINNESOTA MINING & MFG. CO.	736.800
44.	ASSOCIATED PRODUCTS, INC.	736.400
45.	CARLING BREWING COMPANY, INC.	734.800
46.	UNITED MERCHANTS & MANUFACTURERS, INC.	729.400
47.	E. & J. GALLO WINERY	708.500
48.	MENNEN CO.	696.400
49.	PEPSI-COLA CO. BOTTLERS	682.800
50.	CONSOLIDATED CIGAR CO.	678.000

Source: TVB Rorabaugh

(Continued from page 47)

enough. Triple irritation is a sure-fire technique, if you can stay out of jail. I believe it is a self-destroying technique.

I would be all for letting T.I. eventually destroy its practitioners except for one thing: if it isn't cured and cured in time, it could very well bring on government regulation. Even the tv networks, who certainly have very little room to talk, recognize the storm signals.

If a salesman employed the selling psychology used in triple irritation, he would starve to death. This type of advertising is not addressed to the average American consumer. It is addressed to boobs, and this country is not mostly made up of boobs. And even the boobs don't like to be treated like boobs! Why is it that most magazine advertising is not based on irritation, or rationality that wouldn't fool a child, or stale and imitative presentation?

Most magazine advertising is built to persuade, in a friendly way. The same is true of newspaper and billboard advertising. The only books in which you see much advertising which is comparable to T.I. in tv is in very shoddy magazines.

Are readers of print smarter than tv viewers? Isn't it true they're the same people? Do these people suddenly lose their wits when they buy a tv set? I don't believe it.

Might it not be possible that print copywriters and art directors are better craftsmen than the tv writers—or work harder at being creative? I think it is the latter. It hardly seems possible that the kind of commercials I'm talking about get the same kind of creative thinking and creative attention as a four-color page in *Life* or the *Post* or *Look*, or for that matter the time, thought, and attention that is given to the average 1,000-line newspaper ad, or an outdoor board.

It can't burn up much creativity to produce one commercial and repeat it ad infinitum, but it does require a high degree of advertising skill to

what is WARM-Land?
See Page 9

write and produce television commercials that sell in a friendly way.

Isn't it entirely logical that there actually is such a thing as commercial expectancy? Of people actually looking forward to seeing one? In our agency we know for a positive fact that tv commercial expectancy does exist. It takes genuine ability to write this kind of commercial.

Regardless of whether a commercial is admired or enjoyed, it isn't a good one unless it sells. Any professional adman knows that salesmanship isn't a matter of hidden persuaders, or of insistent irritation, but that salesmanship is the essence of friendly, honest persuasion. Great advertising is merely the expression of a great salesman selling a good product to a desirable prospect.

T.I. can be cured in time if enough creative people raise enough hell about it. Advertising associations should take a firm stand, and advertisers for their own sakes should fight against this threat to advertising.

But the real power in advertising is creative power, and the creative people can—if they will—do more than all others to lead us away from this danger. The copywriter, alone at his typewriter, can turn out advertising that will do a far better job and advance his own career and the future of advertising. He can recommend and defend copy which will tend to build his profession rather than degrade it. I believe this is beginning to happen.

After this speech, it is likely I will get a letter or two that will point out that some GB&B commercials, or maybe all of them, are extremely irritating. I will hazard an opinion that it is impossible to write a tv commercial that somebody, somewhere, will not find to be irritating, unless it is so dull nobody even notices it.

Write a commercial that has humor and the humorless people will retch. If it has music, the tone deaf will complain of the noise. If the announcer is handsome, some will ask to have that pansy removed from the screen. If he's homely, the ladies will protest that we certainly could find someone better looking than that!

There is bound to be a little irritation in any tv commercial. But in the interest of self preservation, we cannot continue to have tv commercials that most people find irritating most of the time.



TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS. And in Sacramento, KXOA sells more food products because it reaches and influences more people. The entire fast-growing Sacramento market, now 20th in Retail Sales per Household (SRDS), is covered with such intensity that both Pulse* and Hooper* rate KXOA first! Further proof that KXOA reaches more people than any other station in the area. And who buys more food products than people?

KXOA—First in Sacramento, California's Capital

KXOA

NATIONAL REPRESENTATIVES: DAREN F. McGAVREN CO., INC./SOUTH: CLARKE BROWN CO.
Affiliated with KAGO (formerly KFJI) Klamath Falls, Oregon. Rep. Paul H. Raymer Co.

*Pulse—Mar. '60. Hooper—Feb.-Mar. '60

How do you find, develop, and promote new station

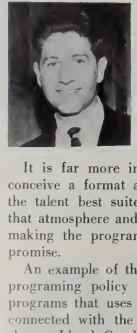
Three station men point up sources of new talent for tv and radio today; how to evaluate, stimulate and merchandise it

Alvin Perlmutter, *program manager, WNBC-TV, New York*

In the creation of a new television program there are three basic elements: format, talent and production. The most important is the format.

This is true in both the creation of the program and the development of that program's talent. We feel that the most important factor in a program's function is the content in that program and how it lives up to our responsibilities to our audience.

In the development of the talent that will project the program's content to the viewer, it should be remembered that talent develops itself in an atmosphere conducive to its own interests and capabilities. Thus to take a "name" talent and attempt to develop him in a programing concept that is foreign to his experience must be detrimental to the success of the program, as well as the talent.



It's essential that the talent and format be perfectly matched

It is far more important first to conceive a format and then to seek the talent best suited to develop in that atmosphere and most capable of making the program live up to its promise.

An example of this is our current programing policy for our cultural programs that uses talent intimately connected with the make-up of the show. Lloyd Goodrich, director of the Whitney Museum of American Art was recently hired to host a program dedicated to *Winslow Homer—The Man and the Artist*. Eric F. Goldman, professor of History, Princeton University, is the regular moderator of our weekly *Open Mind* panel series.

In another area, the starring roles played by Paul and Mary Ritts in our daily *Hi Mom* show is a good instance of the perfect marriage of talent and program content. The *Hi Mom* format is directed to both the younger set and their adult parent. The Ritts family and their puppets have worked for both groups. Put into the atmosphere of the *Hi Mom* show they easily combined the talents to entertain both age groups into one talent that entertains both at the same time.

Another aid to program and talent development at WNBC-TV is a self-analysis of our efforts in programing. This consists of inviting the criticism of all the program department's personnel in an effort to understand the areas that can be polished and improved.

In the promotion of new talent and programs, we never fail to overlook our best medium of communication . . . our own station. New properties are spotted throughout our programing day making different groups aware of what we are doing.

Our over-all concept however, lies in the belief that both talent and audience develop best in the atmosphere of quality programing.

Robert Ferguson, *executive v.p. & general manager, WTRF-TV, Wheeling, W. Va.*

A station's image is dependent on the talent that represents the station. Not just the on-the-air talent but the sales, management, administrative, and creative talent that is the core of good station operation.

The atmosphere that a station's talent creates in the community it serves is as important as the programing the station puts on the air.

In our particular situation here at WTRF-TV, we have found talent in a number of unlikely places. Take our promotion manager, Jim Knight for instance; Jim at one time was a radio announcer, emcee, and on-the-air personality. In addition to these talents he also had an imaginative and creative mind that was being wasted to a great extent. When we gave him an opportunity to exploit



New talent and its development must be in keeping with station image

these talents via the promotion manager's spot, he delivered in such a manner that WTRF-TV has constantly been one of the top stations in any and all national promotion contests.

Our national sales manager, Needham Smith, has instituted sales presentations and methods that go far beyond a routine selling job; our news editor, George Diab, has developed our news department to such a degree that even the papers have given him grudging but well-deserved bows.

All of these people use a different approach to their jobs, but the talents they bring to these jobs—imagination, intelligence, a touch of creative thinking and above all a sense of responsibility as to the over-all personality of our station—we encourage them to use at all times.

Consequently when we look for talent for the station staff we normally look for some indication that the person we select will fit into the over-all pattern of our station's personality.

When we have found the people we believe will best represent WTRF-TV to the community, the actual development becomes a part of staff responsibility. We like to give our talent, whether on the air or behind the scenes, a chance to think for themselves—to experiment with ideas and plans and to carry out some of their projects on their own.

It is through this kind of self-reliance and expression that our staff

talent?

produces its best. And it more than pays off in community prestige, recognition and top performance.

John Comas, *executive program director, WSJS, Winston-Salem, N. C.*

From a continuing stream of applicants, we have been able to secure some excellent people. In addition, we are all constantly on the alert for that elusive something called "talent" wherever it might appear outside of the routine application and audition procedure. We look for it in amateur programs, at church affairs. in club work. Occasionally we hear about a person from a friend or associate.

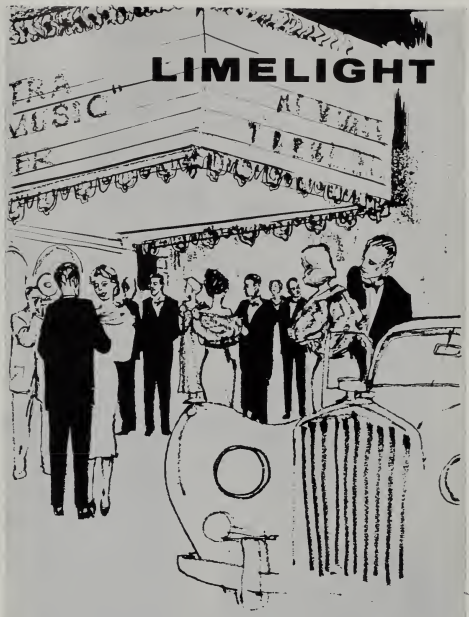
When we think we have someone who might be developed and there is mutual interest, we usually do a few experimental programs. This gives us a chance to check our opinion and our potential performer has an opportunity to familiarize himself with radio/television routine and to determine his depth of interest and degree of compatibility.

We all watch development carefully and when there is a feeling that we may have a winner, additional programs are planned or perhaps a series is scheduled. Relatively soon after this move, a more or less accurate appraisal is possible. If the decision is positive the promotion department takes over. Aware of the eventual image the program people are trying to create, it concentrates on those points that will help do the job.



We give talent a chance to grow in various experimental shows

If we are lucky, we may have another approach to the old idea of entertaining the customer.



Limelight . . . designed **fine music** for discriminating KBUZ listeners.
Buy results with proven fine music programming — Buy KBUZ radio and FM.
Broadcast Time Sales has the complete BIG story of the Phoenix market.

Edward R. Gordon

FINE RADIO . . . FULL TIME KBUZ
PHOENIX

The Gordon Broadcasting Company
KSDO San Diego AM KBUZ Phoenix AM and FM

47th TV MARKET IN THE NATION

$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost $3 billion in effective buying income; over $1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.

WOC

THE QUINT CITIES

DAVENPORT, BETTENDORF } IOWA

ROCK ISLAND, MOLINE, EAST MOLINE } ILL

TV channel 6

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

New, exciting KVIL music

1150 DALLAS



TV SET COUNT

(*Continued from page 70*)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
UNION	10,100	79	7,960
VANCE	8,000	76	6,080
WAKE	41,000	83	33,890
WARREN	4,400	60	2,650
WASHINGTON	3,000	65	1,940
WATAUGA	4,400	67	2,940
WAYNE	16,900	80	13,500
WILKES	11,200	72	8,010
WILSON	14,900	80	11,850
YADKIN	6,300	80	5,060
YANCEY	3,500	59	2,080
NORTH DAKOTA			
	170,600	73	124,890
ADAMS	1,300	57	740
BARNES	4,700	89	4,180
BENSON	2,300	66	1,536
BILLINGS	400	51	210
BOTTINEAU	2,800	64	1,900
BOWMAN	1,000	52	520
BURKE	1,800	68	1,230
BURLEIGH	9,200	82	7,500
CASS	20,200	92	18,530
CAVALIER	2,400	57	1,380
DICKEY	2,400	69	710
DIVIDE	1,400	51	1,660
DUNN	1,400	64	890
EDDY	1,300	68	860
EMMONS	2,000	78	1,560
FOSTER	1,500	66	990
GOLDEN VALLEY	800	52	410
GRAND FORKS	13,200	81	10,680
GRANT	1,500	85	1,270
GRIGGS	1,400	89	1,240
HETTINGER	1,700	58	980
KIDDER	1,400	78	1,090
LA MOURE	2,100	69	1,450
LOGAN	1,100	69	760
MC HENRY	2,600	64	1,670
MC INTOSH	1,800	69	1,230
MC KENZIE	2,000	51	1,030
MC LEAN	4,800	60	2,880
MERCER	2,000	63	1,270
MORTON	5,100	85	4,380
MOUNTRAIL	2,800	51	1,440
NELSON	1,700	82	1,400
OLIVER	500	60	300
PEMBINA	3,400	62	2,120
PIERCE	2,000	65	1,300
RAMSEY	3,300	57	1,880
RANSOM	2,100	78	1,650
RENVILLE	1,200	65	780
RICHLAND	5,200	79	4,090
ROLETTE	2,300	57	1,310
SARGENT	1,700	79	1,340
SHERIDAN	1,100	65	710
SIOUX	600	85	510
SLOPE	499	51	210
STARK	4,400	57	2,520
STEELE	1,200	89	1,070
STUTSMAN	7,000	76	5,330
TOWNER	1,200	58	690
TRAILL	2,900	89	2,580
WALSH	4,000	62	2,850
WARD	12,400	82	10,120
WELLS	2,700	65	1,760
WILLIAMS	8,000	51	4,100
OHIO			
	2,898,200	93	2,700,660
ADAMS	6,900	98	6,210
ALLEN	31,200	92	28,560
ASHLAND	11,700	93	10,850
ASHTABULA	29,700	93	27,580
ATHENS	13,100	89	11,710
ATGLAIZE	10,800	92	9,980
BELMONT	27,300	92	25,230
BROWN	7,800	90	7,030
BUTLER	53,800	94	50,350
CARROLL	5,900	91	5,360
CHAMPAIGN	9,200	92	8,500
CLARK	36,600	93	36,900
CLERMONT	21,400	93	19,940
CLINTON	8,800	91	8,010
COLUMBIANA	33,300	93	30,840
COSHOCTON	10,300	88	9,060
CRAWFORD	14,200	92	13,010
CUYAHOGA	498,400	94	468,000
DARKE	14,300	92	13,180
DEFIANCE	9,300	92	8,520
DELAWARE	9,800	94	9,190
ERIE	21,400	92	19,630
FAIRFIELD	20,500	94	19,200
FAYETTE	8,300	90	7,430
FRANKLIN	198,500	94	187,480
FULTON	9,300	91	8,420
GALLIA	7,900	89	7,030
GEAUGA	10,600	92	9,750

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
GREENE	24,400	94	22,890
GUERNSEY	11,700	89	10,370
HAMILTON	270,300	93	252,270
HANCOCK	16,500	92	15,120
HARDIN	9,300	92	8,540
HARRISON	5,900	91	5,370
HENRY	7,200	92	6,600
HIGHLAND	10,000	89	8,940
HOCKING	5,800	92	5,320
HOLMES	5,400	90	4,860
HURON	13,700	93	12,700
JACKSON	9,100	91	8,240
JEFFERSON	29,900	92	27,640
KNOX	12,200	93	11,400
LAKE	38,800	94	36,440
LAWRENCE	15,700	93	14,580
LICKING	27,200	92	24,960
LOGAN	11,200	92	10,330
LORAIN	61,300	94	57,490
LUCAS	144,700	94	135,700
MADISON	7,700	91	7,020
MAHONING	82,900	91	77,440
MARION	18,100	93	16,810
MEDINA	15,000	94	14,700
MEIGS	7,100	90	6,400
MERCER	9,600	91	8,720
MIAMI	22,800	94	21,470
MONROE	4,700	90	4,210
MONTGOMERY	158,700	95	150,940
MORGAN	4,100	90	3,940
MORROW	6,000	92	5,490
MUSKINGUM	24,300	89	21,610
NOBLE	3,800	90	3,400
OTTAWA	11,100	92	10,170
PAULDING	5,700	90	5,120
PERRY	8,100	92	7,470
PICKAWAY	9,000	93	8,330
PIKE	7,900	90	7,150
PORTAGE	24,200	92	22,380
PREBLE	9,800	93	9,110
PUTNAM	8,300	90	7,450
RICHLAND	32,800	93	30,380
ROSS	18,400	93	17,120
SANDUSKY	19,500	93	18,130
SCIOTO	30,400	93	28,150
SENECA	17,100	91	15,640
SHELBY	10,100	92	9,260
STARK	97,500	93	90,800
SUMMIT	154,500	94	145,490
TRUMBULL	59,100	93	54,840
TUSCARAWAS	24,100	92	22,100
UNION	7,600	91	6,920
VAN WERT	10,200	91	9,260
VINTON	2,900	91	2,650
WARREN	16,000	93	14,870
WASHINGTON	16,000	90	14,450
WAYNE	20,200	92	18,540
WILLIAMS	10,000	91	9,110
WOOD	21,600	94	20,200
WYANDOT	6,800	90	6,110
OKLAHOMA			
	679,700	**82**	**556,310**
ADAIR	3,600	65	2,350
ALFALFA	2,400	75	1,800
ATOKA	3,100	74	2,280
BEAVER	1,800	59	1,060
BECKHAM	5,000	61	3,070
BLAINE	3,500	80	2,810
BRYAN	7,100	72	5,120
CADDO	7,400	80	5,940
CANADIAN	6,800	85	5,800
CARTER	13,400	74	9,850
CHEROKEE	4,900	73	3,580
CHOCTAW	3,900	53	2,070
CIMARRON	1,100	54	600
CLEVELAND	12,000	88	10,530
COAL	1,600	73	1,170
COMANCHE	19,100	86	16,380
COTTON	2,500	76	1,910
CRAIG	4,600	77	3,530
CREEK	11,800	87	10,300
CUSTER	5,300	69	3,630
DELAWARE	4,100	77	3,150
DEWEY	1,600	69	1,100
ELLIS	2,200	64	1,400
GARFIELD	14,600	83	12,100
GARVIN	8,200	79	6,500
GRADY	9,300	86	7,970
GRANT	2,400	75	1,800
GREER	2,600	63	1,640
HARMON	1,700	63	1,070
HARPER	1,400	67	940
HASKELL	2,900	59	1,720
HUGHES	4,100	69	2,820
JACKSON	8,200	63	5,180
JEFFERSON	2,200	76	1,830
JOHNSTON	2,500	74	1,840
KAY	15,600	84	13,090
KINGFISHER	2,800	80	2,250
KIOWA	4,100	75	3,080
LATIMER	1,900	59	1,136
LE FLORE	7,800	63	4,950
LINCOLN	5,600	83	4,640
LOGAN	5,500	76	4,160
LOVE	1,600	72	1,150
MC CLAIN	3,800	78	2,950
MC CURTAIN	6,900	65	4,510
MC INTOSH	3,700	69	2,550
MAJOR	2,300	75	1,650
MARSHALL	2,400	72	1,730
MAYES	6,000	77	4,666
MURRAY	3,500	74	2,580
MUSKOGEE	17,900	86	15,380
NOBLE	3,100	80	2,470
NOWATA	3,300	83	2,740
OKFUSKEE	3,400	73	2,490
OKLAHOMA	136,100	89	120,500
OKMULGEE	10,000	81	8,560
OSAGE	9,200	87	8,040
OTTAWA	8,500	80	6,800
PAWNEE	3,800	80	3,020
PAYNE	11,300	78	8,760
PITTSBURGH	8,800	73	6,460
PONTOTOC	8,100	83	6,940
POTTAWATOMIE	13,000	78	10,230
PUSHMATAHA	2,800	53	1,480
ROGER MILLS	1,500	68	1,030
ROGERS	5,900	82	4,900
SEMINOLE	8,800	80	7,040
SEQUOYAH	4,900	65	3,200
STEPHENS	11,300	81	9,180
TEXAS	3,300	54	1,770
TILLMAN	4,200	76	3,210
TULSA	108,700	92	100,380
WAGONER	4,600	73	3,370
WASHINGTON	13,000	86	11,190
WASHITA	3,900	75	2,920
WOODS	3,300	64	2,100
WOODWARD	3,600	64	2,290
OREGON			
	588,500	**79**	**466,920**
BAKER	6,300	60	3,800
BENTON	11,800	70	8,310

(Please turn to page 90)

UP

DOWN

ALL AROUND

We sell your product in 448,000 TV homes in a 58 county market in Roanoke, Virginia, on WSLS-TV. We don't care if your product is square or round...we sell it... up...down...all around...

WSLS-TV, ROANOKE, VIRGINIA
NATIONAL REPRESENTATIVES,
BLAIR TELEVISION ASSOCIATES



ENTER
YOUR PERSONAL
SUBSCRIPTION
TO
SPONSOR
FOR
$8.00 A YEAR
FOR
52 ISSUES
AND
THE 1960
AIR MEDIA BASICS

TV SET COUNT

(*Continued from page 89*)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
CLACKAMAS	36,300	86	31,530
CLATSOP	9 100	71	6.510
COLUMBIA	6,700	68	4,570
COOS	18,900	63	11,820
CROOK	2,700	56	1,510
CURRY	6,100	62	3.800
DESCHUTES	6,700	56	3,760
DOUGLAS	20,700	69	14,270
GILLIAM	1,200	65	780
GRANT	2,100	51	1,290
HARNEY	1,900	51	976
HOOD RIVER	4,200	64	2,680
JACKSON	23 100	80	18,760
JEFFERSON	2,700	64	1,730
JOSEPHINE	10,200	69	7,070
KLAMATH	15,000	68	10,140
LAKE	2,300	58	1,320
LANE	47,700	85	40,540
LINCOLN	9 000	63	5,710
LINN	17,000	71	12.070
MALHEUR	6,600	72	4,730
MARION	37,000	82	30,390
MORROW	1,300	66	860
MULTNOMAH	194,400	89	173,130
POLK	8,000	72	5,780
SHERMAN	700	66	460
TILLAMOOK	6,200	67	4,140
UMATILLA	14,600	68	9,980
UNION	5,700	60	3,440
WALLOWA	2,100	61	1,460
WASCO	7,200	64	4,590
WASHINGTON	31,200	88	27,470
WHEELER	800	54	430
YAMHILL	10,000	70	7,020
PENNSYLVANIA	**3,269,700**	**92**	**2,995,270**
ADAMS	13,900	87	12,050
ALLEGHENY	469,100	94	440,670
ARMSTRONG	23,100	93	21,380
BEAVER	58,100	94	54,320
BEDFORD	12,500	93	11,580
BERKS	80,700	92	74,070
BLAIR	38,200	92	35,240
BRADFORD	15,300	90	13,950
BUCKS	99,200	94	93,180
BUTLER	30,100	94	28,510
CAMBRIA	55,000	93	50,940
CAMERON	1,900	74	1,410
CARBON	13,500	90	14,010
CENTRE	19,000	90	17,120
CHESTER	54,700	93	51,130
CLARION	10,400	92	9,520
CLEARFIELD	22,300	93	20,740
CLINTON	11,100	80	8,920
COLUMBIA	17,100	83	14,140
CRAWFORD	22,700	89	20,160
CUMBERLAND	35,800	88	31,420
DAUPHIN	66,600	92	61,130
DELAWARE	163,100	93	152,400
ELK	10,000	77	7,660
ERIE	68,900	93	64,300
FAYETTE	45,600	93	42,510
FOREST	1,400	73	1,020
FRANKLIN	24,100	89	21,480
FULTON	2,800	80	2,240
GREENE	11,700	86	10,100
HUNTINGDON	10,900	91	9,900
INDIANA	19,200	92	17,600
JEFFERSON	13,700	93	12,580
JUNIATA	4,600	72	3,300
LACKAWANNA	71,100	91	64,940
LANCASTER	76,700	93	71,860
LAWRENCE	31,200	92	28,800
LEBANON	25,000	92	23,000
LEHIGH	61,600	94	60,650
LUZERNE	102,700	91	92,970
LYCOMING	32,500	78	25,330
MC KEAN	15,100	81	12,300
MERCER	33,200	92	30,480
MIFFLIN	12,000	91	10,960
MONROE	12,100	91	10,980
MONTGOMERY	141,000	94	132,680
MONTOUR	3,800	85	3,240
NORTHAMPTON	53,800	94	50,510
NORTHUMBERLAND	33,500	78	26,230
PERRY	7,100	72	5,090
PHILADELPHIA	621,000	92	568,840
PIKE	3,300	80	2,650
POTTER	4,700	74	3,470
SCHUYLKILL	51,600	90	45,850
SNYDER	7,700	72	5,570
SOMERSET	21,200	86	18,170
SULLIVAN	1,700	86	1,460
SUSQUEHANNA	8,800	90	7,930
TIOGA	10,700	84	9,040
UNION	6,300	72	4,700
VENANGO	18,600	81	15,050
WARREN	10,700	83	8,930
WASHINGTON	61,500	94	57,980
WAYNE	7,700	81	6,220
WESTMORELAND	94,400	95	89,420
WYOMING	4,700	86	4,040
YORK	71,000	93	65,750
RHODE ISLAND	**249,800**	**93**	**232,810**
BRISTOL	9,000	93	8,400
KENT	31,200	93	29,120
NEWPORT	19,000	93	18,220
PROVIDENCE	172,100	93	161,680
WASHINGTON	16,600	93	15,390
SOUTH CAROLINA	**594,900**	**77**	**459,800**
ABBEVILLE	5,300	75	3,960
AIKEN	24,000	76	18,160
ALLENDALE	4,400	60	2,630
ANDERSON	24,900	79	19,580
BAMBERG	3,800	60	2,330
BARNWELL	6,500	60	3,890
BEAUFORT	8,600	74	6,330
BERKELEY	7,600	79	5,980
CALHOUN	3,100	63	1,960
CHARLESTON	57,500	87	50,080
CHEROKEE	9,100	81	7,390
CHESTER	8,100	78	6,360
CHESTERFIELD	7,800	72	5,590
CLARENDON	7,300	66	4,840
COLLETON	7,000	75	5,230
DARLINGTON	11,900	71	8,500
DILLON	6,900	74	5,090
DORCHESTER	6,100	79	4,810
EDGEFIELD	4,200	66	2,760
FAIRFIELD	4,300	74	3,180
FLORENCE	21,300	81	17,260
GEORGETOWN	9,600	78	7,030
GREENVILLE	56,800	86	48,800
GREENWOOD	12 000	80	9,540
HAMPTON	4,900	74	3,610
HORRY	17,400	58	10,120
JASPER	2,800	73	2,120
KERSHAW	8,400	79	6,630
LANCASTER	10,000	78	7,830
LAURENS	10,800	66	7,080
LEE	5,100	76	3,890
LEXINGTON	15,800	77	12,220
MC CORMICK	2,000	73	1,490
MARION	7,400	73	5,430
MARLBORO	6,200	72	4,460
NEWBERRY	7,900	71	5,630
OCONEE	9,200	66	6,100
ORANGEBURG	17,400	69	11,990
PICKENS	11,600	68	7,890
RICHLAND	42,300	85	36,130
SALUDA	4,200	66	2,760
SPARTANBURG	42,700	81	34,580
SUMTER	14,600	72	10,450
UNION	7,600	73	5,570
WILLIAMSBURG	8,800	79	6,930
YORK	20,100	78	15,680
SOUTH DAKOTA	**198,100**	**68**	**135,160**
AURORA	1,200	50	600
BEADLE	6,200	57	3,540
BENNETT	800	55	440
BON HOMME	2,200	77	1,700
BROOKINGS	5,100	72	3,690
BROWN	10,300	67	6,930
BRULE	1,900	57	1,070
BUFFALO	400	60	240
BUTTE	2,800	48	1,340
CAMPBELL	1,000	48	480
CHARLES MIX	4,100	57	2,320
CLARK	2,200	67	1,470
CLAY	3,300	88	2,910
CODINGTON	5,800	67	3,860
CORSON	1,400	47	660
CUSTER	1,500	47	710
DAVISON	5,000	65	3,240
DAY	3,000	68	2,040
DEUEL	2,100	66	1,390
DEWEY	1,100	48	530
DOUGLAS	1,600	50	800
EDMUNDS	1,800	48	860
FALL RIVER	3,400	55	1,858
FAULK	1,300	56	720
GRANT	3,100	68	2,110
GREGORY	2,400	53	1,270
HAAKON	800	44	350
HAMLIN	2,100	66	1,390
HAND	1,900	56	1,070
HANSON	1,000	66	660
HARDING	500	48	240
HUGHES	3,200	62	1,990
HUTCHINSON	3,300	77	2,540
HYDE	600	62	370

(*Please turn to page 92*)



YOU MAY NEVER FIRE THE OLDEST GUN*—

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA
(February, 1960)
STATION TOTALS FOR AVERAGE WEEK

	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	59,600	37,800	61%	39%
Noon-3 p.m.	73,900	57,200	56%	44%
3 p.m.-6 p.m.	68,000	61,600	52%	48%
Sun. thru Sat.				
6 p.m.-9 p.m.	158,200	90,600	63%	37%
9 p.m.-Midnight	130,500	67,700	65%	35%

**A German, Berthold Schwartz, is generally credited with constructing the first guns in 1313.*

BUT... WKZO-TV Puts You "On Target" In Kalamazoo-Grand Rapids!

When it comes to straight-shootin' market dominance, few television stations can stand up to WKZO-TV.

There are more than 600,000 television homes (NCS No. 3) in the WKZO-TV coverage area, including Kalamazoo and Grand Rapids, *two of America's 51 fastest growing markets.* WKZO-TV has daily nighttime circulation in 64% of these homes. And finally, in the Kalamazoo-Grand Rapids Area, WKZO-TV delivers more homes than Station 'B' in 387 of 454 competitive quarter hours surveyed, Sunday through Saturday (NSI — February, 1960).

Remember, for all the rest of outstate Michigan worth having, add WWTV to your WKZO-TV schedule. *If you want it all, give us a call!*

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND-RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

TV SET COUNT

(Continued from page 90)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
JACKSON	600	43	260
JERAULD	900	56	500
JONES	400	54	220
KINGSBURY	2,900	72	2,100
LAKE	3,200	82	2,630
LAWRENCE	6,000	46	2,770
LINCOLN	3,200	88	2,820
LYMAN	1,200	59	700
MC COOK	2,900	82	2,380
MC PHERSON	1,800	47	850
MARSHALL	2,100	68	1,440
MEADE	2,200	46	1,010
MELLETTE	600	54	330
MINER	1,600	68	1,090
MINNEHAHA	26,700	93	25,240
MOODY	2,200	82	1,800
PENNINGTON	18,200	67	12,125
PERKINS	1,600	48	760
POTTER	1,300	47	610
ROBERTS	3,400	68	2,320
SANBORN	1,500	66	980
SHANNON	1,100	54	760
SPINK	3,000	57	1,720
STANLEY	1,200	52	630
SULLY	800	48	380
TODD	1,600	54	870
TRIPP	2,700	59	1,590
TURNER	3,100	88	2,720
UNION	3,300	88	2,900
WALWORTH	2,300	48	1,100
WASHABAUGH	200	48	100
YANKTON	4,800	77	3,710
ZIEBACH	600	46	280

TENNESSEE

	962,900	78	751,290
ANDERSON	16,800	80	13,570
BEDFORD	6,100	75	4,550
BENTON	3,800	55	2,110
BLEDSOE	1,600	72	1,150
BLOUNT	15,900	87	13,760
BRADLEY	10,200	77	7,900
CAMPBELL	6,600	67	4,400
CANNON	2,300	76	1,740
CARROLL	7,300	59	4,440

ENTER
YOUR PERSONAL
SUBSCRIPTION
TO
SPONSOR
FOR
$8.00 A YEAR
FOR
52 ISSUES
AND
THE 1960
AIR MEDIA BASICS

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
CARTER	11,100	77	8,540
CHEATHAM	2,400	79	1,890
CHESTER	2,300	60	1,370
CLAIBORNE	5,200	54	2,830
CLAY	1,800	59	1,060
COCKE	5,800	58	3,360
COFFEE	8,100	73	6,110
CROCKETT	3,400	71	2,700
CUMBERLAND	5,200	53	2,776
DAVIDSON	107,700	90	96,660
DECATUR	1,800	55	1,000
DE KALB	3,000	71	2,136
DICKSON	5,500	71	3,900
DYER	7,000	80	5,570
FAYETTE	5,000	74	3,700
FENTRESS	3,200	55	1,750
FRANKLIN	6,100	51	3,120
GIBSON	12,200	67	8,230
GILES	6,600	53	3,630
GRAINGER	3,000	54	1,630
GREENE	12,400	63	7,370
GRUNDY	3,0000	61	1,830
HAMBLEN	8,000	58	4,980
HAMILTON	73,300	86	62,740
HANCOCK	1,900	54	1,030
HARDEMAN	5,400	66	3,380
HARDIN	4,600	59	2,700
HAWKINS	8,200	58	4,810
HAYWOOD	4,800	71	3,410
HENDERSON	3,600	55	1,990
HENRY	6,900	57	3,940
HICKMAN	2,900	71	2,060
HOUSTON	1,400	74	1,040
HUMPHREYS	3,300	73	2,420
JACKSON	2,800	59	1,650
JEFFERSON	5,100	59	3,170
JOHNSON	3,900	63	2,470
KNOX	68,100	90	61,390
LAKE	2,900	61	1,760
LAUDERDALE	5,400	74	4,010
LAWRENCE	7,600	59	4,510
LEWIS	1,200	71	850
LINCOLN	7,000	51	3,570
LOUDON	6,700	73	4,880
MC MINN	8,900	62	5,506
MC NAIRY	5,000	59	2,970
MACON	4,100	71	2,900
MADISON	16,600	73	12,060
MARION	5,100	72	3,666
MARSHALL	4,700	73	3,510
MAURY	11,700	76	8,920
MEIGS	1,500	62	930
MONROE	6,600	74	4,870
MONTGOMERY	13,100	83	10,850
MOORE	1,100	51	560
MORGAN	2,700	55	1,470
OBION	8,200	61	4,980
OVERTON	3,600	59	2,120
PERRY	1,600	52	830
PICKETT	1,100	54	660
POLK	2,600	74	1,920
PUTNAM	8,500	63	5,360
RHEA	4,400	62	2,730
ROANE	10,800	80	8,640
ROBERTSON	7,600	79	5,970
RUTHERFORD	12,600	83	10,460
SCOTT	4,000	53	2,180
SEQUATCHIE	1,400	72	1,010
SEVIER	6,100	59	3,770
SHELBY	168,100	91	152,480
SMITH	2,900	71	2,050
STEWART	2,100	74	1,550
SULLIVAN	30,200	76	23,030
SUMNER	10,100	89	9,260
TIPTON	7,000	76	5,330
TROUSDALE	1,200	71	850
UNICOI	3,400	59	1,990
UNION	2,000	55	1,260
VAN BUREN	700	72	500
WARREN	6,600	61	4,020
WASHINGTON	16,100	81	13,030
WAYNE	2,900	52	1,500
WEAKLEY	7,000	56	4,260
WHITE	3,800	54	2,030
WILLIAMSON	6,500	85	5,550
WILSON	8,100	73	5,930

TEXAS

	2,790,800	81	2,265,210
ANDERSON	9,200	66	6,170
ANDREWS	4,200	69	2,970
ANGELINA	13,200	69	8,530
ARANSAS	1,600	61	970
ARCHER	1,800	75	1,350
ARMSTRONG	400	81	330
ATASCOSA	5,000	78	3,910
AUSTIN	4,600	69	3,190
BAILEY	2,600	81	2,110
BANDERA	1,100	79	870
BASTROP	4,900	66	3,216
BAYLOR	1,600	75	1,200
BEE	5,900	68	4,040
BELL	27,500	82	22,420
BEXAR	180,600	87	157,000

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
BLANCO	1,200	75	900
BORDEN	300	75	230
BOSQUE	3,500	69	2,410
BOWIE	20,300	78	15,870
BRAZORIA	19,800	88	17,350
BRAZOS	13,200	68	9,010
BREWSTER	1,600	51	820
BRISCOE	900	62	560
BROOKS	2,000	63	1,260
BROWN	8,900	66	5,830
BURLESON	2,900	68	1,980
BURNET	3,000	75	2,250
CALDWELL	4,900	74	3,640
CALHOUN	5,000	61	3,060
CALLAHAN	2,400	67	1,600
CAMERON	41,300	73	30,060
CAMP	2,800	66	1,840
CARSON	2,000	81	1,620
CASS	6,200	75	4,630
CASTRO	2,200	71	1,560
CHAMBERS	2,100	85	2,040
CHEROKEE	9,800	66	6,510
CHILDRESS	2,800	59	1,710
CLAY	3,000	82	2,460
COCHRAN	1,400	81	1,140
COKE	1,000	73	730
COLEMAN	3,600	70	2,520
COLLIN	13,600	85	11,620
COLLINGSWORTH	1,700	59	1,000
COLORADO	5,000	66	3,310
COMAL	5,900	75	4,420
COMANCHE	3,700	61	2,240
CONCHO	1,200	62	740
COOKE	7,000	82	5,730
CORYELL	5,800	76	2,400
COTTLE	1,100	58	640
CRANE	1,600	63	1,010
CROCKETT	1,100	55	610
CROSBY	3,100	78	2,420
CULBERSON	600	68	410
DALLAM	2,100	83	1,740
DALLAS	282,600	91	256,960
DAWSON	4,700	69	3,230
DEAF SMITH	4,000	70	2,800
DELTA	1,800	63	1,140
DENTON	15,200	86	13,070
DE WITT	6,200	67	4,180
DICKENS	1,600	64	1,020
DIMMIT	1,900	59	1,120
DONLEY	1,700	74	1,290
DUVAL	3,700	64	1,740
EASTLAND	6,400	67	4,280
ECTOR	27,500	80	21,960
EDWARDS	600	55	320
ELLIS	12,800	83	10,650
EL PASO	86,900	86	74,510
ERATH	5,400	69	3,723
FALLS	6,500	68	4,410
FANNIN	7,700	67	5,180
FAYETTE	6,400	66	4,230
FISHER	2,300	75	1,680
FLOYD	3,100	78	2,410
FOARD	900	68	610
FORT BEND	9,600	84	8,030
FRANKLIN	1,500	63	940
FREESTONE	4,100	63	2,760
FRIO	3,000	78	2,350
GAINES	3,100	69	2,140
GALVESTON	37,300	86	32,050
GARZA	1,800	76	1,360
GILLESPIE	3,300	63	2,060
GLASSCOCK	200	70	140
GOLIAD	1,500	69	1,030
GONZALES	5,500	75	4,100
GRAY	9,400	76	7,120
GRAYSON	25,800	80	20,680
GREGG	22,800	78	17,730
GRIMES	4,100	74	3,050
GUADALUPE	7,700	81	6,210
HALE	9,900	80	7,890
HALL	1,900	62	1,180
HAMILTON	3,100	69	2,140
HANSFORD	1,100	85	930
HARDEMAN	2,900	68	1,980
HARDIN	6,800	65	4,400
HARRIS	362,100	90	325,690
HARRISON	14,200	73	10,300
HARTLEY	600	83	500
HASKELL	3,100	74	2,310
HAYS	5,200	75	3,970
HEMPHILL	1,100	61	670
HENDERSON	7,300	61	4,480
HIDALGO	48,500	75	36,360
HILL	8,400	80	7,430
HOCKLEY	5,600	81	4,540
HOOD	1,200	81	970
HOPKINS	6,800	63	4,300
HOUSTON	5,600	62	3,440
HOWARD	10,500	76	7,970
HUDSPETH	900	65	580
HUNT	12,700	86	10,930
HUTCHINSON	10,300	90	9,290
IRION	300	68	200
JACK	2,000	80	1,616
JACKSON	4,100	69	2,830

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
ASPER	5,400	63	3,390
FF DAVIS	300	64	190
EFFERSON	74,000	85	62,920
IM HOGG	1,200	56	670
M WELLS	7,500	62	4,620
OHNSON	11,600	87	10,110
ONES	5,900	73	4,310
ARNES	3,900	68	2,670
AUFMAN	7,600	82	6,240
ENDALL	1,700	79	1,350
ENNEDY	100	66	70
ENT	400	61	250
ERR	4,400	63	2,750
IMBLE	1,300	63	810
ING	200	61	120
INNEY	400	59	230
LEBERG	7,300	62	4,550
NOX	2,400	68	1,640
AMAR	12,500	54	6,790
AMB	7,100	81	5,750
AMPASAS	3,400	75	2,550
A SALLE	1,100	65	900
AVACA	5,500	67	3,710
EE	2,400	66	1,570
EON	3,400	66	2,230
IBERTY	8,300	83	6,940
IMESTONE	6,100	68	4,130
IPSCOMB	1,300	61	790
IVE OAK	2,000	64	1,280
LANO	1,800	58	1,040
OVING	100	58	60
UBBOCK	49,300	83	40,780
YNN	3,000	76	2,270
IC CULLOCH	2,600	62	1,600
IC LENNAN	43,600	86	37,520
IC MULLEN	300	63	190
ADISON	1,800	65	1,170
ARION	2,300	75	1,720
ARTIN	1,500	69	1,040
ASON	1,300	58	760
ATAGORDA	7,200	69	4,960
AVERICK	3,100	59	1,830
EDINA	4,800	79	3,800
ENARD	700	62	430
IDLAND	18,900	84	15,790
ILAM	6,900	67	4,600
ILLS	1,100	75	1,650
ITCHELL	3,900	74	2,900
ONTAGUE	5,200	82	4,250
ONTGOMERY	7,900	79	6,250
OORE	5,000	83	4,160
ORRIS	3,200	74	2,380
OTLEY	1,000	60	600
VACCOGDOCHES	9,200	65	5,950
AVARRO	11,100	81	9,320
EWTON	2,600	63	1,630
OLAN	6,100	73	4,460
UECES	66,600	82	54,370
CHILTREE	2,000	62	1,230
LDHAM	500	71	350
RANGE	17,100	80	13,880
ALO PINTO	6,300	81	5,110
ANOLA	4,500	55	2,470
ARKER	7,200	81	5,830
ARMER	2,600	70	1,810
ECOS	2,900	55	1,580
OLK	4,100	70	2,850
OTTER	40,900	89	36,420
RESIDIO	1,400	51	710
AINS	700	82	570
RANDALL	8,600	83	7,130
REAGAN	700	67	470
REAL	600	63	380
RED RIVER	5,300	60	3,170
REEVES	5,000	60	3,000
REFUGIO	2,900	61	1,780
ROBERTS	300	63	190
ROBERTSON	5,000	67	3,330
ROCKWALL	1,700	79	1,350
RUNNELS	4,700	70	3,280
RUSK	12,100	70	8,490
SABINE	1,700	62	1,060
SAN AUGUSTINE	1,800	59	1,070
SAN JACINTO	1,700	68	1,180
SAN PATRICIO	10 100	75	7,790
SAN SABA	2,300	58	1,340
SCHLEICHER	600	55	330
SCURRY	9,500	72	6,800
SHACKELFORD	1,200	67	810
SHELBY	6,800	55	3,750
SHERMAN	600	82	490
SMITH	24,600	78	19,110
SOMERVELL	800	70	560
STARR	3 200	56	1,810
STEPHENS	3,100	67	2,080
STERLING	200	66	130
STONEWALL	1,000	72	720
SUTTON	900	56	500
SWISHER	2,600	71	1,850
TARRANT	175,100	89	155,700
TAYLOR	26,100	81	21,190
TERRELL	900	55	490
TERRY	5,000	78	3,880
THROCKMORTON	700	74	520
TITUS	5,200	60	3,110
TOM GREEN	21,500	78	16.850
TRAVIS	59,300	83	49,200
TRINITY	2,300	69	1,590
TYLER	2,800	66	1,840
UPSHUR	5,000	66	3,280
UPTON	1,700	67	1,140
UVALDE	5,000	62	3,100
VAL VERDE	5,100	53	2,680
VAN ZANT	5,600	82	4,590
VICTORIA	15,500	65	10,070
WALKER	4,300	75	3,200
WALLER	3,100	79	2,460
WARD	4,300	64	2,740
WASHINGTON	5,200	72	3,730
WEBB	16,100	63	10,190
WHARTON	10,900	78	8,480
WHEELER	2,200	59	1,290
WICHITA	35,500	84	29,890
WILBARGER	5,400	75	4,060
WILLACY	5,200	63	3,270
WILLIAMSON	10,900	80	8,710
WILSON	3,300	80	2,660
WINKLER	4,100	64	2,810
WISE	4,700	80	3,760
WOOD	5,100	66	3,340
YOAKUM	1,800	78	1,400
YOUNG	4,800	74	3,560
ZAPATA	800	56	450
ZAVALA	2,600	62	1,610

UTAH

	243,500	89	216,660
BEAVER	1,000	46	460
BOX ELDER	6,100	92	5,590
CACHE	8,800	90	7,880
CARBON	7,200	61	4,400
DAGGETT	100	48	50
DAVIS	15,800	94	14,830
DUCHESNE	1,700	51	870
EMERY	1,600	61	980
GARFIELD	700	45	320
GRAND	1,600	65	1,040
IRON	2,700	45	1,210
JUAB	1,500	67	1,000
KANE	700	45	310
MILLARD	1,700	67	1,130
MORGAN	700	82	580
PIUTE	200	45	90
RICH	300	82	250
SALT LAKE	110,400	95	105,220
SAN JUAN	1,800	53	950
SANPETE	2,800	67	1,870
SEVIER	2,500	67	1,630
SUMMIT	1,400	82	1,150
TOOELE	5,200	86	4,470
UINTAH	2,700	51	1,380
UTAH	28,200	93	26,320
WASATCH	1,300	82	1,070
WASHINGTON	3,000	45	1,350
WAYNE	200	45	90
WEBER	31,200	94	29,270

VERMONT

	103,500	88	90,640
ADDISON	4,900	87	4,240
BENNINGTON	7,400	89	6,620
CALEDONIA	6,300	84	5,320
CHITTENDON	18,700	92	17,280
ESSEX	1,500	89	1,340
FRANKLIN	7 000	88	6,140
GRAND ISLE	700	89	620
LAMOILLE	3,100	88	2,720
ORANGE	5,000	85	4,230
ORLEANS	5,600	89	5,000
RUTLAND	12,100	89	10,740
WASHINGTON	11,600	90	10,450
WINDHAM	8,800	79	6,950
WINDSOR	10,800	83	8,990

VIRGINIA

	1,039,500	82	854,550
ACCOMACK	9,400	68	6,400
ALBEMARLE	15,800	88	10,770
ALLEGHANY	6,900	79	5,440

(*Please turn to page 94*)

In Roanoke in '60 the Selling Signal is SEVEN...

You won't get rich selling bongo drums in the Roanoke Television Market, but there are nearly 2,000,000 people who are willing and able to help you turn a neat profit on foodstuffs, toiletries, pharmaceuticals, gasoline, household products and other items.

The magic number for reaching these heavy-spending, non-Calypso folks is seven. In Roanoke, seven is *WDBJ-TV* . . . which will beat the drum for your product in over 400,000 television homes of Virginia, N. Carolina and W. Va.

WDBJ-TV has maximum power, highest tower, superior service and programming . . . to help you sell like sixty on seven.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



TV SET COUNT

(continued from page 93)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
AMELIA	1,600	72	1,150
AMHERST	5,600	75	4,190
APPOMATTOX	2,000	75	1,500
ARLINGTON	79,600	91	72,510
AUGUSTA	18,800	68	12,860
BATH	1,600	62	990
BEDFORD	8,200	67	5,530
BLAND	1,500	63	950
BOTTETOURT	4,600	79	3,630
BRUNSWICK	4,200	63	2,650
BUCHANAN	8,600	62	4,930
BUCKINGHAM	2,500	66	1,650
CAMPBELL	22,700	82	18,570
CAROLINE	3,000	79	2,380
CARROLL	7,900	61	4,800
CHARLOTTE	3,600	72	2,60
CHARLES CITY	1,100	80	880
CHESTERFIELD	18,500	89	16,470
CLARKE	2,100	79	1,660
CRAIG	800	79	630
CULPEPER	3,200	74	2,450
CUMBERLAND	1,800	66	1,180
DICKENSON	5,600	60	3,010
DINWIDDIE	13,900	90	12,520
ESSEX	1,800	80	1,430
FAIRFAX	63,600	93	58,710
FAUQUIER	5,800	79	4,610
FLOYD	2,600	60	1,570
FLUVANNA	1,800	66	1,190
FRANKLIN	6,500	67	4,380
FREDERICK	10,300	85	8,720
GILES	4,100	78	3,430
GLOUCESTER	3,100	80	2,490
GOOCHLAND	1,800	78	1,400
GRAYSON	4,200	66	2,760
GREENE	1,200	66	730
GREENSVILLE	3,800	72	2,740
HALIFAX	9,500	79	7,520
HANOVER	7,400	78	5,790
HENRICO	93,300	90	83,790
HENRY	14,900	80	11,230
HIGHLAND	800	63	510
ISLE OF WIGHT	4,100	68	2,770
JAMES CITY	3,200	80	2,560
KING & QUEEN	1,500	80	1,200
KING GEORGE	1,700	76	1,290
KING WILLIAM	1,900	79	1,510
LANCASTER	2,300	77	1,910
LEE	6,300	64	4,030
LOUDOUN	6,100	88	5,400
LOUISA	3,200	78	2,560
LUNENBURG	3,100	62	1,850
MADISON	2,100	66	1,390
MATHEWS	2,000	80	1,610
MECKLENBERG	7,400	72	5,300
MIDDLESEX	1,800	80	1,440
MONTGOMERY	10,200	88	9,000
NANSEMOND	10,500	82	8,600
NELSON	3,100	75	2,330
NEW KENT	1,100	79	870
NEWPORT NEWS	50,700	91	45,890
NORFOLK	130,900	91	137,120
NORTHAMPTON	4,800	67	3,230
NORTHUMBERLAND	2,400	76	1,830
NOTTOWAY	3,100	72	2,470
ORANGE	3,100	74	2,530
PAGE	4,000	72	2,870
PATRICK	3,800	61	2,310
PITTSYLVANIA	28,700	76	21,920
POWHATAN	1,100	78	860
PRINCE EDWARD	3,900	72	2,820
PRINCE GEORGE	14,200	78	11,250
PRINCESS ANNE	17,100	86	14,650
PRINCE WILLIAM	9,200	88	8,130
PULASKI	7,500	78	5,840
RAPPAHANNOCK	1,500	66	990
RICHMOND	1,900	76	1,450
ROANOKE	43,800	90	39,360
ROCKBRIDGE	7,700	62	4,810
ROCKINGHAM	13,200	79	10,520
RUSSELL	5,000	60	3,490
SCOTT	7,100	65	4,800
SHENANDOAH	6,000	72	4,310
SMYTH	7,100	66	4,660
SOUTHAMPTON	6,100	67	4,320
SPOTSYLVANIA	7,500	78	5,820
STAFFORD	4,100	78	3,430
SURRY	1,500	80	1,200
SUSSEX	2,700	73	1,950
TAZEWELL	11,100	64	7,160
WARREN	4,000	78	3,170
WASHINGTON	12,300	63	8,070
WESTMORELAND	2,800	77	2,140
WISE	12,100	65	7,920
WYTHE	5,000	63	3,360
YORK	5,700	80	4,580

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
WASHINGTON	**927,100**	**85**	**789,130**
ADAMS	3,700	81	3,010
ASOTIN	4,600	72	3,320
BENTON	21,900	70	15,350
CHELAN	14,600	71	10,350
CLALLAM	9,000	84	7,520
CLARK	28,600	88	25,080
COLUMBIA	1,700	72	1,220
COWLITZ	18,800	75	14,020
DOUGLAS	4,700	64	3,000
FERRY	1,100	71	780
FRANKLIN	6,100	74	4,500
GARFIELD	900	72	650
GRANT	16,000	71	11,340
GRAYS HARBOR	18,500	74	13,600
ISLAND	5,800	86	5,010
JEFFERSON	2,300	84	1,940
KING	314,300	89	280,140
KITSAP	27,100	91	24,610
KITTITAS	6,200	66	4,100
KLICKITAT	4,100	65	2,660
LEWIS	14,100	77	10,910
LINCOLN	3,000	81	2,430
MASON	4,600	85	3,900
OKANOGAN	9,100	64	5,790
PACIFIC	5,000	67	3,330
PEND OREILLE	2,300	71	1,640
PIERCE	97,900	91	88,610
SAN JUAN	1,000	86	860
SKAGIT	16,200	79	12,820
SKAMANIA	1,500	78	1,170
SNOHOMISH	48,900	90	44,030
SPOKANE	95,100	90	85,870
STEVENS	6,500	71	4,630
THURSTON	17,200	86	14,810
WAHKIAKUM	1,000	66	660
WALLA WALLA	12,800	70	8,980
WHATCOM	24,900	77	19,250
WHITMAN	8,900	75	6,640
YAKIMA	47,100	86	40,600
WEST VIRGINIA	**512,600**	**79**	**403,540**
BARBOUR	4,400	61	2,700
BERKELEY	8,500	83	7,060
BOONE	6,100	79	4,840
BRAXTON	4,400	57	2,520
BROOKE	7,400	94	6,930
CABELL	35,200	93	32,580
CALHOUN	2,100	65	1,370
CLAY	3,300	67	2,220
DODDRIDGE	1,900	59	1,130
FAYETTE	18,100	78	14,090
GILMER	1,900	55	1,040
GRANT	2,200	60	1,320
GREENBRIER	9,200	77	7,180
HAMPSHIRE	3,300	61	2,020
HANCOCK	10,400	92	9,600
HARDY	2,300	60	1,380
HARRISON	21,700	66	14,220
JACKSON	3,800	66	2,490
JEFFERSON*	4,300	87	3,740
KANAWHA	69,500	90	62,360
LEWIS	4,900	61	2,990
LIVINCOLN	5,000	86	4,290
LOGAN	15,600	82	12,840
McDOWELL	17,900	79	14,060
MARION	19,000	82	15,640
MARSHALL	11,100	90	9,960
MASON	6,200	86	5,310
MERCER	19,800	78	15,400
MINERAL	5,800	61	3,550
MINGO	10,100	83	8,330
MONONGALIA	15,100	85	12,820
MONROE	3,000	66	1,980
MORGAN	2,300	61	1,410
NICHOLAS	6,900	67	4,620
OHIO	21,000	93	19,490
PENDLETON	2,200	60	1,320
PLEASANTS	1,600	74	1,180
POCAHONTAS	2,900	60	1,740
PRESTON	6,400	69	4,430
PUTNAM	5,900	86	5,060
RALEIGH	21,600	71	15,350
RANDOLPH	7,100	63	4,450
RITCHIE	3,300	55	1,820
ROANE	3,700	65	2,420
SUMMERS	4,500	66	2,970
TAYLOR	4,400	69	3,040
TUCKER	2,100	60	1,260
TYLER	2,800	74	2,060
UPSHUR	5,000	61	3,070
WAYNE	8,900	83	7,380
WEBSTER	2,900	60	2,340
WETZEL	4,800	73	3,530
WIRT	1,300	66	860
WOOD	26,700	70	18,820
WYOMING	9,500	72	6,800

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	TV HOUSEHOLDS NUMBER
WISCONSIN	**1,151,400**	**90**	**1,034,95**
ADAMS	2,100	73	1,76
ASHLAND	5,300	82	4,32
BARRON	9,700	85	8,23
BAYFIELD	3,400	77	2,61
BROWN	33,100	93	30,99
BUFFALO	4,000	85	3,41
BURNETT	2,300	78	1,79
CALUMET	4,800	91	4,35
CHIPPEWA	13,100	86	11,24
CLARK	9,500	80	7,62
COLUMBIA	11,700	85	9,91
CRAWFORD	4,600	77	3,55
DANE	61,200	89	54,79
DODGE	18,100	92	16,72
DOOR	6,800	91	6,18
DOUGLAS	14,400	87	12,57
DUNN	7,700	86	6,59
EAU CLAIRE	18,300	91	16,71
FLORENCE	800	77	62
FOND DU LAC	21,600	91	19,60
FOREST	1,800	77	1,39
GRANT	13,000	84	10,96
GREEN	7,600	83	6,32
GREEN LAKE	4,600	78	3,58
IOWA	5,900	77	4,55
IRON	2,300	82	1,88
JACKSON	4,200	83	3,47
JEFFERSON	15,300	92	14,14
JUNEAU	5,100	73	3,74
KENOSHA	30,000	93	27,92
KEWAUNEE	4,600	91	4,18
LA CROSSE	21,100	87	18,32
LAFAYETTE	4,500	83	3,74
LANGLADE	5,800	82	4,77
LINCOLN	6,500	82	5,34
MANITOWOC	20,800	93	19,27
MARATHON	25,200	86	21,68
MARINETTE	11,000	87	9,58
MARQUETTE	2,500	78	1,96
MILWAUKEE	317,400	94	298,67
MONROE	8,800	85	7,46
OCONTO	6,800	91	6,16
ONEIDA	7,000	76	5,33
OUTAGAMIE	27,200	93	25,20
OZAUKEE	9,800	93	9,07
PEPIN	2,100	85	1,79
PIERCE	6,800	85	5,79
POLK	7,900	91	7,17
PORTAGE	9,700	85	8,27
PRICE	3,600	76	2,75
RACINE	40,400	94	37,78
RICHLAND	5,200	77	4,00
ROCK	34,100	89	30,24
RUSK	4,600	76	3,52
ST. CROIX	7,800	91	7,12
SAUK	11,800	87	10,21
SAWYER	3,000	77	2,31
SHAWANO	9,400	87	8,20
SHEBOYGAN	27,300	92	25,22
TAYLOR	4,700	77	3,60
TREMPEALEAU	6,800	83	5,62
VERNON	7,300	77	5,64
VILAS	2,500	76	1,91
WALWORTH	16,200	92	14,95
WASHBURN	2,900	78	2,27
WASHINGTON	13,300	94	11,51
WAUKESHA	38,900	93	36,13
WAUPACA	10,200	92	9,37
WAUSHARA	4,000	78	3,12
WINNEBAGO	32,400	91	29,09
WOOD	17,200	85	14,61
WYOMING	**96,300**	**61**	**58,480**
ALBANY	6,900	58	4,030
BIG HORN	2,300	52	1,660
CAMPBELL	1,700	46	790
CARBON	5,300	63	3,310
CONVERSE	3,700	60	1,020
CROOK	1,300	46	600
FREMONT	7,200	53	3,810
GOSHEN	3,600	59	2,140
HOT SPRINGS	1,800	52	940
JOHNSON	1,400	50	690
LARAMIE	17,200	85	14,670
LINCOLN	2,400	50	1,440
NATRONA	13,700	61	7,790
NIOBRARA	1,200	53	640
PARK	5,200	54	2,800
PLATTE	2,400	53	1,270
SHERIDAN	6,500	52	3,400
SUBLETTE	1,000	45	450
SWEETWATER	5,300	53	2,780
TETON	1,400	54	760
UINTA	1,900	59	1,120
WASHAKIE	2,500	50	1,240
WESTON	2,400	46	1,100
YELLOWSTONE PK.	100	56	60

total RADIO



Exclusive WWJ studio at Eastland Shopping Center

features Driving Time Star

JOHN LYNKER 4:00-6:00 P. M. Weekdays

On the air when Detroit streets and expressways are jam-packed—and on many days, immediately following WWJ's Tiger Baseball broadcasts—John Lynker smoothly entertains and solidly sells the big-earning, big-spending "Bumper to Bumper Club."

Rush hour features are the WWJ Melody Parade, WWJ News, NBC News and Emphasis, Boating Tips, and other timely information. And because the program originates at the special WWJ studio at Eastland Shopping Center, attractive product displays are available to advertisers.

For a sizzling sales curve this summer, ask your PGW Colonel to include WWJ's popular John Lynker in your Detroit schedule.

WWJ AM and FM **RADIO**

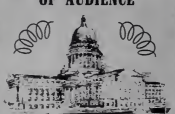
Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

k·TOP
IN THE
CAPITOL
OF KANSAS
GAINS
NO. 1

BIGGEST SHARE
OF AUDIENCE



in the rich 22 county
Northeast Kansas Market

LOWEST COST
per 1000 homes
64¢ (avg.)

68 out of 72
Quarter Hours 1sts

MORE THAN
ALL OTHER STATIONS COMBINED
Latest Pulse

ON k·TOP YOU'RE ON TOP!
1490 ON THE DIAL

Tv and radio NEWSMAKERS



S. Heagan Bayles has been elected chairman and chief executive officer of SSCB. He had been a vice chairman of the agency. Bayles began his advertising career with Ruthrauff & Ryan in 1933, and after 13 years, and a title of vice president, he left there to form SSCB with three of his colleagues. He succeeds Raymond F. Sullivan, a founder partner of the agency, who will become founder chairman. Sullivan will continue to play an active part in the creative and executive phases of the agency's operation.



Karl F. Vollmer has been named manager of Y&R, Chicago, replacing Robert Brinkerhoff who returns to the agency's New York operation. Vollmer joined Y&R in New York in 1938. He was assigned to the Chicago office in 1950, and was made a v.p. and copy director in 1955. Prior to joining Y&R, Vollmer was a member of the editorial staff of the Eau Claire, Wis. *Telegram* for two years. He was graduated from St. Olaf College, Northfield, Minn. and attended the Columbia School of Journalism.



Sydney Kavaleer has been appointed to the newly created post of v.p. in charge of sales with Bartell Broadcasting's WADO/RADIO, New York. He was formerly general sales manager of WNTA-AM-TV, Newark, N. J. Kavaleer's career in broadcasting dates back to 1948 when he was an account executive with WAAT, Newark. In 1953 he moved to its sister station, WATV, as sales manager. When NTA purchased control of both stations, Kavaleer was named general sales manager of WNTA-TV.



Wallace L. Hutchinson has been named western division sales manager of Independent Tv Corp. (ITC). Before joining the syndicated film firm in 1959, he was account executive at KBIG, Avalon-Catalina Island, for John Poole Broadcasting. Earlier, he was with Weed in Los Angeles. From 1952-1954, Hutchinson was group sales manager for John Poole Broadcasting. Before that, he was in network sales for ABC, San Francisco and NBC, Hollywood. Hutchinson attended UCLA and Stanford U.

PACEMAKER!

WOW-TV marks a decade of leadership in serving and selling the $2 billion Omaha market!

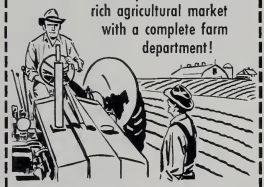
NEWS...

WOW-TV News is First in every Survey . . .



...FARM NEWS

The only station in this rich agricultural market with a complete farm department!



...MOVIES

MGM, Columbia, 20th Century Fox, R-K-O!



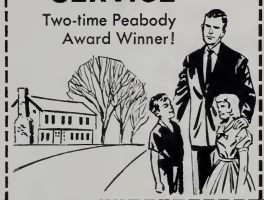
WEATHER...

The only Omaha Station with a professional meteorologist!



...COMMUNITY SERVICE

Two-time Peabody Award Winner!



...VIDEO TAPE

First and only Videotape Service in Omaha!



This brief story board covers only a few of the highlights in WOW-TV's first 10 years of leadership. Leadership that has *kept* Channel 6 "out front" since it began daily commercial broadcasting on August 29, 1949. Leadership in service . . . in programs . . . power to deliver what folks want to the greatest number of them! That's Channel 6, Pacemaker in Omaha!

FRANK P. FOGARTY, Vice President and General Manager
AL LARSON, Station Manager
FRED EBENER, Sales Manager

BLAIR-TV Representatives

WOW-TV Channel 6 Omaha

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR SPEAKS

Big increases in radio news

Timebuyers and media heads who are alert to radio/tv trends will find meaty food for thought in the report on radio news programing, just released by the NAB's research department.

A recently completed survey shows sizeable gains in the quality, quantity and depth of news coverage by U. S. radio stations in the past seven years.

Today, the typical station is programing nearly three hours of news a day and there has been a 15% increase in local news programs alone since 1953.

Significantly, 72% of all radio news programs are now local-produced by individual stations to serve their own community needs.

These sharp rises in news handling at the local level are dramatic evidence of the increasing stature of radio stations in local markets, and of their greatly expanded importance to listeners, shoppers, and buyers of national advertised brands.

The F.C.C. "Watchdog" proposals

SPONSOR shares with many responsible broadcasters and legislators a growing concern over the F.C.C. proposal for a new "watchdog" division to monitor radio and tv programs.

It is abundantly clear to us that the system, however honorably intended, would inevitably lead to a deluge of crackpot complaints, and a harassment of ethical and responsibly run stations.

We are opposed to the granting of additional funds for this purpose. And we heartily agree with ABC president Ollie Treyz, who noted last week that "no surveillance or monitoring of programs can create better scripts, improve performances, or make superior shows in either the entertainment or informational fields. You *simply cannot* legislate or enforce creative excellence."

It is an increase in creative excellence rather than more watchdogs which all of us want for the radio and tv industry.



THIS WE FIGHT FOR: *Unremitting pressure on the paper work jungle in radio/tv spot buying. Has your station agreed to use the standard spot billing form proposed by* SPONSOR?

10-SECOND SPOTS

Welcome: In Marshall, Mo., Wiley's Paint Store moved to a new location, bought some announcements on local station KMMO. In appreciation of the business, KMMO's management ordered a floral welcome sent to the store for its opening. The flowers arrived with a card reading: "In deepest sympathy." The paint store called the station and the station called the florist. "Oh my gosh," said the florist, "I hope I can catch the delivery boy before he gets to the funeral home because that card reads, "Congratulations on your new location."

Tv-oriented: A first-grader described his first day at school thus: "There's a bell and we must be in our seats before it rings again. Then we say a prayer and pledge to the flag. And then Mr. Jones, the principal comes in and gives a commercial."

Medic: From Hardwick's (KVI, Seattle) Almanac—Scene from a hospital operating room: "Doctor, this is the third operating table you've ruined this week. You *must* learn not to cut so deeply."

Fluff: Lois Blaine, announcer at KSOK, Arkansas City, Kans., recalls her first blooper. Her script read: "It's just this simple. Jones Jewelry Store is moving to another location and must get rid of surplus stock." Miss Blaine's version, however, came out as, "It's just that the simple Joneses are moving."

Close one: *TV Guide* reports that Fireman's Fund of Los Angeles, a company that sells show business insurance, recently insured 100 monkeys which were being shipped from Africa to the U.S. for a tv show. Ten of the monkeys took sick and died en route, but the Fund didn't have to make good because 10 baby monkeys were born on the same trip.

Making do: A woman showed up at her relief office, told a heart-rending story of how desperately she needed a bed for her baby.

"What are you using for a bed now?" asked the social worker.

"The box the tv set came in," said the mother.



STATISTICS

don't buy clothing..

PEOPLE DO!

There's nothing wrong with statistics. At WJAC-TV we're pleased and proud of the fact that both ARB and Nielsen place us first in the Johnstown-Altoona market.

But statistics alone don't produce sales results. People buy products, and those same people are WJAC-TV viewers. Mr. Robert L. Miller, owner of Miller's Clothing Store, knows about people, and he says:

> "When I advertise on WJAC-TV I know that my ads will be seen by the maximum number of my potential customers. My sales records prove that WJAC-TV produces business for me."

WJAC-TV can produce business for you, too. We have the audience in the Johnstown-Altoona market.

get all the details from

HARRINGTON, RIGHTER AND PARSONS, INC.

this is.. Pittsburgh

HEART OF AMERICA'S INDUSTRIAL MIGHT



which has been claimed through the world for remarkable achievements and its continuing vitality . . .



and this is WIIC

the television station which, through its programming concepts, mirrors the vitality of more than FIVE MILLION PEOPLE in Pittsburgh and the Tri-State area with an effective buying income of NINE BILLION DOLLARS.

Represented Nationally By BLAIR TV

20 JUNE 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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KWK • SAINT LOUIS

STILL . . . . .

1380 on your dial

NO. 1

FIRST BY FAR IN . . . TOTAL QUARTER HOURS MONDAY THRU SUNDAY ACCORDING TO THE LATEST ST. LOUIS METROPOLITAN AREA APRIL PULSE.

William L. Jones, Jr.
Vice President

in MILWAUKEE . . . . it's WEMP

SUMMER RADIO: BOOM AT THE LOCAL LEVEL
Placing spot at local rates is a big reason the national picture doesn't look so good
Page 31

ARB set count shows reversal from Nielsen
Page 36

AFA guide on air copy and the law
Page 38

American Home Products: tv's new colossus
Page 40

DIGEST ON PAGE 4



THE *Quality* TOUCH

The majestic beauty of a harp weaves a mood so vital to good music that only the best is good enough for the symphony conductor.

This same "quality touch" and ceaseless devotion in achieving the best is also what sets apart great radio and television stations from the rest.

WFAA

TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

Represented by **Edward Petry & Co., Inc.** *The Original Station Representative*


buy St. Louis a la card*
*KTVI RATE CARD
...your lowest
cost per thousand
TV buy in St. Louis
KTVI
2
BLAIR-TV
Amid the floral beauty of
Forest Park's JEWEL BOX
KTVI
CHANNEL
ST. LOUIS
Represented
nationally by
BLAIR-TV

MORE
for your dollars . . .
NIGHT and DAY..
on Nashville's
WSIX·TV
Your BEST BUY On Cost Per 1,000

WSIX-TV gives you . . .

- MAXIMUM TOWER HEIGHT
  2049 ft. above sea level . . . none taller permitted in this area by CAA.
- MAXIMUM POWER
  316,000 powerful watts . . . maximum—permitted by FCC.
- MAXIMUM EFFICIENCY
  Maximum coverage and low cost per thousand make WSIX-TV your most efficient buy in the rich Middle Tennessee, Southern Kentucky, Northern Alabama TVA area.

CHECK THESE FACTS:

- ✓ TV HOMES – 370,700
- ✓ Population – 1,965,500
- ✓ Effective Buying Income – $2,155,868,000
- ✓ Retail Sales – $1,585,308,000

Source Television Magazine

WSIX TV 8 NASHVILLE
TV 8 LAND OF THE CENTRAL SOUTH
Represented by Peters, Griffin, Woodward, Inc

© Vol. 14, No. 25 • 20 JUNE 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Radio: when summer comes
31 Status report on spot radio as warm weather sets in and out-of-home listening spurts. Here are big spenders, new ones, audience profile

Shooting commercials the hard way
34 Ellington agency has a difficult time making finished tv commercials from unfinished site of its new amusement park client, Freedomland

ARB set count shows reversals from Nielsen
36 Second county-by-county tv set listing in a week discloses at least 80 cases in which ARB 1960 figures are lower than 1958 ARF-Nielsen data

AFA guide on air copy and the law
38 Adv. Fed. of America issues first industry Truth Book, asks local self-regulation for clients, agencies; writes detailed tv/radio section

Stations say yes to standard billing form
39 First reactions to SPONSOR Standard Spot Practices Committee's proposal for standard radio/tv spot billing form indicate enthusiastic acceptance

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40 Now the third largest user of television, this mushrooming company can just about chart its phenomenal growth along with its tv investments

Amateurs top pros in Tech's talent search
42 The "tried and true" isn't always the best solution, as Tech Beer and its agency found when a new tv spot approach sent them on a talent hunt

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42 Here's how mass circulation magazine promotes readership with sound effects dramatizing each week's top stories via NBC, seven CBS outlets

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"WAGA-TV's 'CONTROVERSIAL RED CROSS'... ...CONSTRUCTIVE PUBLIC SERVICE..." ■ Gen. Alfred M. Gruenther

In a thirty-minute evening time period, WAGA-TV telecast "Controversial Red Cross," a program suggested by an article in Holiday Magazine. The program presented the pros and cons, the misconceptions concerning the organization and the true picture. ■ American National Red Cross President, Gen. Gruenther, said of the program "I consider the presentation 'Controversial Red Cross' a fine example of constructive public service offered by WAGA-TV. It gave the general picture of Red Cross and also brought it down to the local community. It was an honest deliverance of the gripes and misinformation concerning this organization, answered in a logical manner." ■ A basic programming objective of WAGA-TV is ". . . to promote community betterment . . . the development of an active, informed citizenry . . . to cooperate with the recognized governmental, civic, charitable, religious, educational and other agencies dedicated to these ends."



Gen. Gruenther

famous on the local scene...for public service

waga tv 5

THE STORER STATION IN ATLANTA

Everybody's watching . . .

WALB-TV



the only primary NBC outlet between Atlanta and the Gulf!

- WALB-TV is the only home-town station serving Albany, South Georgia's only metropolitan market.
- Grade "B" area also includes Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- Over 750,000 people with $739 million spendable income!
- 316,000 watts . . . 1,000 foot tower!

WALB-TV

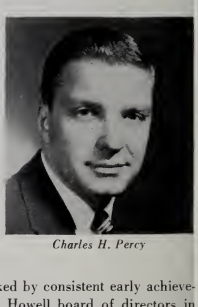
ALBANY, GA.
CHANNEL 10

Represented nationally by Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.

NEWSMAKER of the week

***In Chicago last week, the American Broadcasting Co. and Bell & Howell announced a joint prestige endeavor—the most extensive prime time public service programing ever undertaken by a network and a single sponsor. The series: 20 public service specials, produced by John Daly, plus the weekly half hours based on* Winston Churchill's Memoirs.**

The newsmaker: Charles H. Percy, youthful president of the Bell & Howell Co., Chicago, manufacturers of cameras and electronic equipment, has maintained a position of leadership in the field of public information program sponsorship. Bell & Howell has always been an advocate of the theory that public service shows are an effective vehicle to build and maintain a long-term quality image for the company and its products. The upcoming venture on ABC TV is no new concept for Percy. Bell & Howell has pioneered significant public service sponsorship with *CBS Reports* during the 1959-60 season, and NBC's *Berlin Crisis* last spring. Although Bell & Howell takes no sides in the issues involved, Percy and his company feel that an objective airing of controversal topics, such as those expressed in *Population Boom* and *Who Speaks for the South*, increases understanding, and stimulates the thinking and action of the American public.



Charles H. Percy

Percy's entire career has been marked by consistent early achievements. He was elected to the Bell & Howell board of directors in 1942, when he was only 23. Upon return from the Navy in 1945, he was made corporate secretary, and in 1949, following the death of president Joseph H. McNabb, he became president of the company at the age of 29.

During the business recession of 1958, Percy encouraged manufacturers to step up their new product developments and introductions, and to increase their advertising budgets in order to stimulate the nation's economy. His own company set the example by marketing equipment that was not scheduled for distribution until a later date. Percy has received many national honors during his distinguished career. Among these: In 1949 he was named one of the 10 outstanding young men in the U. S. by the Junior Chamber of Commerce, and in 1956 he attended the presidential inaugural ceremonies in Peru and Bolivia as President Eisenhower's personal representative. He has recently achieved a new mark, this one at the national political level, heading the GOP platform writing committee.

MERCHANDISING IS LIKE THE LITTLE GIRL WITH THE CURL.....



"...WHEN SHE WAS GOOD SHE WAS VERY, VERY GOOD,



AND WHEN SHE WAS BAD SHE WAS HORRID!"

KSTP Radio and Television believe that advertisers should receive strong, consistent and professional merchandising support for their advertising campaigns in the vitally important Northwest market.

To this end KSTP maintains a full-time merchandising and promotion staff working closely with each advertiser to create, develop and implement the selling aids which most effectively add to the success of his campaign.

Among the activities which have made KSTP the Northwest's leader in merchandising are the exclusive KSTP "FEATURE FOODS MERCHANDISING PLAN" and "FEATURE DRUGS MERCHANDISING PLAN" which provide special in-store displays and product-checks in 200 top-volume super-markets and 65 key drug outlets in the Twin City area. Bargain Bar displays in key chain and independent food outlets every week include coupons, samples, registration for prizes, distribution of product literature and demonstrations by the KSTP hostess in attendance. Each activity is designed to move your product from shelf to shopping basket—the final link in the chain started by your advertising on KSTP Radio and Television!

In addition, KSTP's expert merchandisers turn out shelf-talkers, banners, window streamers, bus cards, posters, mailing pieces, survey facts and figures relating to your sales problem and special promotions by the score. There is no charge to the advertiser for these services which are offered at the discretion of the station.

Our files are full of letters from advertisers who appreciate dependable,quality merchandising assistance. If you'd like to know more about it, contact a KSTP representative or your nearest Petry office.

KSTP

TELEVISION • RADIO

CHANNEL 5 • 1500 ON YOUR DIAL • 50,000 watts

MINNEAPOLIS • ST. PAUL

REPRESENTED BY EDWARD PETRY & CO., INC.


"Thanks a million fo



the twenty-six hundred!"

Recently, the Lions Club Women's Auxiliary of Bustleton, Pa., in cooperation with the Pennsylvania Working Home for the Blind, asked us to appeal to our listeners for old eyeglasses. What a response! Twenty-six hundred pairs in thirty days!

They now have been turned over to "New Eyes for the Needy," a non-profit organization which, for 47 years, has been reclaiming old glasses to provide new ones and artificial eyes to thousands each year who cannot afford them.

Some frames are reusable. Metal frames are melted down and redeemed for cash which is sent back to the source organization.

So, to each contributor, for ourselves and for all the needy persons who will receive "new eyes," we say—thanks a million.

"New Eyes for the Needy" is but one of many distinguished community efforts in which WIBG is proud to lend a hand.

Philadelphia listens to **WIBG** *the Storer station*

STORER BROADCASTING COMPANY

33 years of community service

WORLD FAMOUS

MOHAWK MIDGETAPE PROFESSIONAL 500

HIGH SPEED

POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY



Used by NBC – CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

mohawk...

business machines corp.

944 halsey street brooklyn 33, new york

manufacturers

WHICH TWIN CITIES?

Minneapolis - St. Paul? Kansas City - Kansas City?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

Photo - Aerial View Prosperous Twin Cities of Monroe-West Monroe, Louisiana

SPONSOR

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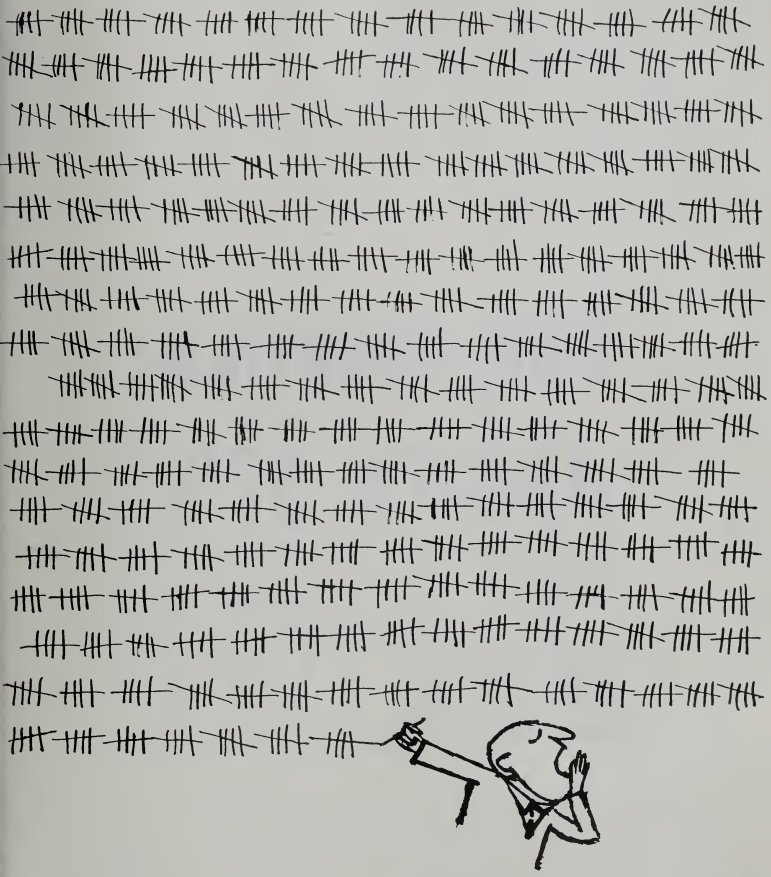
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How many yawns in a TV season? We tried to count the ways in which television commercials can be boring. It only added to the tedium. Everybody knows you have to move people before you can move merchandise. It has always been our belief that selling the product or the company is the prime function of any television commercial. **N. W. Ayer & Son, Inc.**

THE FIGURES:

SHARE OF 3-NETWORK AUDIENCE*	
ABC-TV	37%
NET Y	35%
NET Z	28%

*Source: Nielsen 24 Market TV Report for week ending May 29, 1960, all nights, 8:00 to 10:30 PM, Monday-Sunday.

IT FIGURES:

It figures that ABC continues to knock off firsts with shows like these: Cheyenne, Adventures In Paradise, Wyatt Earp, Rifleman, Hawaiian Eye, The Real McCoys, The Untouchables, 77 Sunset Strip, Robert Taylor's Detectives, Lawrence Welk, Maverick, Lawman, The Rebel. **It figures** so much that ABC has been first in audience ratings more than any other network, and has never dropped below second.* And it figures that ABC will score again next season, with this same lineup plus great new shows like: The Islanders, SurfSide 6, Bugs Bunny, Hong Kong, My Three Sons, The Flintstones, The Roaring 20's. **ABC TELEVISION** abc

*Source: Nielsen 24 Market TV Report average weekly average audience 8-10:30 PM, week ending January 3 through week ending May 29, 1960.

Concentrate in

JACKSON, MISS.

Did you know?

LEADING THE SOUTH

in . . .

General Business Gains

Bank Activity Increase

Retail Sales Performance

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY

by John E. McMillin

Commercial commentary

Huckster preaches in Kentucky



Few people, I am sure, ever manage to get their comeuppance in the sprightly pages of Louisville's great *Courier Journal* and I can't help feeling a little proud that it has happened to me. The occasion was the Alumni Seminar on Mass Communications, held last Memorial Day weekend at the University of Kentucky in Lexington. My fellow speakers included John Day, v.p. CBS News, Bill Arthur, managing editor *Look*, and Don Whitehead, journalist and two-time Pulitzer Prize winner.

In such distinguished company I felt like a rank ringer and said so at the beginning of my talk.

I pointed out that I was the only one who was not a Kentucky alumnus and the only one who had absolutely no credentials for editorial achievement in the mass communications field.

I explained that practically all of my business life had been spent in the fleshpot or huckster side of mass media, in preparing ads, commercials, campaigns, and programs for the newspapers, magazines, radio and tv stations where Mssrs. Dav, Arthur, and Whitehead function on a kind of Cloud IX of editorial integrity.

But I promised to try to make up, in the seriousness of what I said, for my lack of qualifications for the job.

Undoubtedly I overdid it. For the next morning, picking up the newspapers, I was convulsed with laughter.

"HUCKSTER PREACHES," shrieked the headline in the *Courier Journal*, "moral, ethical confusions cited."

Now that, I submit, is journalism in the great classic tradition. It is man-bites-dogness carried to the nth and ultimate degree. And I shall always treasure the *Courier Journal* clipping as a stern reminder never to take myself too seriously.

Humanism and heresy

But if the beauty of the bluegrass country and the warmth of Kentucky hospitality made me overly evangelistic, I was at least discussing a subject about which I do feel deeply. And I'd like to try to explain it here in calmer, more orderly terms.

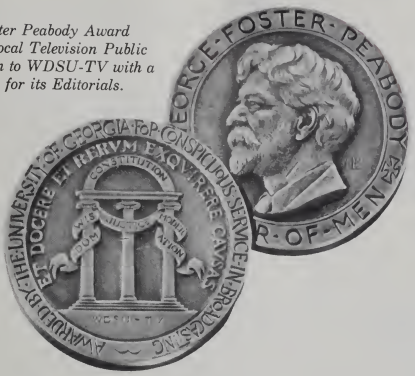
First of all, I sincerely believe that many of us in the mass media, particularly in radio and tv, have been floundering around in a state of ethical confusion during these past few years.

I say confusion because it hasn't been a plot. We're not devils, villains, or sinister materialists, as some of our critics point up.

But I do believe that in trying to think through the problem of operating "in the public interest" we have fallen into an intellectual trap, an ancient ethical error which philosophers, scholars, and theologians have recognized and understood for hundreds, even

(*Please turn to page* 16)

The George Foster Peabody Award for Outstanding Local Television Public Service, 1959—given to WDSU-TV with a special citation for its Editorials.



THIS MEDAL REPRESENTS A HAPPY IDEA . . .

. . . that courageous programming can earn for a station great respect.

The station with the most courageous programming becomes the most respected in its community.

And the most respected station gains for its advertisers the greatest influence with its viewers.

WDSU-TV *Channel 6, New Orleans*



YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



MISSING LINK!

between Dallas-Ft. Worth —Houston and San Antonio markets... that's the big Waco-Temple market dominated by us.

NBC
CHANNEL 6
KCEN-TV
TEMPLE - WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

thousands of years. This is the error of "unlimited humanism," the humanist fallacy or humanist heresy depending on how you look at it.

Essentially it is the mistaken notion that a rational, workable, and enduring system of personal ethics and behavior can be based *solely* on the idea of loving, serving, and pleasing people.

Every great religion and nearly every great philosopher denies that this can be done. They insist that something more is needed—a primary loyalty to a power and to principles which are greater than people and, significantly, greater than one's self.

Thus Christianity preaches that the brotherhood of man is meaningless without the fatherhood of God.

Thus my own church holds that the "first and great commandment" is not, as so many believe, to "love thy neighbor." It is to "love the Lord with all thy heart and soul and mind."

Of course, in any enlightened system of religion or ethics these two quite different concepts are almost inextricably intermixed.

A famous passage from the New Testament holds that "if any man says he loves the Lord and hates his neighbor, he lies." But the other side of this theologic coin is equally true and, I think, deserves even wider publication in 20th Century America—"If any man says he loves his neighbor and hates his God, he also lies."

Theology and the Communications Act

Now what, if anything, has all this to do with mass media and with the licensing terms of the Communications Act?

Just this—that in trying to figure out what it means to operate "in the public interest" we must draw exactly the same clear distinctions between principles and people.

The *primary* responsibility of any mass media leader is not to people—to his listeners, viewers, or readers. His primary responsibility is to the principles of freedom, equality, and opportunities for mankind on which America was founded.

And he can serve people only in terms of these principles.

Any time he sacrifices principles for the public interest he is not operating in the public interest.

If 25,000,000 people want tv programs featuring cheap crime and violence—so what? Has a broadcaster a "moral obligation" to serve this "minority interest"? What rubbish!

Or suppose, as might happen, that Nielsen, Pulse, and ARB figures seemed to indicate that an overwhelming majority of Americans want nothing from tv except stale, vapid entertainment.

Does this mean, as some industry muddleheads suggest, that a network or station head has a "clear mandate" to program nothing but the seediest sex and shoddiest tinsel that Hollywood can provide?

Hell, no! And the reason is not because such a schedule violates some idea of "total" or "balanced" programing. Or because it fails to throw sops to small intellectual segments of our society.

The reason is clearly and simply that such scheduling does nothing whatever to advance the American ideals and American purpose that are spelled out in the Constitution and Declaration of Independence.

These are the principles on which we must build. These are the standards on which we must be judged. And for this, as I said in Kentucky, we shall need heroes as well as idealists.



WAVE-TV Gives You 28.8% MORE HEAVY SMOKERS!

(and light smokers, too, for that matter!)

Yes sir, it's a fact! WAVE-TV gives you 28.8% more smokers, because it gives you 28.8% more VIEWERS than any other TV station in Kentucky — sign-on to sign-off, every average week!

How many more sales can you make with 28.8% more viewers?

Ask NBC Spot Sales for all the facts — including WAVE-TV's *much lower* cost-per-thousand!

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
NBC SPOT SALES, National Representatives

Everywhere people are saying . . .



ITALIAN STATE TOURIST OFFICE



WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

20 JUNE 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

Something that come out of Y&R this week that should perk up the spirits of the sellers of spot radio.

Remarked **William E. (Pete) Matthews,** media relations director, in an exchange with SPONSOR-SCOPE anent the medium's outlook: **"We hear a lot more talk from clients about radio and there's also a good deal of interest in fm."**

Particular significance: Y&R lately hasn't been doing much in radio billings.

Bates, the tv-oriented agency, is working on something for radio: a test on behalf **Colgate dental cream** in **seven Negro markets.**

The focus of the test: the **New Orleans area.** It'll likely be **20 spots a week per market,** with local personalities doing the commercial.

In any event, it would be the **first dentifrice in radio since Pepsodent vamoosed from the medium with its query about yellow.**

Maltex (Heublein) was this week inquiring for spot tv availabilities through Fletcher Richards, Calkins & Holden for the fall.

According to TvB-Rorabaugh, **Maltex** and its sister **Maypo** last year spent **over $1 million between them in the medium.**

Network spot carriers are again getting a hefty chunk **($1.2 million)** of the coming season's expenditures by **Warner-Lambert's Anahist (Bates).**

There'll be **52 commercial minutes used on the final quarter on the Westerner, the Outlaw, the Islanders and the Roaring '20s.**

Now that these deals are out of the way, **Bates** should be calling for **spot avails.**

Nielsen doesn't seem to be getting an enthusiastic response from agency subscribers to a proposal—favored by ABC TV — that the NTI pocketpiece include a breakout showing popularity ratings in 50 multi-network markets.

Basic cause of the negative reaction: this additional tool would **cost the subscribers more money.**

How the 50 markets would be measured is a little complex. For instance, in three station markets the **homes that can't receive a UHF station would be omitted.**

Incidentally, **starting July the NTI will go nationally to a total U.S. homes basis,** instead of just rating programs by homes-tuned-in within coverage areas.

Chicago reps expect to cash in nicely for the fall from an educational campaign they've been conducting lately among midwest tv network users on how spot has worked with conspicuous success for their competitors.

In taking their story to upper sponsor levels the reps found that **many of them didn't even know the meaning of spot or had a distorted image of the medium.**

Miller Brewing (Mathisson) has already indicated that it will put about **$2.5 million into spot tv** and among the accounts the reps report as taking a renewed and deeper look at spot are **Pillsbury, General Mills** and **S. C. Johnson.**

Timebuyers needn't worry—for the time being—about the electronic data machine, like the one just installed at Y&R, replacing them: they're still needed for the **human nuances of the business.**

It's a **$5-million investment** that Y&R made for its Remington-Rand computer, which eventually will be **used by the media department to figure out all the facets of a spot campaign and issue orders and billings.**

Eventually it's planned to feed the **whole Standard Rate & Data into the machine,** with information on **coverage, CPM, audience, geography and other things so that media can get the answer pretty much to whatever it is digging for.** In other words, it'll come in handy to (1) **select a list of stations** and **determine the cost of a campaign,** (2) **set up speculative schedules** and (3) **statistically compare one media to another.**

Automation or no automation, station men will still have to relate their latest story to timebuyers, **even if they have to bring along all this in statistical form to be taped eventually into the electronic well that has no bottom.**

✒

At the rate it's been going so far this year in tv, **the toy industry should spend about 70% more in the medium in 1960 than it did in 1959.**

Last year its billings, according to TvB-Rorabaugh, were **$6.2 million, 77% over the tally for 1958.**

A comparison for the first quarters: **1960, $950,000; 1959, $500,000.**

Continuance of the current rate would account for a **$10-million year.**

✒

What, in the view of some media people, could prove quite a paradox for tv this fall: there'll be at least 25 auto names competing via birth or new models, but the total expenditures by the industry may not be a lot more than a year or two ago.

The reason they cite is this: all the compacts or near compacts are allied with a larger car and the disposition in Detroit is to **piggyback the two on the same commercial, as both Chevrolet and Ford have been doing.**

✒

General Motors' corporate buy into NBC TV football adds another $2.3 million to its 1960-61 stake with that network.

The extent of its sports expenditure by event: World Series, **$1,800,000;** Rose Bowl, **$350,000;** Blue and Gray game, **$125,000.**

✒

In veering its daytime programing appeal more exclusively toward women ABC TV, as it turns out, is actually following a trend: the youngsters aren't watching as much in the daytime as they used to.

Apparently the lure of situation comedy and western repeats for them **isn't what it used to be.**

Note how in this Nielsen audience composition profile for January 1960 the moppets constitute **much less than a quarter of the viewers** when the programing isn't geared directly for them:

MONDAY-FRIDAY	HOMES USING TELEVISION	VIEWERS PER HOME	MEN %	WOMEN %	TEENS %	CHILDREN %
10-11 a.m.	16.9%	1.4	13	52	5	30
11-12 noon	23.1%	1.5	15	57	4	24
12-1 p.m.	27.1%	1.5	17	59	3	21
1-2 p.m.	24.6%	1.5	18	59	4	19
2-3 p.m.	23.4%	1.5	19	61	5	15
3-4 p.m.	23.4%	1.5	16	58	7	19
4-5 p.m.	28.4%	1.7	16	47	11	26

Don't think that Leonard Goldenson is through whittling down the programing spectrum between ABC TV and the other networks or laying low the jibes of his network's critics.

Ponder what's happened within the space of a couple months: ABC's become not only a **potent commercial contender in the sports field** but it's hauled in somewhat of a **prestige account to sponsor a host of ABC news-in-depth and documentary programs.**

As to Goldenson's next move, the trade speculation is that it will be in the direction of a **row of expensive live dramatic hours,** spotted in prime pre-empted time and **challenging the quality of Playhouse 90 and DuPont's Show of the Month.**

Noted an official of a competitive network in appraising the recent coups and moves by Goldenson: **"His nighttime is better than 85% sold out for the final quarter and with this money in the bank he can afford to write off an appreciable portion of the cost in other than regular programing areas.** Fortunately for him, he operates with a very sympathetic board of directors."

P.S.: The trade wouldn't be surprised **if Goldenson made a stab to bring Jack Paar into the fold,** not only for the billings involved but to give ABC a stronger hook in going after affiliates.

NBC TV is reported conjuring with something novel in nighttime sales plan: putting together a **package costing $100,000 and which would deliver about 80 rating points a week.**

The plan would involve spot carriers, but the total points would not be guaranteed. **Cost per commercial minute under such a plan would run $20-22,000.**

Slice it any way you will, the tv networks as a whole this fall will have about as many regularly scheduled shows that lean on some form of rough force in action as they had last season.

A comparison of this genre by total, with the 1960-61 schedules as they now stand as one of the bases:

NETWORK	1959-60	1960-61
ABC TV	19	18
CBS TV	12	8
NBC TV	13	17
Total	**44**	**43**

Check out Schlitz (JWT) as one of the accounts that's bought a quarter of the American Football League games on ABC TV.

The brewing company wanted out when it learned that the **network would not rotate the commercials over the period of the contract.**

Reason ABC gave for the fixed position: **changes in feed pattern would bolix up regional and local sales** because of the possibility of product conflict.

Let CBS TV and NBC TV sell their daytime in terms of quarter-hours: at ABC TV the emphasis, it seems, is being put on the number of home impressions obtainable for so much money.

Take for an example, a **pre-Christmas plan ABC TV is offering.** The core of the plan: **an advertiser who commits himself for $66,000 can spot his commercials over any period he elects** and what he can expect is a total of at least **60 million home impressions.**

The main target of this pre-Christmas hunt are advertisers who customarily use magazines for their holiday promotion.

ABC figures that the $66,000 expenditure is equivalent to two four-color pages, but the end result would be **six times the audience.**

Look for midwest agencies to start doing their spot tv buying for the fall as soon after the Fourth as possible to get an edge on the spot powerhouses in New York.

They did this last year and in the process picked up a lot of **choice spots that became loose as the spring accounts exited.**

One important reason why midwest agencies deem it a "must" to act early: **New York agencies (practically a handful) control 80% of the choice prime time in the top markets and the way to crack this near monopoly is to flash a batch of orders to stations before the network-loaded New Yorkers get around to getting spot decisions from clients.**

ABC TV is setting the pace in new daytime sales: it got over $1 million worth of it this week, with most of the accounts newcomers to that network's fold.

The catch: S. C. Johnson (NLB), 64 quarters over 12 weeks, starting 9 September; Knapt-Monarch (Block), seven quarters over 12 weeks; Lady Esther (Cohen & Aleshire), 25 quarters over 25 weeks, starting 27 June; Vick's Clearsil (L&N) Bandstand, 2 minutes weekly, 52 weeks.

Just to bring you up to date on the Nielsen-CBS TV alliance for the fall: the two are still having conversations about the new contract.

It seems that **CBS would go on using the Nielsen services if there were less dispensation toward ABC TV on price and both networks were charged alike.**

Nielsen's position: the rates are based on fixed charges **plus a difference in the rates of the various networks,** and, after all CBS gets more money than ABC.

Ogilvy, Benson & Mathers is trying to find out whether there's any such thing anymore as viewer loyalty in daytime network tv.

It's part of an in-depth study covering the **casualty rate of various types of programs** and analyzing the most effective ways of **corporate scheduling.**

Drug manufacturers will tell you that tv advertising has become their single largest expenditure.

They can, for instance, turn out the **contents of a bottle of hair tonic for 10¢** but they spend from **15¢ up on tv alone to sell that bottle.**

Media plans and copy strategy for Pillsbury's cake-mix (Burnett) may be radically changed for the fall as the result of a study made by the agency.

The project: motivational research on the **type of cake-mix commercial** that the promising purchaser reacts to best.

Some may call it mere semantics but tv reps have a pretty solid counter argument when their stations want to know what's happened to their national business.

The answer: they're getting **more national business every year, but the channel through which it comes keeps shifting in both total and ratio.**

What used to come through **national** spot now in a large degree filters into the station via **local buying with national money, network spot carriers** and the sharpened advantages accruing from the ways that **daytime network** is now being sold.

In other words, regardless of the source through which it now comes to the station, **it's still money expended by national advertisers.**

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 72; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 78; and Film-Scope, page 56.



And for dessert she eats up ARB and NIELSEN!

...in the Land of Milk and Honey

Out here Miss TillieVision enjoys everything in sight:

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and Honey!

WBAY-TV 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY







A once-in-a-lifetime special event or a regularly-scheduled adventure show—as different as can be, yet the same: they spell overwhelming leadership for Channel 2.

Example: WCBS-TV's coverage of the wedding of Princess Margaret scored a royal 25.9 rating and a 60.9% share of audience. Despite an 11:15 pm start (well after the other New York stations), the WCBS-TV coverage averaged 72% more homes than the second station's prime-time showing, more than the next three stations combined! (Nielsen)

Another example: "Sea Hunt," one of New York's top-rated shows during a seventeen-month run on Channel 2 (31.2 average rating). When the show moved to another network station — same night, same time — ratings took an immediate plunge. Overnight, "Sea Hunt" lost three-quarters of its audience! The inevitable result: "Sea Hunt" is once more back on Channel 2, once more riding the popularity crest with a current 27.8 rating. (Nielsen)

Worlds apart? Of course. Yet both cases are part of the same familiar story. Year-after-year (as reported in 63 consecutive Nielsens), New York's largest audiences by far are tuned to...

WCBS TV

CBS Owned · Channel 2, New York · Represented by CBS Television Spot Sales

MEMO:

TO A PROGRESSIVE STATION REP

You can meet the challenge of increasing competition by offering your clients the services of a recognized specialist in radio programming and creative advertising . . . a service that will pay for itself in cold, hard, advertising dollars.

The National Program Director of a major modern radio group is eager to accept the challenge of a progressive national rep, as Programming Consultant—Director of Creative Sales.

If you are looking for greater agency acceptance and improved ratings . . . let's get together.

Write in confidence to:

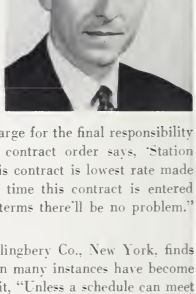
Box 323

SPONSOR

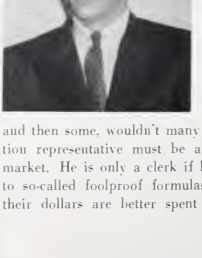
40 E. 49th Street
New York

Reps at work

Raymond F. Henze, Jr., president, John E. Pearson Co., feels that "all stations should adopt a firm rate policy. The ideal solution is a single rate for all advertisers, whether national, regional, or local. Where two cards are necessary, their applications should be well-defined. Local rates, (perhaps better termed 'retail rates') should apply to local retail establishments, and general rates would then apply to all other advertisers. We can't be critical of advertisers of agencies who send men into the field in an attempt to get 'bargain' rates. It is, however, unfortunate that these attempts have all too often met with success. But advertisers who deal with stations which break a rate card can never know with certainty whether or not they have the best rate available." Henze lays charge for the final responsibility with the station. "Every 4A agency contract order says, 'Station represents that time rate named in this contract is lowest rate made by station for like broadcasts at the time this contract is entered into.' If all stations adhere to these terms there'll be no problem."



Robert Tiedje of the George P. Hollingbery Co., New York, finds that the criteria for station selection in many instances have become "too allegedly scientific." As he puts it, "Unless a schedule can meet certain formulas, or minimums, or maximums (take your choice), quite often a station that can and does do a job for its advertisers is denied the order." Tiedje points up the trend with queries for agency media people: "1) If station 'A' has 90% of the local business (has had for years), and station 'B' has a few more 'homes' credited, how many would buy the latter? and 2) If station 'C' has no published merchandising plan based on dollars spent, but just guarantees full cooperation with advertisers' local sales force, and station 'D' promised this and that and then some, wouldn't many select 'D'?" Adds Tiedje, "The station representative must be an expert regarding his station and market. He is only a clerk if he must limit his time and approach to so-called foolproof formulas and systems to assure advertisers their dollars are better spent on such stations as 'B' and 'D.'"



KANSAS CITY: A BEAUTIFUL BUY

Beauty is evident everywhere in this market of more than a million persons.

Beauty in the flowing expressways of Kansas City's half-billion-dollar downtown redevelopment program. In the parks and residential areas. In fountains and sculpture like the internationally famous William Volker Memorial, "St. Martin of Tours."

Referred to as "an investor's dream" and with the "greatest growth possibility in America today," Kansas City's a buy that's a beauty. And your best radio buy here is KCMO. It's Kansas City's *only* 50,000-watt station. It's Kansas City's *only* radio station reaching out into the rural counties of four states, talking to six million persons.

If you're looking for a way to beautify your sales picture, look our way. Look to KCMO-Radio, serving a potential buying power of nearly two billion dollars.



Central figure in the last sculpture completed by Carl Milles is St. Martin of Tours. It stands amid fountains at the Kansas City cultural center.

Photo: Dan Faron

KCMO~Radio

The Tall Tower at Broadcasting House / Kansas City, Missouri

E. K. Hartenbower, Vice-President and General Manager
R. W. Evans, Station Manager

SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co. — Blair-TV
TULSA	KRMG		John Blair & Co.

Represented nationally by Katz Agency. Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING magazines.

When clients expect you to
PULL CUSTOMERS OUT OF A HAT...
use the
MAGIC WORD...



in SAN ANTONIO its
Channel 12
KONO tv
ABC Television in San Antonio... the Greatest Unduplicated Live Coverage in South Texas!
Represented by
THE KATZ AGENCY

49th and Madison

Commercials festival

You certainly deserve the congratulations and thanks of the entire industry for the superb job you did in organizing the American Tv Commercials Festival.

I was pleased to see such a large attendance at the Awards' luncheon on Friday. You may be interested to know that you had a guest from as far a distance as London — Mr. C. Pearl of Pearl & Dean, one of the world's largest producers and distributors of film to motion picture theaters in many foreign countries.

Mr. Pearl is visiting our New York office and was pleased for the opportunity of screening U. S. commercials.

Best Wishes for another great festival next year!

Maxine Cooper
resident v.p.
Alexander Film Co.
Colorado Springs

Radio first!

My SPONSOR arrived yesterday morning and as usual, I went to work on our "bible" and started to read it from cover to cover. Mr. Joe Csida, a "must" for me, had a disturbing article titled: "Tv Had it All Over Print on the Summit Story!"

Oh, I'll go along with that idea . . . but radio had it all over every other media for reporting! Mr. Csida speaks about waiting at Idlewild and noticing three different men dashing through customs with films from the Summit. If Mr. Csida had turned on his radio, he would have heard the story, long before he even started for Idlewild. Radio had it "live," direct from the Summit, and while we couldn't actually see Mr. K tossing his arms about and the different characters surrounding the Russian, still radio had the meat of the whole story —as it was happening!

I didn't check the other networks but NBC was on the spot and it was in world events, such as the Summit reporting, that radio and NBC really shone! So, please, please tell Mr. Csida to give radio credit where credit it is due! Not once in his story, did he mention radio and the magnificent part it played in presenting the report.

Radio had it first—as always!

Ted Holmes
general manager
KGEE
Bakersfield, Cal.

Debatable!

Can you clarify this paragraph from the 14 May "ARB Coverage Study" story for your readers?

"ARB had been negotiating with the Advertising Research Foundation to publish the set count figures under the latter's aegis. However, negotiations have been broken off over some technical matters. It is understood that one of the questions at issue was the set count reversals (compared with the 1958 ARF-Nielsen figures) which showed up. ARB felt that to ignore the set count dips it found would be to condone inaccurate figures."

The question is not set count reversals. The only real question is how good is the technique used to produce the new set count. Al Lehman or Charles Ramond at the ARF can provide the facts you'll need to set the record straight.

Erwin Ephron
A. C. Nielsen Company

• Alenin W. Lehman, managing director of the ARF, denies ARB's claim that there has been any "negotiations." For further details see "ARB Set Count Shows Reversals from Nielsen," p. 38.

. . . packed with a remarkable supply of vital information . . ."

—RICHARD C. PROCTOR
President
Richard Proctor Advertising

". . . will save me a lot of time looking around for broadcast data."

—JOHN ORTENGREN
Director of Marketing
Tessab Advertising

. . . I was really ager to get the d of information at it contains."

—W. VAN SANTEN
Marketing Research
General Mills

". . . as far as use-reaction is concerned (it) will be the most popular reference and study book in the office."

—H. S. HAMLIN
Adolph Coors Co.

. . . arrived this rning. By closing ne it had worked three hours for this agency."

—GEORGE L. ACKORS
Ackors Advertising Agency

". . . a most useful tool. Here under one cover a broadcast media buyer can become an expert in all phases of broadcast media."

—ROBERT F. BRUNO
Media Department
Reach, McClinton & Co., Inc.

. . the UNIVAC for the mall agencies."

—WILLIAM G. MORS
Durk Advertising, Inc.

". . . on my desk at ALL TIMES!"

—NORMAN C. WIDENHOFER
Radio / TV Head
Willis S. Martin Company

. . I hate to let it out of my office for fear of not getting it back."

—KAY SHELTON
Time Buyer
Compton Advertising

". . . a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, Inc.



WHEN SPOT BUYING DECISIONS ARE MADE

SPONSOR'S AIR MEDIA BASICS

IS WORKING FOR YOU!

GREYHOUND
IS THE

PACESETTER

IN HARNESS RACING

It covered a mile and a half in three minutes, two and a half seconds



WSAI

IS CINCINNATI'S

PACESETTER

RADIO STATION

Time buyers are making 1960 a Pacesetter year for WSAI sales. National spot billing has shown sizeable increases *every month* this year. And May is up 26% over the same period last year. Continued sales results for our sponsors is the only reason for continued sales increases for WSAI. In Programming . . in Popularity . . in Productivity . . WSAI is Cincinnati's Pacesetter Radio Station.

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS **WSAI** – *Cincinnati;* **WPEN** – *Philadelphia;* **WALT** – *Tampa*

KEY ACTIVE SUMMER RADIO CLIENTS

Below are 10 national advertising accounts active in 1960 summer radio. Some are new to it, others are veterans. But each has a stake in summer business and is using radio to get it

GENERAL MOTORS ACCEPTANCE CORP., *Auto financing*

UNION CARBIDE & CARBONS, *Insect repellents*

TEA COUNCIL OF AMERICA, *Iced tea*

SATURDAY EVENING POST, *Summer reading*

DIAMOND NATIONAL, *Briquets for cook-outs*

THE NESTLE CO., *Nescafe iced coffee*

DU PONT, *Automobile tires and synthetics*

AMERICAN TOBACCO, *Lucky Strike cigarettes*

FONDA PAPER PLATES, *Picnic paper supplies*

NEHI CORP., *Soft drinks and beverages*

SUMMER RADIO: A BOOM AT THE LOCAL LEVEL

Station men say radio business is good now, but not all the reps, unfortunately, are aware of this fact

Trouble is, quite a bit of this 'local' business is in reality national advertising buying at local rate

At the listening level, radio continues bigger this summer; about 10 million units for out-of-home listening have been added since last summer. But at the national advertising level, consensus is that 1960 summer radio has not forged ahead at the same rate growth.

Behind this paradoxical situation: Trouble is not with summer radio audiences or with advertisers' regard for it—but with the changing profile of radio buying.

Stations are doing very well this summer. But the boom, for the most part, is local. Reps, with only a few exceptions, have not felt it. And radio networks, in general, have not noticed a landslide of summer business either.

Yet a lot of national brands are getting a good airing in markets across the country. The reason much of this business is not showing up in national records is obvious:

A lot of the local business is, in actuality, national business bought at local rates. It is the kind of hocus-pocus that has disturbed such agencies as N. W. Ayer and McCann-Erickson (see, "Reps: Caught in The Dual Rates Wringer," SPONSOR 13 June).

The manager of a leading radio station in a top market told SPONSOR, "We're having a great summer. But

BBDO ON HOT WEATHER RADIO

William Hoffman, radio director for BBDO, this season reminded clients of that major agency of the importance of summer radio From his recommendations, SPONSOR has digested briefly below five of his main points on the medium

1 **ALTHOUGH** *it is difficult to measure (because of its mobile nature) it's pretty well established that summer radio can be radio at peak strength; 40 million auto radios can't be ignored.*

2 **SUMMER** *month sales potential for advertisers is no worse (and is often better) than sales potential for other quarters. 40% of annual beer business is in summer; 26% of car sales*

3 **OVER** *9 million out-of-home type radio receivers were added last year; nearly 6 million were in autos; 3 million were portables. Increase over 1958; auto, 50% portables, 18.4%.*

4 **WHAT** *makes auto radio in summer especially efficient (not to mention again the big plus) is the fact in the summertime, about 37% more time is spent in cars than in winter.*

5 **SUMMING UP:** *economy, impact, frequency of message are all advantages of summer radio. Summer radio fits the public's mode of summer living, delivers the "last word" to shoppers.*

only about 15% of our business is national."

Still another incongruous angle to the current state of summer radio business is the fact that in certain product categories radio stations are close to overloaded. Cigarettes, beer and beverages, gas and oil, and automotives are virtually jamming the air waves. Any more requests for avails in these categories bring only fingernail biting. What the stations are looking for now—as might happen in a general store where a dozen brands of one item crowd one shelf while the rest are bare—is diversification of advertisers.

So it is a case of "business is good" and a case of "business could be better." An honest, unvarnished statement on the whole picture of summer radio a la 1960 is the following to SPONSOR by Lawrence "Larry" Webb, managing director of Station Representatives Association:

"While some factors," said Webb, "have recently affected national spot radio adversely, generally the outlook for summertime 1960 billings is good.

"No significant gains over the previous year are indicated on the charts to date in advance billings, but a number of campaigns presently getting under way, and running through the balance of the year, are not reflected in such figures.

"Changes in programing formats of a number of stations throughout the country," Webb continued, "which took place at the beginning of the year or later, are only now catching on, and billing figures for national spot are on the increase.

"Double rate card systems coupled with 'wheel-and-deal' artists who operate in the industry tend to discourage some advertisers from increasing their spending in the medium, but when the facts are properly presented—which reflect the true value of radio as an advertising medium—such advertisers and their agencies start thinking of the medium in terms of year round advertising. Member firms of SRA continue to expand their efforts in research and promotion for the medium, and the year 1960 will prove to be another outstanding year for national spot."

On the subject of promotions by station representative firms and of programing ingenuity by stations there is much to be said. New summer radio presentations have been developed by a number of rep firms (among these: The Katz Agency's "Radio—Your Best Summer Buy"; Edward Petry & Co.'s "Use Spot Radio"; PGW's "Summer's Sunniest Spot—Radio 1960," and H-R Representatives' "Radio Month 1960"). What is also significant is that, on the buyers' side of the fence, Bill Hoffman, BBDO's radio director, has reminded that agency's clients of the growing opportunities and impact of summer radio (see box).

All of these presentations are based on hard fact, and here are some of the facts set down:

From PGW's reminder: "Last summer, over 30% additional radio audience was added by the out-of-home factor. . . . "The summer quarter of the year (June, July and August) yields at least one full quarter of the whole year's sales potential (total year 1959 retail sales in U.S., $215.4 billion; June-July-August 1959 retail sales, $55 billion; percent of summer quarter, 25.6%. . . . An August 1959 Sindlinger & Co. report stated that during the week ending 9 July 79.4 million Americans (over 12 years of age) listened to radio against 78.6 million who viewed tv. Auto radios accounted for 30% of this daily listenership, 12.5% of the audience was attributed to portable radios. . . . Half the people in the U. S. go on vacation other times than in summer, and very few are away *all* summer. In fact, the National Industrial Conference Board says that 80% of all Americans 'get away from it all' for less than three weeks out of the year. . . . According to The Pulse, among groups of more than four people at beaches, parks

and picnic grounds, it is revealed that 40.8% have portable radios along and that 75.3% of these radios were in use at the time of the Pulse survey. . . . As for America's fast-growing sport of boating, Fact Finders reports that 70% have standard radios aboard, and that of the 37 million American boaters, 52% listen to radio afloat from six to 10 hours weekly."

From H-R Reps: "Radio Month 1960" is a sort of "how-to-" book for radio stations in the area of building summer business. In this book are suggested stationbreak announcements pointing up the "good old summertime"—"It's a great day for being outside — with your radio"; "Going to the beach today? Take your radio along"; "You *can* take it with you . . . your radio, that is." Also included are more detailed summer radio pitches designed for announcements ranging from 20 seconds to a full minute, complete with such musical themes as "The Picnic Song."

From the Petry summer radio report: "People are harder to get to in summer—they go outside more, move around more, have more things to do, are away from home more. There's one thing they do more of—listening to radio . . . based on record-shattering radio set sales during 1959, summer 1960 should see more people spending more time with more radios in more different places than at any other time in media history."

From Westinghouse Broadcasting's "Radio Everywhere": "The number of car radios in the U. S. far exceeds the total circulation of all daily morning newspapers. . . . In 1946 there were 20 car radios per 100 families; today it's about 80 . . . car owners spend more than $350 million a year for new car radios. . . . There are more radios in the U. S. now than there were people just 20 years ago."

From The Katz Agency: "Radio's out-of-home audience gains are not made at the expense of in-home listening. In fact, radio's in-home audience is virtually the same winter and summer . . . but summer radio adds a bonus of out-of-home listeners that amounts to about 30% plus. . . . Network tv loses viewers in summer. According to A. C. Nielsen, tv programs using summer repeats deliver 36% fewer homes in summer than in winter; those using summer replacements deliver 41% fewer homes, while those which present new material all year long wind up with about 26% fewer homes in summer. . . . Of four major media (radio, tv, newspapers and magazines), Radio Advertising Bureau reported radio is the one medium which, in summer, goes up in the number of hours spent with media weekly."

Stations also are wooing the advertising accounts by the addition of special programing slanted to the summer audience. KELP, El Paso, interrupts its afternoon programing every 20 minutes with a ringing bell and the voice of the announcer reminding listeners at the beach to "roll over and tan the other side." WGN, Chicago, plans a program titled *Signal 10* that offers tape playbacks of conversations between highway patrolmen and traffic violators.

WFBR, Baltimore, has a show, *Weekend on WFBR*, target of which are the vacationers and boaters along Chesapeake Bay. WFIL, Philadelphia, runs a regular fishing contest with prize of $500 or its equivalent in camera equipment or round trips to Miami to listeners who catch the largest fish.

Picnic Party Patrol, originated by WSB, Atlanta, is an interview pro-

(*Please turn to page* 50)

THESE PRODUCT CATEGORIES ARE RADIO-ACTIVE NOW

GASOLINE AND OILS: *Purveyors of fuel and lubrication to the summertime motoring public are heavy investors in warm-weather radio, their strategy: catching listeners to 40.5 million car radios.*

BEERS, BEVERAGES: *Brewers and soft drink manufacturers, tea and coffee firms are in the forefront of summer radio advertising. Trouble is that most breweries and bottlers buy at local rates.*

AUTOMOTIVES: *Like the gasoline advertisers, auto dealer associations and manufacturers of auto supplies are after radio's big "enroute" audience. Tires, polishes, accessories like traffic and news shows.*

CIGARETTES: *Tobaccos are strong on radio stations this summer. Perhaps it's their stress on smoking enjoyment and pleasure that bids them go for the out-of-home crowd that is relaxing in the sun.*

SPECIALTIES: *Considerable summer radio business comes from products that are strictly seasonal. A few of these are: sun tan lotions, charcoal briquets, motels, picnic and camp supplies, bug sprays.*

SHOOTING COMMERCIALS THE HARD WAY



More than normal obstacles beset the shooting crew assigned to get film for tv commercials at New York's new Freedomland amusement park. Tv, integral part in an intensive multi-media campaign, was keyed to park commercials preceding the 19 June opening date, even though the park itself wasn't completed.

Commercial strategy: Ellington & Co., New York ad agency staffers and park workers, both construction and office personnel, pitched in to give a finished tv effect despite the rough on-location scenes.

The park is an East Coast Disneyland centered in the Bronx, New York borough. It was heralded throughout the entire metro area in a four-week preliminary ad campaign including tv (40 announcements weekly on four stations, kid shows on three), radio (200 commercials weekly on seven stations), newspaper, posters, and trade advertising.

Follow-up includes area advertising.

UNFINISHED set shows bulldozer carrying crew of U. S. Production as well as plotted plants for final tv film scene below. Two announcements—a 60 and a 20—were shot so that components can be shuffled and re-matched for what appear to be different tv versions

FINISHED scene in San Francisco's Chinatown is film focus even though adjacent area (above) is completely unfinished. Glenn Botkin, tv producer at Ellington agency, set up location shots for three days of shooting. Park covers 205 acres in shape of the entire United States





CONSTRUCTION of old-time Chicago street scene was rushed so cameras could pick up action for tv. Park and commercials were themed to stages of Americana, ranging from San Francisco and wild West to New Orleans, Chicago, Cape Canaveral, and Satellite City



COMPLETION shows signs of times, featured in Freedomland exhibits, as in Chicago set. Excitement keys commercial as well as Park itself, says Tom Ellington, agency a.e. He cites such features as Indian raids, San Francisco earthquake, Mardi Gras, Civil War battle



BEGINNING action, producers line up animals and people for rough-and-ready Pony Express ride. Stockade enclosure, vintage 1860, has a gun shop, harness shop, general store, and Pony Express station, all dramatized by a real rider sprinting to a horse and wheeling off



ENDING finds express ride taking off in a cloud of dust for the tv commercials, dashing from one section of the park to another to deliver mail. All tv extras in series are employees of the park, acting informally and spontaneously between their regular work sessions



BARREN GROUND marked this readying of amateur talent for the "scenic drive" through New England in antique cars (in one case, a 1909 Cadillac). Curiosity seekers and Freedomland workers joined in as motoring tourists in finished versions of tv commercials



LANDSCAPING was added hurriedly for the tv film, with older drivers who had owned the real thing and new ones unfamiliar with the automotive antiques wheeling along the new road. Park sets cover "more space than six Hollywood studios," represent 200 years

ARB'S NEW SET COUNT SHOWS

Hot on the heels of Nielsen figures, the American Research Bureau this week issued its county-by-county tv set count for 1960.

The ad business was not only treated to the uncommon spectacle of two set counts within a week's time but the not uncommon spectacle of two sets of figures not agreeing.

The presstime release of ARB's figures did not permit any detailed comparison between the two set counts. However, ARB has already found there are at least 800 counties which show set count "reversals"—that is, lower figures than Nielsen, which has, thus far, been the standard in the industry.

The reversals actually apply to the 1958 ARF-Nielsen set count. A comparison between the ARB data and the 1960 Nielsen count would undoubtedly show a greater number since the latest Nielsen count is an updating via growth curves of the ARF-Nielsen material. (The actual details can be gotten through county-by-county comparisons in the listing below showing both ARB and Nielsen percent penetration levels.)

The ARB data are the fruit of the research firm's county-by-county "sweeps" in November 1959 and

COMPARISON OF TV SET COUNTS AS RELEASED BY THE

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
ALABAMA			
	838,600	**76**	**71**
AUTAUGA	4,100	57	70
BALDWIN	12,600	82	64
BARBOUR	6,400	85	65
BIBB	3,600	64	58
BLOUNT	6,900	75	61
BULLOCK	3,200	70	56
BUTLER	5,700	61	66
CALHOUN	25,100	80	75
CHAMBERS	9,300	69	56
CHEROKEE	4,900	71	77
CHILTON	6,700	65	64
CHOCTAW	4,300	54	75
CLARKE	5,800	56	61
CLAY	2,200	62	62
CLEBURNE	2,800	71	57
COFFEE	9,600	60	64
COLBERT	12,100	58	69
CONECUH	4,200	57	56
COOSA	2,000	61	56
COVINGTON	9,300	60	64
CRENSHAW	3,400	54	61
CULLMAN	12,000	67	65
DALE	5,900	64	60
DALLAS	11,100	68	69
DE KALB	11,500	64	70
ELMORE	6,400	69	62
ESCAMBIA	7,800	69	69
ETOWAH	27,200	79	71
FAYETTE	4,700	62	58
FRANKLIN	5,900	63	57
GENEVA	6,000	51	59
GREENE	2,200	55	69
HALE	3,500	53	45
HENRY	4,100	57	66
HOUSTON	11,100	70	72
JACKSON	8,800	76	62
JEFFERSON	179,500	90	80
LAMAR	3,800	66	57
LAUDERDALE	16,500	75	70
LAWRENCE	6,200	64	57
LEE	11,200	68	68
LIMESTONE	8,400	68	57
LOWNDES	3,000	58	56
MACON	6,500	82	61
MADISON	37,800	87	74
MARENGO	6,300	58	70
MARION	6,100	54	59
MARSHALL	11,100	76	78
MOBILE	77,000	88	73
MONROE	4,100	54	64
MONTGOMERY	37,400	87	75
MORGAN	14,000	79	66

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
PERRY	3,900	64	52
PICKENS	5,100	58	63
PIKE	7,000	63	64
RANDOLPH	5,000	64	65
RUSSELL	11,600	74	70
SAINT CLAIR	6,000	76	67
SHELBY	8,200	86	66
SUMTER	3,900	57	52
TALLADEGA	16,100	83	76
TALLAPOOSA	8,700	69	69
TUSCALOOSA	25,500	80	65
WALKER	13,000	88	72
WASHINGTON	2,600	54	61
WILCOX	4,500	54	55
WINSTON	3,600	61	63
ARIZONA			
	357,200	**83**	**81**
APACHE	6,100	46	47
COCHISE	11,600	62	70
COCONINO	9,300	52	74
GILA	6,700	66	76
GRAHAM	3,300	58	66
GREENLEE	3,100	58	70
MARICOPA	182,800	91	84
MOHAVE	2,100	46	66
NAVAJO	9,500	47	66
PIMA	80,500	90	85
PINAL	17,300	86	77
SANTA CRUZ	3,400	61	66
YAVAPAI	7,400	53	67
YUMA	14,100	74	77
ARKANSAS			
	482,100	**71**	**72**
ARKANSAS	5,300	74	71
ASHLEY	5,900	65	75
BAXTER	2,300	52	65
BENTON	10,200	63	63
BOONE	4,000	63	76
BRADLEY	3,100	62	66
CALHOUN	1,300	63	69
CARROLL	3,200	59	66
CHICOT	5,300	65	73
CLARK	5,100	66	77
CLAY	5,700	63	71
CLEBURNE	2,000	53	70
CLEVELAND	1,600	62	64
COLUMBIA	6,900	65	82
CONWAY	3,600	66	71
CRAIGHEAD	11,800	81	76
CRAWFORD	5,900	61	68

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
CRITTENDEN	11,666	77	71
CROSS	3,700	69	69
DALLAS	3,000	66	69
DESHA	5,300	61	73
DREW	3,500	64	73
FAULKNER	5,800	68	78
FRANKLIN	2,400	59	50
FULTON	2,000	60	53
GARLAND	14,700	78	76
GRANT	2,200	64	74
GREENE	6,300	63	70
HEMPSTEAD	4,800	61	66
HOT SPRING	5,900	64	67
HOWARD	2,100	70	69
INDEPENDENCE	5,800	66	72
IZARD	2,100	53	62
JACKSON	7,400	66	71
JEFFERSON	23,600	73	70
JOHNSON	2,600	60	62
LAFAYETTE	2,700	61	71
LAWRENCE	4,300	68	55
LEE	4,600	68	62
LINCOLN	3,200	64	67
LITTLE RIVER	2,400	70	74
LOGAN	3,800	59	70
LONOKE	5,700	74	75
MADISON	2,700	59	51
MARION	1,300	57	58
MILLER	9,700	80	78
MISSISSIPPI	17,200	79	73
MONROE	4,000	68	59
MONTGOMERY	1,500	61	66
NEVADA	2,300	66	67
NEWTON	1,300	59	65
OUACHITA	8,200	67	73
PERRY	1,300	70	66
PHILLIPS	11,900	69	66
PIKE	2,000	61	64
POINSETT	6,900	78	69
POLK	3,100	61	69
POPE	6,100	60	64
PRAIRIE	2,800	74	66
PULASKI	78,100	82	80
RANDOLPH	3,000	60	64
ST. FRANCIS	8,700	73	67
SALINE	6,900	70	79
SCOTT	1,800	59	61
SEARCY	2,100	56	62
SEBASTIAN	18,500	84	80
SEVIER	2,100	69	78
SHARP	1,700	53	69
STONE	1,600	52	64
UNION	13,900	73	79
VAN BUREN	1,900	66	68

'REVERSALS' FROM NIELSEN

March 1960, averaged as of January 1960. These sweeps are also the source of the upcoming ARB national tv coverage study and the semi-annual rundowns of all viewing in the U. S.

Like Nielsen, the ARB penetration levels are applied against *Sales Management* total household figures for January 1960. The ARB sweeps are based on samplings of telephone homes but in the set count estimates, adjustments have been made for non-telephone homes.

Arrival of the ARB data with its reversals promises some painful decisions by agencies and offers the prospect of a storm of protests by stations. Also to be expected are intense debates by research technicians as to which set of set count figures is more reliable.

ARB had been seeking to publish its set count under ARF aegis. An ARB spokesman said last week the research firm had broken off discussions with ARF. According to ARB, the reason no agreement was reached was (1) the ARF would not accept reversals of the ARF-Nielsen data and (2) ARF was opposed to ARB's showing a table for

(*Please turn to page* 60)

AMERICAN RESEARCH BUREAU AND A. C. NIELSEN CO.

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
WASHINGTON	14,900	68	63
WHITE	10,500	69	68
WOODRUFF	3,500	69	82
YELL	3,100	59	80
CALIFORNIA			
	4,901,300	**90**	**92**
ALAMEDA	293,600	90	91
ALPINE	100	66	68
AMADOR	2,900	71	85
BUTTE	25,300	81	84
CALAVERAS	3,000	71	80
COLUSA	3,200	71	85
CONTRA COSTA	114,400	91	99
DEL NORTE	7,300	61	81
ELDORADO	7,600	71	76
FRESNO	107,100	87	93
GLENN	4,000	71	89
HUMBOLDT	31,900	84	85
IMPERIAL	18,300	74	77
INYO	4,300	55	69
KERN	82,500	88	95
KINGS	13,600	89	81
LAKE	4,000	71	71
LASSEN	4,300	57	68
LOS ANGELES	1,988,600	92	95
MADERA	11,600	88	81
MARIN	43,100	89	92
MARIPOSA	1,400	71	80
MENDOCINO	14,500	66	74
MERCED	26,300	83	85
MODOC	2,300	57	70
MONO	800	70	78
MONTEREY	55,400	87	82
NAPA	18,500	72	84
NEVADA	5,800	68	66
ORANGE	231,400	92	94
PLACER	15,600	83	82
PLUMAS	3,000	71	77
RIVERSIDE	91,500	85	91
SACRAMENTO	146,600	89	95
SAN BENITO	4,500	77	85
SAN BERNARDINO	152,300	89	90
SAN DIEGO	299,200	91	95
SAN FRANCISCO	275,000	91	88
SAN JOAQUIN	74,000	89	93
SAN LUIS OBISPO	28,100	77	84
SAN MATEO	130,200	92	98
SANTA BARBARA	47,400	86	85
SANTA CLARA	188,600	90	94
SANTA CRUZ	27,600	87	87
SHASTA	16,500	69	84
SIERRA	600	67	74
SISKIYOU	9,600	64	80
SOLANO	36,700	89	96
SONOMA	48,400	86	84
STANISLAUS	45,300	84	84
SUTTER	9,400	72	77
TEHAMA	7,500	75	80
TRINITY	2,900	75	67
TULARE	44,100	88	85
TUOLUMNE	4,700	73	78
VENTURA	53,000	91	88
YOLO	17,100	75	80
YUBA	7,900	69	89
COLORADO			
	514,600	**83**	**83**
ADAMS	23,400	94	79
ALAMOSA	2,400	47	76
ARAPAHOE	31,500	89	91
ARCHULETA	800	52	70
BACA	1,700	51	69
BENT	2,200	51	65
BOULDER	19,500	90	89
CHAFFEE	2,500	63	76
CHEYENNE	800	50	57
CLEAR CREEK	1,000	69	77
CONEJOS	2,000	47	77
COSTILLA	1,000	54	65
CROWLEY	1,000	70	81
CUSTER	300	66	55
DELTA	4,900	61	66
DENVER	170,600	92	90
DOLORES	600	55	63
DOUGLAS	1,200	66	86
EAGLE	1,900	60	45
ELBERT	900	65	73
EL PASO	35,800	81	86
FREMONT	5,000	66	78
GARFIELD	4,000	45	59
GILPIN	300	70	79
GRAND	1,300	59	57
GUNNISON	1,700	47	64
HINSDALE	200	50	77
HUERFANO	2,400	53	61
JACKSON	700	59	66
JEFFERSON	34,200	92	76
KIOWA	700	51	52
KIT CARSON	2,400	50	55
LAKE	2,300	63	61
LA PLATA	5,000	54	78
LARIMER	16,000	87	86
LAS ANIMAS	7,000	54	61
LINCOLN	1,400	65	67
LOGAN	5,300	75	80
MESA	16,400	74	80
MINERAL	200	50	48
MOFFAT	1,800	47	58
MONTEZUMA	4,200	54	68
MONTROSE	5,100	59	80
MORGAN	6,000	77	92
OTERO	7,800	70	78
OURAY	700	59	61
PARK	900	62	49
PHILLIPS	1,200	51	77
PITKIN	1,300	48	73
PROWERS	4,100	51	56
PUEBLO	32,400	84	87
RIO BLANCO	1,300	45	51
RIO GRANDE	3,000	48	53
ROUTT	2,100	47	60
SAGUACHE	1,000	48	71
SAN JUAN	300	50	76
SAN MIGUEL	800	60	72
SEDGWICK	1,400	52	85
SUMMIT	500	59	71
TELLER	700	63	74
WASHINGTON	2,200	72	72
WELD	21,600	91	84
YUMA	3,200	51	63
CONNECTICUT			
	707,700	**93**	**95**
FAIRFIELD	185,500	93	97
HARTFORD	191,900	93	94
LITCHFIELD	33,400	93	91
MIDDLESEX	22,200	93	90
NEW HAVEN	184,900	93	96
NEW LONDON	52,200	92	96
TOLLAND	16,200	92	86
WINDHAM	20,400	92	90
DELAWARE			
	126,900	**92**	**93**
KENT	17,800	91	92
NEW CASTLE	87,600	93	96
SUSSEX	21,500	91	82
DISTRICT OF COLUMBIA			
	243,500	**92**	**87**
FLORIDA			
	1,448,500	**81**	**86**
ALACHUA	19,700	69	72

(*Please turn to page* 60)

AFA guide on air copy and the law



TRUTH IN ADVERTISING advocates are John Cunningham (l), Cunningham & Walsh, N. Y., and Earl W. Kintner, chairman of Federal Trade Commission, key speakers at AFA convention

- Advertising Federation of America compiles first 'Truth Book' aimed at local self-regulation on copy
- Ten legal directives for tv and radio commercials are spelled out specifically in line with FTC rulings

Months of "intense self-examination" by all of advertising led a fortnight ago to the publication of the industry's first "Advertising Truth Book," a legal-documented tool designed to detail for advertisers, agencies, and media a "clear course of action."

These are the words of John P. Cunningham, chairman of Cunningham & Walsh agency, New York, and vice chairman of the board of directors of the Advertising Federation of America. AFA, in 56th annual convention in New York on 6 June, approved the 56-page booklet which delineates—in cooperation with the Federal Trade Commission and other governmental regulatory bodies—the advertising practices which can bring on legal action.

Publication of the booklet follows, says Mr. Cunningham, "a blurred montage of rigged quizzes, Van Dorens, payola, plugola and Congressional investigations." The plan, advanced by AFA for its 1,500 member clubs throughout the country, hinges on local level "self-control" and cooperation with the Federal Trade Commission.

The proposal "consists of four inter-locking structures": "(1) The establishment of standards of truth and integrity in advertising; (2) the formation of an active Ethics Committee in each advertising club to keep the plan in constant operation; (3) continuous cooperation with the local Better Business Bureau to do the police work; (4) the formation of an Advertising Panel in each club city, representing all advertising interests, to administer the code in cooperation with the BBB and the local advertising club."

The handbook, said Mr. Cunningham, "naturally leans heavily on FTC orders, rulings, stipulations, and guides in an effort to prevent the advertising misdeed before it is committed." The aims and outlines advanced by AFA were concurred with by FTC Chairman Earl W. Kintner, an honored speaker at the convention.

Almost 1,000 advertising agency leaders from all parts of the country heard Mr. Cunningham comment on details of the "Truth Book" at a session which introduced anthropologist Margaret Mead and FTC Chairman Earl Kintner.

Mr. Kintner, long a spokesman and advocate of self-regulation in advertising, implemented his earlier comments and added his sanction of the AFA objectives during the opening-day panel.

He said the manual "fills a real need. There is an abundance of material explaining what constitutes false and misleading advertising, but until now there has been no single summary statement of the basic

guidelines prepared to meet the myriad needs of the local advertiser. It is incumbent upon every local advertising club to insure that this manual will be used."

National advertisers, less directly affected by this local attempt at self-regulation, will continue to work with club officers through the Association of National Advertisers and the American Association of Advertising Agencies. But local level advertising is given this added stress because, said Mr. Cunningham, "it accounts for more than half of America's $12 billion advertising industry."

One of the 15 sections in the "Advertising Truth Book" concerns tv and radio advertising, specifically. Following is a complete, verbatim text of that section.

Section 12: Television and radio advertising

Much of the present concern and travail in both advertising and government circles stemmed initially from certain alleged television advertising practices.

We start with the premise that broadcast advertising is, by virtue of its nature, different in certain ways from print advertising. Each has its own virtues and appeals. Our concern here is with the impact of radio and tv advertising on listener and viewer.

It was early recognized by the courts that radio and television is "different." In 1952 a court observed:

"It should also be remembered that the items here involved are spoken words by radio and tv and the listeners did not have the opportunity to carefully read (them). The nature of these (commercials) is of a kind that is more likely to be impressive to a listener in their general effect than where they are closely and quietly read.

Keeping in mind the nature of the medium, the more transient impact of a broadcast commercial on listener or viewer as well as the general rules concerning advertising deception, there are certain standards against which radio and tv commercials may be judged:

1. Substitute materials may be used provided the result is a true

(*Please turn to page* 51)

STATIONS SAY YES TO STANDARD BILLING FORM

Responses to the proposal of the SPONSOR Standard Spot Practices Committee (see SPONSOR, 21 & 28 May) for a new standardized billing form for radio/tv spot, have been pouring into SPONSOR offices at a gratifying rate.

Listed below are the first 30 stations which have agreed to use the new standard billing form, drawn up by the committee, and endorsed by 65 leading advertising agencies.

Ralph Neuman, treasurer of Benton & Bowles and president of the Advertising Agency Financial Management Group, which urges adoption of the form by all radio/tv stations using manual billing, this week expressed delight at station response to the proposal, and is notifying all agency members of his group of the "Honor Roll" of stations who are accepting the new form.

HERE ARE FIRST 30 TO ADOPT FORM

1. **WFAA-AM & TV,** *Dallas, Texas*
2. **WSM-TV,** *Nashville, Tennessee*
3. **WIP,** *Philadelphia, Pennsylvania*
4. **WLAN,** *Lancaster, Pennsylvania*
5. **WHIT,** *New Bern, North Carolina*
6. **WPSD-TV,** *Paducah, Kentucky*
7. **WIZZ,** *Streator, Illinois*
8. **KADY,** *St. Louis, Missouri*
9. **KADI-FM,** *St. Louis, Missouri*
10. **WAUB,** *Auburn, New York*
11. **KGUN-TV,** *Tucson, Arizona*
12. **WDBQ,** *Dubuque, Iowa*
13. **WJAK,** *Jackson, Tennessee*
14. **WENY,** *Elmira, New York*
15. **KTCS,** *Ft. Smith, Arkansas*
16. **WSWM-FM,** *East Lansing, Michigan*
17. **KBRK,** *Brookings, South Dakota*
18. **KMSO-TV,** *Missoula, Montana*
19. **WJBF-TV,** *Augusta, Georgia*
20. **WBOF,** *Norfolk, Virginia*
21. **WSAI,** *Cincinnati, Ohio*
22. **WSMI,** *Litchfield-Hillsboro, Illinois*
23. **KXGI,** *Ft. Madison-Mt. Pleasant, Iowa*
24. **WOMT,** *Manitowoc, Wisconsin*
25. **KSTT,** *Davenport, Iowa*
26. **WHLL,** *Wheeling, West Virginia*
27. **KCMC-TV,** *Lafayette, Indiana*
28. **KPUG,** *Bellingham, Washington*
29. **WBML,** *Macon, Georgia*
30. **WLVL,** *Louisville, Kentucky*

TELEVISION'S NEW COLOSSUS

American Home Products, now third largest investor in tv, matches zooming sales curve with its tv budget

Says chairman Alvin Brush, "Get the right product, do the proper advertising job, and collect at the counter"

From Television Bureau of Advertising to its member stations, this month, goes a bulletin headed, "American Home Products Becomes Television's Third Largest Client . . ."

Indeed, in terms of added investments placed in tv, this remarkable specialty colossus ranked No. 1 in 1959—topping even P&G. The latter company, last year, raised its tv ante $10 million; but American Home Products raised its tv spending $11 million. In the last three years it spent more in tv than it put into all media during the 15-year period from 1936 through 1950.

What is of especial significance is that the phenomenal rise of American Home Products sales since 1955 has climbed right along with the rise of its network and spot tv investments. In five years, the company's spending in net tv increased 204%, and spot tv, 442%. During that same period, gross sales rose 79%, and net profits rocketed up 127%.

That tv is the primary medium for this house of many products is apparent in the fact that in 1958, 70.2% of its total ad budget was in television, and last year, the tv investment went on up to 75.9%. In 1959, network and spot tv got about $38.7 million out of an estimated over-all advertising budget of $52.2 million (see chart). Here is how other media fared: magazines, $6.5 million; newspapers, $3.9 million; spot radio, $.6 million; farm publications, $.5 million; business papers, $1 million, and outdoor, $.8 million.

The chart below demonstrates how the increase in television investments year by year since 1955 has preceded the same steady, steep-climbing sales record. Says American Home Products board chairman Alvin Brush, the man behind this tremendously profitable empire, "If you get the right product and do the proper advertising job, you can almost start collecting the money for the job at the other end—the retail counter."

It would be hard to argue with Brush's formula; it keeps proving itself. In the first quarter of this year, his company set a new peak in net sales. They increased to $128.7 million from the $111.8 million volume during the first quarter of last year, and earnings rose from $1.51 per share to $1.66. The 18 April closing price of American Home Products

AMERICAN HOME PRODUCTS DIV. SALES CLIMB ALON

YEAR	GROSS SALES (in millions)	PACKAGE DRUG SALES (in millions)	HOUSEHOLD PRODUCT SALES (in millions)
1959	$451.0	$108.0	$74.0
1958	402.1	82.0	66.0
1957	372.4	68.0	62.0
1956	317.3	54.0	54.0
1955	252.3	50.0	42.0

Sources. TvB and American Home Products Annual Report 1959.

common stock, according to *Data Digests, Inc.*, was $166¾ per share, a considerable cut above the low price per share during the past eight years of $18⅛. Last year, gross sales of AHP were $451 million, an increase of about $50 million over 1958 product sales.

American Home Products Corp. is a firm name much less familiar with the public than a P&G or General Mills or Colgate. Yet today its wide product line is better represented in the kitchen shelves and medicine chests of U. S. homes than any other manufacturer. Anacin, Dristan, Griffin Shoe Polish, Chef Boy-Ar-Dee foods and Aero Shave are just a few of its better known brands.

Although the list of items is constantly subject to change, it totals about 450 products in household products, foods, packaged drugs, ethical drugs, and articles for export. During the past year, various products in its line were advertised on 32 network tv programs (see box compiled by TvB), and in spot tv, these AHP brands were active: Anacin, Aero-Wax, Aero-Shave, Black Flag, Chef Boy-Ar-Dee foods, Dondril, Dristan Tablets and Dristan Nasal Mist, Duplexin, Easy-Off Oven Cleaner, Primatene, Griffin Shoe Polishes, Heet, Resdan, Sani-Flush, and Wizard Deodorizers. Still others in this company's long list of brands: Kolynos Toothpaste, BiSoDol, Neet, Freezone, Preparation H, Burnett's Vanilla Extract, G. Washington's Seasonings, 3-In-One Oil, Rug-Sta, Old English Polishes, Plastic Wood, Griffin Liquid Wax, Wizard Charcoal Lighter, Antrol, Kwik-Lite lighter fluid, and Aero-Mist.

Last year, AHP's Dristan Tablets

(*Please turn to page* 51)

AHP'S NET TV DURING 1959

ABC Daytime Programing	*(ABC)*	Leave It to Beaver	*(ABC)*
Bachelor Father	*(NBC)*	Love of Life	*(CBS)*
Behind Closed Doors	*(NBC)*	Masquerade Party	*(CBS)*
Blue Bonnet Bowl Game	*(CBS)*	Naked City	*(ABC)*
Bronco	*(ABC)*	Name That Tune	*(CBS)*
Colt 45	*(ABC)*	Philip Marlowe	*(ABC)*
Concentration	*(NBC)*	Price is Right	*(NBC)*
Doug Edwards with the News	*(CBS)*	Queen for a Day	*(NBC)*
Edge of Night	*(CBS)*	Secret Storm	*(CBS)*
Hawaiian Eye	*(ABC)*	77 Sunset Strip	*(ABC)*
Have Gun Will Travel	*(CBS)*	Split Personality	*(NBC)*
It Could Be You	*(NBC)*	Sugarfoot	*(ABC)*
John Daly & the News	*(ABC)*	Sunday News Special	*(CBS)*
Jubilee U.S.A.	*(ABC)*	Treasure Hunt	*(NBC)*
Laugh Line	*(NBC)*	Truth or Consequences	*(NBC)*
Lawman	*(ABC)*	Verdict Is Yours	*(CBS)*

Source: Television Bureau of Advertising

TH HEAVIER INVESTMENTS IN SPOT AND NET TV

FOOD SALES (in millions)	TOTAL AD BUDGET (in millions)	NETWORK TV (in millions)	SPOT TV (in millions)
$67.0	$52.2	$28.1	$10.7
61.0	39.6	20.5	7.3
55.0	28.5	18.5	3.6
42.0	22.4	15.7	1.9
34.0	16.9	9.2	*no estimate*

ales of two divisions of AHP not listed: Ethical Drugs and Foreign Operations.



SCENE IS SET for one of Tech Beer's 10-second videotaped spots, with final details getting once-over from (l-r) R. P. Taylor, pres. Tech agency Smith, Taylor & Jenkins; Lee Kurty, commercials star; Alan Trench, WTAE sales mgr.; John de Coux, ad mgr. Pittsburgh Brewing Co.

AMATEURS TOP PROS IN TECH'S TALENT SEARCH

The hardened, highly stylized professional touch is not always the most desirable one. So felt the Pittsburgh Brewing Co. when it sent its agency, Smith, Taylor & Jenkins out hunting for talent to use in a 13-week campaign of videotaped 10-second spots.

Scheduled to begin last February over KDKA-TV, WTAE, and WIIC, the spots for Pittsburgh Brewing's Tech Pilsener Beer were planned to feature "at home" situations, designed to perk up Pittsburgh beer sales during a seasonal slump. Dominating theme of the commercials evolved from the slogan "bright ideas," emphasized the young married couple situation, while recommending the right food with the beer "brewed to the modern American taste."

During the advertiser-agency planning session. it was decided the spots needed new treatment and new talent. Agency Smith, Taylor & Jenkins concluded the first need—new treatment — demanded 1) commercials that were soft sell. and 2) talent whose voices and faces were not familiar. Believability, it was felt. could best be established if the "young married couple" were completely new to the television audience.

For that new talent the agency's television department drew on the Carnegie Tech Drama School, considered one of the best in the country. Many promising students were auditioned until the right two—Lee Kurty and Lloyd Battista — were selected. While successful stage amateurs, neither had ever worked on tv. According to agency tv director Bill Morrissey, however they were naturals—not only for the medium, but for the perfection demanded by tape as well.

Questioned about the choice of tape over live or filmed commercials, Morrissey explained that tape seemed the best solution for getting ten different spots on multiple stations. Also, tape provided the best technique for the "bright ideas" slogan, since it most closely resembled live, spontaneous action.

As it turned out, the combination of tape and new talent was a winning one. With six spots per week placed adjacent to such programs as *The Untouchables*, *Gunsmoke*, and *Bachelor Father*, the end of the 13-week campaign saw a substantial, almost immediate increase in sales.

A follow-up 13-week campaign to begin in June was promptly planned along the same lines. this time, using "out-of-doors" situations. While the agency auditioned more talent (some professional), the original couple fared best for the Tech spots—proving the "new" often beats out the "tried and true."

SOUNDS

Magazine dramatizes each week's top stories with sound effects tailored to subjects

Weekly crash program turns out five commercials for net, spot radio exposure

Every Thursday, *Life* and Young & Rubicam are into another crash program. Object: five radio commercials.

Life's radio advertising, though primarily institutional in purpose, is based on the current issue, and therefore deals with essentially a different product every week. It's theme is "The Sounds of *Life*," i.e. commercials revolve around sound effects which depict major stories in each issue. When it comes to deadlines, *Life's* editors have nothing on the advertising team.

On Thursday first word of stories scheduled for the upcoming issue (out the following Wednesday) reaches *Life's* promotion department and Y&R account people. By Monday the agency has developed its slate of five commercials—three 60's, a 30, and a 20. It may be the story line-up has changed enough by weekend press-time to necessitate rapid changes in the commercials on Monday, but before that day is out they are completed.

Immediately the tape is transmitted by telephone from the WOR, New York, studios, where production takes place, to the new Time-Life Bldg., where promotion director Richard E. Coffey and his staff and Y&R account people audition in a specially fitted listening room. Any editing needed is done directly from the sound, with no time lost in transporting scripts or tapes through the New York traffic snarl.

The finished product is delivered to NBC and seven top-market CBS stations on Tuesday, to begin their run next day, when the new *Life* is out. Each series of commercials is aired Wednesday through Friday and

OF 'LIFE' AUDIBLE ON RADIO

the following Monday and Tuesday, then to be replaced by a fresh crop.

The "Sounds of *Life*" campaign got underway last January as background for the magazine's circulation drive. It started with a 13-week sponsorship of NBC *News on the Hour*, which package comprised 22 minutes and twenty 30-second announcements per week, on a rotation basis.

So successful was the "Sounds" motif that it has been an the air ever since, with no termination in sight. There were 90 NBC spots in April, including the hourly news and some *Monitor* exposure. Later that month *Life* beefed up its radio schedule with a 26-week buy encompassing the following CBS outlets: WCBS, New York; WBBM, Chicago; KMOX, St. Louis; WCAU, Philadelphia; WEEI, Boston; KCBS, San Francisco; and KNX, Los Angeles.

This lengthy seven-station buy will provide continuity for *Life's* radio advertising over the next few months, with NBC participations to be added in conjunction with special promotions. *Life* averages 53 spots a week, nearly all minutes, over this line-up. Their heaviest concentration is in the traffic hours, to bring in the broadest expanse of audience.

Currently *Life* is in a 10-week NBC *News on the Hour* schedule calling for eleven 30-second participations a week. This is primarily to add punch to the magazine's six-week "National Purpose" series which began in the 23 May issue. When this runs its course, *Life* will suspend NBC activity until late August when it returns for six weeks to tie in with the year's second circulation drive.

Radio serves a five-fold purpose for *Life:*

- Remind its subscribers of the value of *Life* each week and encourage them to renew when the time comes.
- Bring newsstand purchasers of the magazine into the subscription list
- Convert "pass-along" readers (they borrow Aunt Nellie's dog-eared copy), to newsstand buyers
- Interest prospective readers in the magazine
- Keep its name before the advertisers and agencies.

"Radio plays a substantial part in *Life* promotion because it's an important news medium, as is *Life*, and delivers a broad audience base for our message," points out account supervisor Layng Martine. "It provides the flexibility we need for rapid, weekly copy changes efficiently and economically."

Adds a.e. Mac Walker, "With our ever-changing radio commercials, based on each week's issue, we keep *Life* in the mind and conversation of

(*Please turn to page* 52)

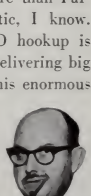
AUDITION of radio commercials in process at *Life* magazine. Gathered to pass on newly produced spots, piped in direct from sound studio, are (l to r): Dick Coffey, *Life* promotion director; Layng Martine, acct. supervisor at Y&R; William Baring-Gould of *Life*, and Mac Walker, a.e.





HOW TO RAKE IN FATTER POTS

Amazing how Joe Floyd's KELO-LAND booster hookup rounds up more consumers for you. The ARB March survey (6-10 p.m. 7 days a week) shows you this. Your sales message on KELO-TV, SIOUX FALLS, gives you 61% more viewers than the same message would get you on the highest rated Omaha station. 72% more than on the highest rated Des Moines station. 70% more than Duluth's. 158% more than Fargo's. Sounds fantastic, I know, but our KELO-LAND hookup is a fantastic force in delivering big audiences. You get this enormous coverage of 103 counties in 5 different states with just one rate card.



KELO tv LAND

KELO—tv SIOUX FALLS; and boosters
KDLO—tv Aberdeen, Huron, Watertown
KPLO—tv Pierre, Valentine, Chamberlain
General Offices: Sioux Falls, S.D.
Represented nationally by H-R
Minneapolis by Wayne Evans & Associates

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Walter H. Johnston Co., Milwaukee: Currently buying schedules in a limited number of markets for its Power House candy bar, in the top teen-age d.j. shows. Market list will be expanded to about 50 in early 1961, when it will launch a major campaign to reach this audience. Buyer: Mort Riner. Agency: Hicks & Greist, New York.

Continental Baking Co., Inc., Rye, N. Y.: Schedules started this month in Eastern markets for Hostess Cup Cakes. Traffic and day minutes are set for six weeks. Buyer: Art Goldstein. Agency: Ted Bates & Co., New York.

TV BUYS

Chesebrough-Pond's Inc., New York: Campaign starts 3 July in about 20 markets for Vaseline hair tonic. Fringe night minutes are being scheduled for 13 weeks. Buyer: Alan Silverman. Agency: Norman, Craig & Kummel, New York.

General Foods Corp., White Plains, N. Y.: Placing schedules in the top markets to start 1 July for La France Bluing. Run is for 39 weeks using day minutes. Buyer: Gary Pranzo. Agency: Young & Rubicam, New York.

Gold Medal Candy Corp., Brooklyn, N. Y.: Planning the fall campaign for Bonomo's Turkish Taffy, in about 35 markets. Minutes, mostly late night, will start in September for 10 weeks. Buyer: Joyce Peters. Agency: Mogul Williams & Saylor, New York.

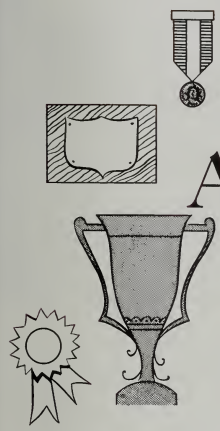
Bristol-Myers Co., New York: Testing Count Four, a new antacid candy type tablet, in several markets. Schedules are for day and night minutes. Buyer: Pete Berla. Agency: Ogilvy, Benson & Mather, New York.

Norwich Pharmacal Co., Norwich, N. Y.: New activity on Pepto Bismol begins 11 July in the major markets. Late night minute schedules are being set for five weeks, frequencies depending on market. Buyer: Jack Scanlan. Agency: Benton & Bowles, New York.

Scott Paper Co., Chester, Pa.: Using day and night minutes in Indianapolis, San Diego and several upstate New York markets to introduce Wonder Wrap. Product, a new polyethylene wrapping, is expected to go national in the fall. Buyer: Gloria Mahaney. Agency: J. Walter Thompson Co., New York.

Procter & Gamble Co., Cincinnati: Schedules for Crisco start 1 July in about 125 markets. Early and late night minutes run through the P&G contract year. Buyer: Bob Stone. Agency: Compton Adv., New York.

International Shoe Co., St. Louis: Going into 100-125 markets in mid-August with kid show schedules for its back-to-school promotion. Participations are being lined up for Poll Parrot, Weatherbird and Red Goose shoe brands, three to 13 weeks, depending on market. Media manager: Charles Haines. Agency: Krupnick & Associated, Inc., St. Louis.



THE AWARD-WINNING VOICE OF AUTHORITY IN THE PIEDMONT CAROLINAS

Collectively, these awards mean that WBT's 38 years of broadcasting have made it the trusted and authoritative radio voice of the multi billion-dollar market in the Piedmont Carolinas.

WBT

CHARLOTTE

50,000 WATTS

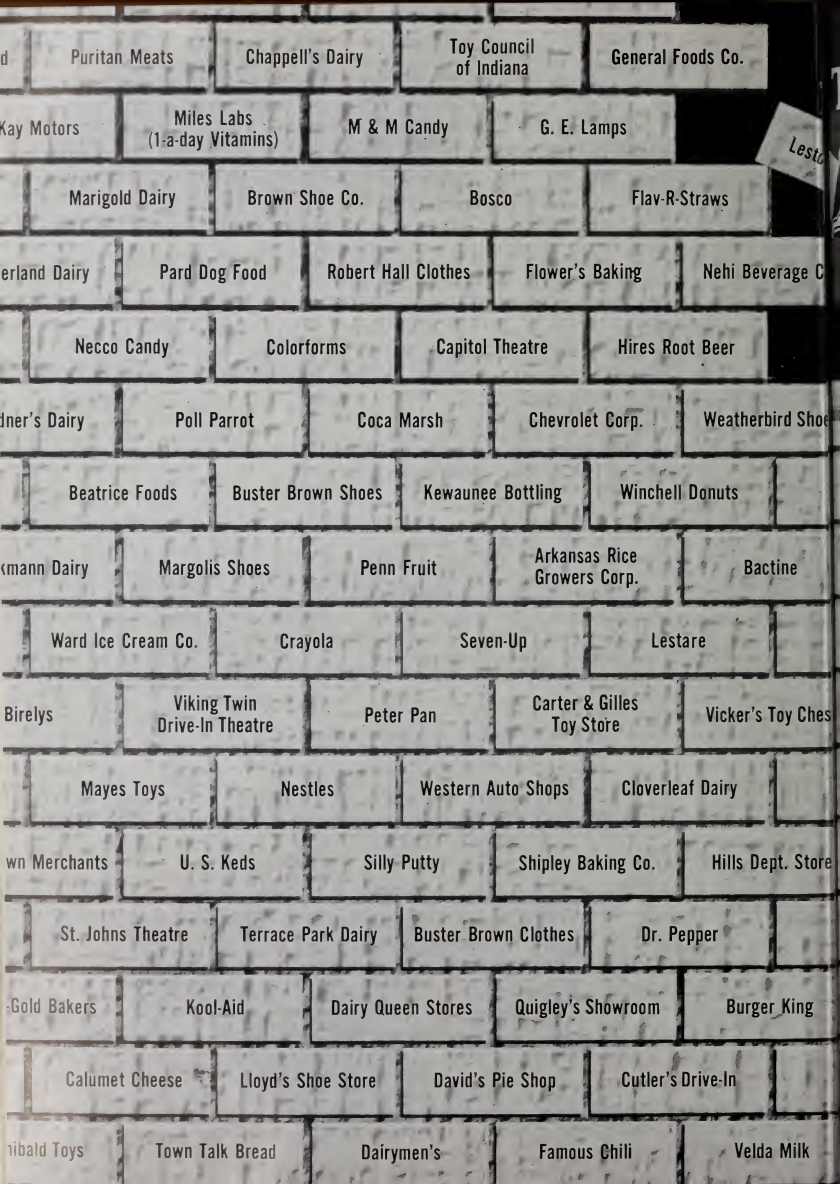
AWARD-WINNING VOICE of AUTHORITY in the PIEDMONT CAROLINAS.

2,216,600

2,216,600 consumers populate the 75-mile radius around Charlotte . . . a population larger than the comparable area served by Atlanta.

Jefferson Standard Broadcasting Company

Represented Nationally by CBS Radio Spot Sales


d
Puritan Meats
Chappell's Dairy
Toy Council of Indiana
General Foods Co.
Kay Motors
Miles Labs (1-a-day Vitamins)
M & M Candy
G. E. Lamps
Marigold Dairy
Brown Shoe Co.
Bosco
Flav-R-Straws
erland Dairy
Pard Dog Food
Robert Hall Clothes
Flower's Baking
Nehi Beverage C
Necco Candy
Colorforms
Capitol Theatre
Hires Root Beer
dner's Dairy
Poll Parrot
Coca Marsh
Chevrolet Corp.
Weatherbird Shoe
Beatrice Foods
Buster Brown Shoes
Kewaunee Bottling
Winchell Donuts
kmann Dairy
Margolis Shoes
Penn Fruit
Arkansas Rice Growers Corp.
Bactine
Ward Ice Cream Co.
Crayola
Seven-Up
Lestare
Birelys
Viking Twin Drive-In Theatre
Peter Pan
Carter & Gilles Toy Store
Vicker's Toy Ches
Mayes Toys
Nestles
Western Auto Shops
Cloverleaf Dairy
wn Merchants
U. S. Keds
Silly Putty
Shipley Baking Co.
Hills Dept. Store
St. Johns Theatre
Terrace Park Dairy
Buster Brown Clothes
Dr. Pepper
Gold Bakers
Kool-Aid
Dairy Queen Stores
Quigley's Showroom
Burger King
Calumet Cheese
Lloyd's Shoe Store
David's Pie Shop
Cutler's Drive-In
ibald Toys
Town Talk Bread
Dairymen's
Famous Chili
Velda Milk

HOW TO BUILD SPONSORSHIP



Cal-Ray Cookies

Jiffy Peanut B

R. C. Cola

Broughton's Dairy

Ovaltine

unior Bootery

Hood Rubber Co.

Lipton Soups

Simple. Program the series all these local and national advertisers currently sponsor. In almost every category of product and service, you can add sponsors like these to your client list with Popeye and Warner Bros. cartoons.

Charlotte Colis

Welch's

Martin Centu Dairy

Buitoni

Sunny Boy

Polly Parrot Potato Chips

Get details today.

U.A.A. United Artists Associated, Inc.

NEW YORK
247 Park Avenue, MUrray Hill 7-7800
CHICAGO
75 East Wacker Dr., DEarborn 2-2030
DALLAS
1511 Bryan Street, Riverside 7-8553
LOS ANGELES
400 S. Beverly Dr., CRestview 6-5886

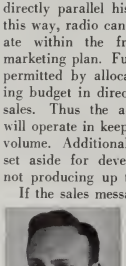
How can the smaller advertiser most effectively

Four agencies present problems facing advertisers with limited budgets, and show how they have increased their spot dollar value

Edward D. Gottlieb, *president, E. D. Gottlieb Co., Inc., New York*

The small advertiser most probably does not have national distribution for his product—and must think in terms of spot radio. Certainly there is enough flexibility to allow the small advertiser to select markets that directly parallel his distribution. In this way, radio can be made to operate within the framework of the marketing plan. Further flexibility is permitted by allocating an advertising budget in direct proportion with sales. Thus the advertising dollars will operate in keeping with the sales volume. Additional dollars could be set aside for development of areas not producing up to potential.

If the sales message is particularly



Coordinate campaign closely with marketing aspects of product

exciting (sale, combination deal and/or an off-price pack), it may do its work with comparatively few exposures—however, if the product does not contain the necessary excitement in itself, a high degree of repetition is necessary. It is here that a spot can be made to operate most efficiently within the comparatively confined audience of radio, affording the necessary repetition.

In general, the radio purchase (dollar) will not have the "reach of television, but will have greater "penetration." Radio, providing only sound, demands that the listener form his own mental image. It is here that an exciting, creative device will come across with enormous impact in building a brand image, or in striving for immediate sales.

Perhaps the most vital contribution to be made by radio is its "intrusive" quality. Although turning a page in a magazine or newspaper is almost a reflex action, the very nature of radio demands an *interruption* of activity to tune off a commercial, change a program or turn off the set. While radio does not have the full intrusive quality of television (sight and sound), it nevertheless succeeds in following the listener and intruding upon outside activities.

In summary, the small advertiser can most effectively use radio by paying close attention to the following:

1. Coordinate closely with the marketing aspects of the product.
2. Purchase on a basis to afford maximum repetition of the advertising message.
3. Use the medium in a creative way to obtain the maximum advertising impact.
4. And, importantly, be certain dealers are made aware of the advertising campaign, and enough goods are sold in and displays arranged to capitalize on the advertising.

Rosanne Gordon, *timebuyer, Kastor Hilton Chesley Clifford & Atherton Inc., New York*

The inherent characteristics of spot radio seem tailor-made to the needs of the small advertiser. However, with a limited budget the danger that must be avoided is that of attempting to do too much, too quickly. Rather than spread the budget nationally all at once, and effect a thin veneer of coverage across the country, I believe it would be more resultful to open first in one region and then another, building on each previous success.

For instance, you would allocate a reasonable amount of money to a given area that you deem necessary to accomplish the two primary objectives of the advertiser. First, with his current distribution set-up, to achieve greater sales through an increase in brand familiarity among consumers. Second, to secure additional distribution for the product. In this way you would bind the relationships between the ad budget and sales, as well as between sales and distribution.

If it is necessary for the advertiser to spend his budget nationally, during the same period of time, a network buy would accomplish this end,



Buy region-by-region so as to build on each previous success

but a small percentage should be put aside to be added to markets in accordance with the client's progress in sales and distribution.

Buying spot radio you can take advantage of the maximum weekly saturation discounts as well as concentrating your dollars before important selling periods of the year.

I believe there is a great deal of listener loyalty in radio today. Unlike tv, radio involves a minimum of dial turning. Frequently, it is advisable to buy more than one station in a market where the audience is consistent with your selling potential, in order to cover a significantly large segment of the total families.

Finally, I would recommend that a relatively small appropriation be judiciously concentrated in a limited number of "major" markets, using a multiplicity of radio stations, in aiming for a "break-through" in consumer and retailer awareness of the advertiser's product, with distribution being national in scope.

Stanley Newman, *media dir., Richard K. Manoff, Inc., New York*

The broadcast media have a distinct advantage over print for the smaller advertisers in that at any one moment when a commercial message is delivered, the size of the advertiser is completely immaterial. All minute commercials are inherently the same. There are not space, size, or color

use radio?

differences discernible to the audience of an individual message.

Radio has an additional advantage for the smaller advertiser in the selectivity and relatively small size of both the audience at any one moment, and the cumulative audiences of individual programs and stations.

There is, a minimal level necessary to make advertising efficient and worthwhile. This minimal level is that amount of exposure required to "make an impression" on an audience. The product and selling message will influence this, but in each medium a general minimum required level can be estimated.

For the larger advertiser whose product is sold to everyone, the pattern of saturations on a number of radio stations is probably most effective. The advertiser is delivering a large number of messages to a large audience. The smaller advertiser has two choices: (1) delivering a limited number of messages to a wide audience, or (2) delivering a large number of messages to a smaller audience.

The importance of radio to the smaller advertiser is that by concentrating his efforts in one program or on one station, he can pick an audience and reach its "impression-mak-



Get maximum impression in market using one program or station

ing" level with a relatively small expenditure. If a product has potential appeal to only a small segment of the market, the advertiser can pick a program which selects his audience, and can economcially reach and impress his potential customers. If the product has general appeal but a comparatively low level of sales for the advertiser's brand, then the advertiser can pick one station; and, by "making an

(*Please turn to page* 52)

This is a Television Tape Recorder . . . This is WAVY-TV

Two RCA television tape recorders keep Channel 10 production sharp, clear and tight. They enable the WAVY-TV program department, at their leisure, to produce top quality commercials and programs; to insure the peak in good television viewing, and commercials that sell.

Represented By H-R

channel 10

WAVY-TV

STUDIOS AND OFFICES IN NORFOLK - PORTSMOUTH - NEWPORT NEWS, VA.



For its audience, *a new, refreshing sound* . . . the best in popular music and news features, intelligently packaged in KBIG's distinctive "FRESH AIR" programming. For its advertisers, *king-size coverage* of receptive listeners in 234 communities of all 8 Southern California counties . . . at 71% less average cost than other high-power stations.

The sales significance of "FRESH AIR" is demonstrated in a new 10 minute presentation. A call to your KBIG or Weed representative will bring it to your desk promptly!

KBIG *Radio Catalina . . . 740 kc/10,000 watts*

JOHN POOLE BROADCASTING COMPANY, INC.,
6540 Sunset Blvd., Los Angeles 28, Calif. • HOllywood 3-3205
NATIONAL REPRESENTATIVE: WEED RADIO CORP.

SUMMER RADIO

(*Continued from page* 33)

gram with groups of weekend vacationers and picnickers; its format has been adopted by KSTP, Minneapolis. KFMB, San Diego, offers *Beachnik*, a mobile crew that interviews and entertains at Pacific beaches. Then, of course, there are the programs tailored and fitted to yachtsmen, fishermen (weather and tide tables, what fish are running), to motorists (traffic conditions, road detours, accidents, etc.), not to mention the special events and sports programing.

Here is a capsule report on summer radio from Broadcast Time Sales, a firm that finds business shaping up very satisfactorily. Grocery products, according to this rep, are especially strong with emphasis on items with picnic appeal (Hostess cupcakes, breads, tea, etc.). Positan, Wonder Break, Blue Bonnet, Tenderleaf Tea and Ward Picnic Rolls are some of these accounts. Another summer investor is Parsons Ammonia, its campaign geared to the fact that a lot of laundering is done in the hot weather months. BTS also reports good volume from cigarettes, oils and beverages, says business so far this summer is about 38% ahead of the volume for the same period last year.

Network radio sales are reportedly doing well. NBC has signed up $1.5 million dollars in the last 17 days. ABC reports considerable new 13-week business for summer. Among the advertisers: Bristol-Myers, Fritos, Pepsi-Cola, General Mills.

Tanning preparations, cigarettes, ice cream and iced beverages, gasolines, motel associations, automotives, insect repellants, picnic supplies, beers, and cook-out foods are among the advertisers who are capitalizing heavily on this bonanza of listening. Some are in only on a seasonal basis (Nehi drinks, for example) and others on 52-week terms. In some cases, advertisers who are consistent radio users heavy up schedules in certain vacation areas during the summer. Average length of a strictly summer buy is six weeks, average number of announcements per week per market is about 35. At present, one adman said, summer radio seems to have reached a plateau, adding if the industry ever gets itself straightened out on local-vs-national rates, summer radio should climb smartly again.

TRUTH BOOK

(*Continued from page 39*)

representation of the qualities of the product itself.

2. Whether an artifice is harmless depends "on its capacity to deceive the public in a material respect."

3. Artifice may be used provided the end result is to portray the product as it "would look under normal conditions."

4. "Cosmetic improvement" is not deceptive provided it does not attribute to the product qualities which are not truly representative of the product and does not "impart to a product virtues which it does not have."

5. Theatrical techniques may be used to make a product appear or perform on tv as it would actually appear or perform to the naked eye under normal conditions, and there is "no objection to commercials that simply portray products in their best light."

6. In photographing the product a typical sample thereof should be used and advertisers should avoid the use of non-representative samples if the nature of the product or its manufacturing process is such as to produce occasional variations in quality, performance, or appearance.

7. Theatrical devices, to be proper, must not "represent a *material* deception as to the characteristics, performance, or appearance of a product."

8. A comparison is considered deceptive if "the advertiser's product is made to appear attractive and competing products are denied the same photographic embellishment." Product X must receive a fair and equal treatment in comparative portrayals or tests.

9. In pictorial or other comparisons between the advertised product and product X, product X should be such as is generally available to the public and should be properly representative of the competition.

10. Any statements or claims requiring qualification should be so qualified in both the video and audio portions of the commercial.

All of the foregoing can be capsulized by saying that *the test is not what goes into the making of the commercial or picture, but in what the viewer sees.*

AMERICAN HOME

(*Continued from page 41*)

used the biggest number of tv stations—150, while its companion, Dristan Nasal Mist used 60.

Anacin was another prime spender in spot tv during 1959, using 80 stations; Chef Boy-Ar-Dee food products were advertised on the same number of tv stations.

Alvin Brush, now in his early sixties, is the guiding genius behind this empire of diversification, and his ingenuity is demonstrated not only in his tv advertising, but also in his flair for picking up new properties that can turn a profit and disposing of those brands that have outlived their usefulness. Brush came to AHP back in 1935 as president, at a time when sales were only $16 million (today they run over $450 million). In that whole time his system of combining the good product with the right advertising has worked so well, that the company only incurred one long-term debt—a $15 million loan from Metropolitan Life which would have been paid off long ago except for the fact that Metropolitan will not take money in advance of scheduled payment dates.

AHP divisions stick to their own business, are not to worry about what other divisions do. Only "togetherness" is the central control of Brush and his chief execs. Brush doesn't advertise AHP as a corporate entity. In an April 1958 *Fortune* story, Brush brushed away "reputation of the house" advertising, said, "At that point you are vulnerable, you can't move quickly. We are able to move fast—we don't fool—if the product is right we don't care whose name is on the label."

Ted Bates and Tatham-Laird handle tv for Anacin and Dristan respectively, along with a number of other AHP brands that get aired on tv. Other products in this packaged drug line (Whitehall Labs Division) are at Lawrence Gumbinner, John F. Murray, SSC&B, Street & Finney, Y&R of Toronto for Canadian advertising. American Home Foods Division's Chef Boy-Ar-Dee line along with most of the other brands are handled by Y&R; G. Washington's seasonings are with John F. Murray. Boyle-Midway Division, manufacturer of many of AHP's household products, divides its line between JWT, Tatham-Laird, and Murray.

LONG ISLAND IS A MAJOR MARKET!

WHLI

THE VOICE OF LONG ISLAND

THE GREATER LONG ISLAND MARKET (Nassau-Suffolk)

MORE LUMBER IS BOUGHT ON LONG ISLAND THAN IN DALLAS, DENVER AND DAYTON... *PUT TOGETHER!*

$205,607,000 (Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau) ... Delivers MORE Audience than any other Network or Independent Station! (Pulse)

10,000 WATTS

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y. the voice of Long Island

Represented by Gill-Perna

'LIFE'

(*Continued from page 43*)

the people. We convey to them the image of a current and lively publication, with the help of radio's immediacy and impact."

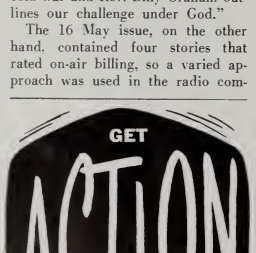
Just as the 'product' promoted by "Sounds of *Life*" radio commericals is different each week, so there is variation in creative strategy from one week to the next. For the 6 June issue *Life's* National Purpose series, then in its third week, was considered tops in the promotion agenda, almost to the exclusion of other material.

Interspersed through the 6 June copy were excerpts from inspirational speeches by American leaders of the past, such as Franklin Roosevelt and Harry Truman. The announcer picked up with, "But what are the words for today? *Life* magazine . . . calls for an examination of America's aims. In this week's *Life*, David Sarnoff discusses a strategy that could win the cold war and Rev. Billy Graham outlines our challenge under God."

The 16 May issue, on the other hand, contained four stories that rated on-air billing, so a varied approach was used in the radio commercials. One of the minutes was devoted entirely to *Life's* coverage of the U-2 incident, built around sounds of a jet in flight being shot down and Khrushchev's angry voice. Another went to the story of Princess Margaret's wedding, replete with sounds of horses' hoofs, trumpets, church bells, and ceremonial words.

Also for *Life* of 16 May there was a composite 60-second commercial which included references to: an article about Texas Senator Lyndon B. Johnson's ranch, complete with cattle noises; a story on the rebuilding of West Germany's military forces, with the German National Anthem in the background, and a description of the U-2 story, with appropriate sounds.

One of the minute commercials for *Life's* 23 May issue went entirely to the "National Purpose" series which got underway that week. The announcer's comments were set against a background of the *Spirit of* '76 march. In another 60-second announcement for the same issue, news of the new series was woven into a discussion of current "world turmoil" (introduced by sounds of commentators, teletype, etc), which also described a story on the nuclear submarine *Triton* and one on spying.



on the NEW WCOL

ACTION: Client purchases spot package . . . WCOL prepares "fluff-proof" taped commercials . . . sales message is single spotted, delivered during "selective programming", rated FIRST in 60 segments from 9 a.m. to midnight. (Pulse, Hooper, Nielsen)
REACTION: People listen . . . people hear . . . people **buy!**
MORAL: Get greater sales action through listener reaction, on the NEW WCOL!

THE NEW WCOL

CAPITAL STATION
COLUMBUS 15, OHIO
1230 AM
92.3 FM
24-hours-a-day-broadcasting

Represented by:
robert e. eastman & co., inc.

SPONSOR ASKS

(*Continued from page 49*)

impression" on its audience, generate sales increases.

Robert E. Bruno, *broadcast buyer, Reach, McClinton & Co., Inc., New York*

With the small budget advertiser whose use of paid media is limited, saturation radio makes available an opportunity to obtain effective representation in those markets considered most important. It is of importance, however, that the advertiser clearly define what represents saturation for his product in the markets selected for advertising impressions.

When considering the over-all advantages of spot radio per se, we find that actually saturation represents



Place saturation schedules in markets most important to client

just one of the advantages radio offers the small advertiser. Outlining some of the more important advantages would clearly indicate the practicability of spot radio. In addition to the advantage of saturation of important markets we could list the following: 1) Low cost. 2) Flexibility with markets, stations, time, type, number of announcements. 3) Local appeal.

In many markets the merchandising aids provided by local stations can prove most helpful to the small budget advertiser, who with limited funds cannot adequately merchandise his advertising efforts to important distributors and retailers.

Of equal importance to both small and large advertisers is adequate reach and frequency in markets. Obtaining this objective is more difficult for the small advertiser who not only is limited in the types of media which can be used effectively, but further has the problem of competing successfully with competitive advertisers within the medium or media selected. However, with the use of saturation radio the small advertiser is afforded the opportunity to compete successfully with competitors on a market-for-market basis.



It's a habit...

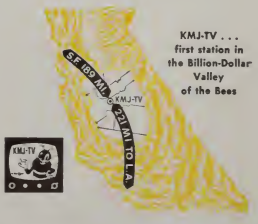


watching KMJ-TV in FRESNO (California)

Last November's ARB proved that Fresno's top rated shows were on KMJ-TV. The new March ARB proved this once again.

Top syndicated show	Highway Patrol
Top late-night show	Jack Paar
Top network show	Wagon Train
Top network news show . . .	Huntley-Brinkley Report
Top local news show	Shell News
Top movies	Movie Matinee Sunday Early Movie

ARB - NOV. '59
MAR. '60

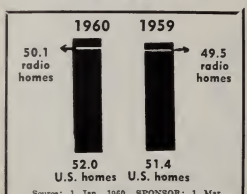


THE KATZ AGENCY—NATIONAL REPRESENTATIVE

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

	Stations on air	CPs not on air	New station requests	New station bids in hearing*
End of May 1960				
Am	3,479	86	634	211
Fm	727	163	80	42
End of May 1959				
Am	3,366	118	526	159
Fm	612	147	53	21

Source: FCC monthly reports, commercial stations. *April, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

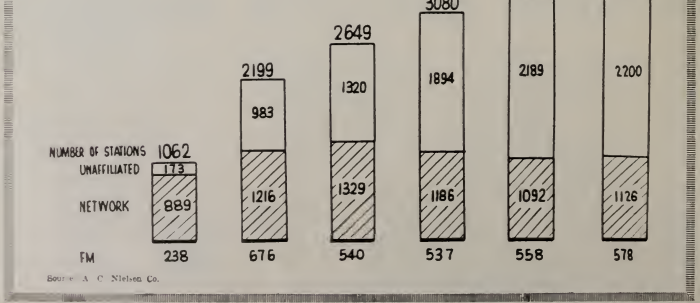
Radio set sales index

Type	Apr. 1960	Apr. 1959	4 months 1960	4 months 1959
Home	547,839	388,863	2,627,147	2,079,804
Auto	399,963	422,346	2,263,057	1,786,168
Total	947,802	811,209	4,890,204	3,865,972

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

2. CURRENT STATION PATTERNS

Number of network vs. independent radio stations, 1947-59



Source: A. C. Nielsen Co.

WASHINGTON WEEK

20 JUNE 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

The House prepared to debate an innocuous procedural bill dealing with the FCC, but the Harris Committee had tacked on amendments.

The bill as it previously passed the Senate would merely substitute pre-grant procedures for post-grant protests in the case of station construction permits issued without hearings.

Amendments would make payola and plugola a crime, would give the **FCC full authority to waive the requirements for sponsor identification in cases where it believed the identification necessary.**

More controversial, the amendments would empower the FCC to fine stations and to suspend their licenses for periods of up to 10 days for rules violations.

Purpose of the sponsor identification clarification is to get the FCC out from under its recent interpretation to the effect that **every record donated to a station must be identified as donated when aired.**

Also under something of a cloud since the FCC's interpretation were such things as public service films, payment of remote expenses by somebody hoping for publicity, etc.

The FCC has made it clear that it isn't too happy with its own dictates along these lines, but has testified that the applicable section 317 of the communications act forced them into it.

The Harris committee also expressed lack of satisfaction with the current situation. Purpose of the amendment is to throw the ball back at the FCC by giving the agency **leeway right in the law to use common sense.**

The broadcasting industry has been working like mad **to rouse opposition in Congress to station fines and license suspensions,** a power ardently wished by the FCC.

Debate is therefore expected to be hot and heavy on these points when the bill reaches the floor. The Bennett network regulation move would be just as controversial, but would not at this stage appear to have much chance. All in all, however, **debate on the bill could drag out if the House leadership will permit it to do so.**

The daytime broadcasters, meanwhile, had their innings before the Harris Committee: their efforts were frankly aimed at the future.

They want authority to operate minimum hours from 6 a.m. to 6 p.m. The clear channel and other full time stations were backed by the FCC and the networks in a presentation to the effect that such hours would severely cut down on total radio service in the added hours.

Daytimers contended that this argument is considerably exaggerated. They asked for a trial period of extended operating hours to see how it would all work out, and pointed out that some of the stations actually are or have been in the past operating in the prohibited hours. In the meantime, FCC chairman F. W. Ford has told Congress that any relaxing of the rules limiting daylight stations to operate between sunrise and sunset **would be undesirable.**

Things broadcasting on Capitol Hill also were humming this week in such areas as these:

- **Robert E. Lee** got the Senate Commerce Committee's blessing for another seven-year term.
- The House Commerce Committee, going along with a bill already passed by the Senate, reported out a bill permitting a **commissioner to serve beyond the expiration of his term** or until a successor is appointed and qualified.
- The same Committee likewise went along with the Senate on a bill to permit the FCC to license the vhf booster stations, mostly in the west, who have gone on the air without FCC approval, something now forbidden by law.

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

20 JUNE 1960
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If any gloom has hung over CBS Films in recent months, it was completely dispersed by vigorous sales activity on three fronts this week.

First, CBS Films landed Blue Plate Foods (Fitzgerald), the largest of the southern regional advertisers, on a 35 market deal for its new comedy detective series, Brothers Brannagan. **Estimated value: $350,000.**

Then the CBS syndication subsidiary began to rack up station sales for Robert Herridge Theatre, just placed in syndication, the first deal being with a major West Coast outlet.

Finally, CBS Films was on the verge of **45 market sale of Deputy Dawg** as a half-hour series to another southern regional advertiser.

Incidentally, CBS Films' prudence in obtaining scripts in advance for Brothers Brannagan is now paying off: All 39 scripts are ready, and some 20 episodes have already been produced, including cast of unusual talent who went into the show because of production stoppages on other series.

Look for a major revival of animated programing and production this fall.

Besides network shows such as ABC TV's The Flintstones (Screen Gems) and Bugs Bunny and national spot entries like Kellogg's Huckleberry Hound and Quick Draw McGraw (both also Screen Gems), there is a **mass movement of animated shows in the works for syndication.**

These include:

- CBS Films' Deputy Dawg and Fearless Fosdick.
- CNP's Bob and Ray and Henry and His Claymates (stop-motion).
- Trans-Lux's Rube Goldberg and one more series.
- UAA's Mello-Tunes.
- Dick Tracy, produced by Hank Saperstein.
- Three Stooges, a new live-action and animated series.

Although many of these shows are segments to be integrated into local shows by the stations themselves, **several are either of half-hour length or are capable of being scheduled as half-hours.**

The half-hour entries in the list above are Deputy Dawg, Fearless Fosdick, Bob and Ray, and Three Stooges.

CNP is discovering that stations are buying its R.C.M.P. series even without time periods open at the moment.

Two factors behind the unusual sales pattern are:

1) The Canadian-produced series got good ratings on the CBC English and French language network, rising from 18th last November to 6th in April in Elliott-Haynes Ltd. rankings.

2) All 39 episodes are in the can, meaning clients can screen several episodes, not just one pilot—and there's **no fear of a mid-filming production stoppage.**

Twenty stations which bought the show (only one had a time slot when it signed the contract) include KTTV, Los Angeles; WGN-TV, Chicago; WNEW-TV, New York; WBZ-TV, Boston; WTTG, Washington; WFAA-TV, Dallas, and KDKA-TV, Pittsburgh. (For more details, see FILM WRAP-UP, p. 74.)

ITC has rolled up renewals in 78 markets for a third year of re-runs of Jeff's Collie coming off the network.

There'll now be a total of 102 re-run episodes in syndication.

Stations are already running the **first two years of the show in 168 markets.**

Trade reports this week were that Ely Landau was on the verge of moving out of NTA and taking WNTA-TV, New York, and Telestudios with him in a $4.5 million purchase deal.

Simultaneously there were rumors that NT&T, parent company of NTA, having completed what amounted to a shakedown cruise with its recently acquired tv subsidiary, would make some policy and personnel changes.

Of the NTA holdings in which Landau is interested, estimated purchase prices are **$3 million for WNTA-TV and $1.5 million for Telestudios.**

Landau reportedly will also acquire Storevision, including its 3200 in-store tv receivers and its retail locations.

Another report: **Elliott Hyman is leaving UAA** if and when his project to buy a package of post-'48 Warner Bros. feature films and to become a distributor jells.

Ring Classics has put together a million dollar package of championship ring battles at Madison Square Garden of the past ten years.

A sports celebrity is being sought to host the series, which will be worked up into a 39 episode half-hour program.

The distributor's arrangement with Winik Films for the rights includes an **agreement to pay tv royalties to the boxers themselves.**

Ziv-UA points out that it has met its "six a year" production schedule for syndication in the 1959-60 season.

The six shows are:

- New shows: Lock-Up, This Man Dawson, and Home Run Derby.
- Continuing shows: a **third year of Sea Hunt and a syndication year of Tombstone Territory,** once a network series.
- The UA contribution: The Vikings, which was introduced last summer, before the Ziv-UA merger.

The first new program in Ziv's 1960-61 schedule will be Case of the Dangerous Robin, sold in 32 markets to Brown & Williamson (Ted Bates), and a continuing program for next year will be Lock-Up, already with second year renewals in 62 markets, including the 53 market American Tobacco (BBDO) buy.

COMMERCIALS

Peter Cooper, executive v.p. of Robert Lawrence Animation, took a blast at blatant commercials this week at a Florman & Babb seminar at the New York Trade Show building.

"When people buy a product hurled violently through the tv set into the living room," Cooper stated, "it is often because the **product is much better than the advertising."**

Cooper went on to extol the virtues of animation, especially the strong identification of animated characters with general ideas.

Referring indirectly to Lestoil commercials, Cooper pointed out, "Our imagination can run rampant. When a strange-looking drawing says, 'I'm dirt,' he *is* dirt."

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

20 JUNE 1960
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Two particular impressions gained from McCann-Erickson's two-day world-wide meeting (300 people from 62 offices in 21 countries) in New York the past week:

1) Marion Harper, Jr., is **moving more and more toward a military setup.** (Major Gen. Harlan Parker, former Air Force PX boss, has become his top administrative assistant.)

2) **Operation Thurst was recharged** with a new fuel and put back on the **launching pad.**

The keepers of the books at NBC TV are reported looking with askance at those European junkets by folks in the programing department.

Seems that the investments they incur are getting a little too costly.

Now that Bell & Howell has moved it's trade to another network CBS TV is less restrained in voicing its peeve at the camera maker's recent print-grabbing tactics.

The cause of the network's ire was an **item in a Chicago paper that 35 southern stations had refused to carry the show on the Atlanta school integration problem.**

CBS notes that the actual count of recalcitrants was **three stations.**

Catch an upper-rung agency media director with his hair down and you'll find that his biggest gripe against management is its refusal to see how the salary attitude toward the media department makes it less efficient and more expensive than it should be.

To begin with, treating the media department as a **training ground for other sections of the agency** tends to create a **heavy turnover** and **constant shortage of media help.**

But the media boss wouldn't mind this so much if the salaries in his department were attractive enough to keep the more promising prospects **from migrating into places offering better immediate pay.**

One of the medium-sized reps is seriously considering taking vigorous action toward his radio stations on the national vs. local rate situation.

He will insist that the stations **categorize what constitutes national vs. local business** and appoint him **exclusive sales rep** in the territory for **all national products whether placed on a national or local business.**

If a station of his refuses to accept this status, he is prepared to cancel.

(See article, Reps caught in the dual rates wringer in 13 June issue.)

One of the major agencies is doing a tv factor analysis using the behavioral sciences to determine why viewers retain certain commercials and reject others.

The study will cover **100 commercials,** with both **visual and audio reactions probed separately and in combination.**

It expects to make the findings available to clients in 30 days.

Latest bit of barter being peddled around agencies is full pages in leading fashion magazines at 40% discount which had been obtained by a barter firm for radio time.

Why agencies are leery of even toying with the deal: it would place them in the position of **getting one account a better rate than another.**



Hard-boiled rating service

Let's face it: The toughest rating service of all is determined by the sponsor's pen; he either signs a renewal or he doesn't. And, by this standard especially, we shine with a gem-like brilliance. For example, Esso Standard has sponsored our 11 P.M. news for five years without an interruption. Sealy Mattress has sponsored the 11:10 P.M. weather show for eight years. Ratings like these from top national advertisers pay off — for our clients and for us — against any competition.

NBC

abc

Represented by

Edward Petry & Co., Inc.

WJAR-TV

CHANNEL 10,
PROVIDENCE, R. I.

TV SET COUNT

(*Continued from page 37*)

calculating statistical errors.

Alcuin W. Lehman, ARF managing director, denies there were any "negotiations" between his group and ARB, he said. "The ARF's position is that the statistical method proposed by ARB was statistically inadequate. ARF has not been concerned with the differences that might have resulted between the old and the new figures. From the beginning our technicians were not so naïve that they did not expect reversals.

"If the ARB data could have been soundly adjusted by the use of Census data there could have been no concern about reversals. Since the statistical methods considered were inadequate, ARF felt that it could not defend the changes that could be expected when stations raised the question of why their set ownership figures went down when the total tv households figures was growing."

Researchers point out that a certain amount of differences is to be expected in two sets of figures involving sampling. There are the statistical errors which are an inevitable part of sampling. In addition, both the ARB and ARF-Nielsen set count data involved various statistical adjustments and formulas.

The fact of the matter is that a precise set count based on field work alone and projectable against all homes in each U. S. county is a terribly expensive proposition. As a result. compromises are necessary.

In the case of ARB, for example, the sweeps are based on telephone homes. This is because telephone books provide an economical "frame" or list from which to pick sample homes. In order to include non-telephone homes in the set count formulas for the depletion of non-telephone homes had to be calculated for 18 different groups of counties.

The statistical juggling involved in the 1958 ARF-Nielsen figures was even more elaborate. Facts put into the hopper included four ARF-Census Bureau studies, material from NCS No. 3, ARF county-by-county estimates for 1956, etc.

"There's nothing wrong with all this," noted one research executive, "once you accept the fact there's only so much money available for research and no more. In research, you usually get what you pay for."

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
BAKER	1,300	80	77
BAY	18,200	77	81
BRADFORD	3,300	70	71
BREVARD	33,500	73	80
BROWARD	91,700	90	91
CALHOUN	2,100	62	66
CHARLOTTE	3,200	72	82
CITRUS	2,100	58	73
CLAY	4,800	77	81
COLLIER	5,800	72	72
COLUMBIA	5,200	64	78
DADE	281,500	91	90
DE SOTO	2,900	58	70
DIXIE	1,000	62	73
DUVAL	157,400	87	88
ESCAMBIA	47,300	83	82
FLAGLER	1,300	73	84
FRANKLIN	2,000	47	61
GADSDEN	10,800	60	71
GILCHRIST	700	63	69
GLADES	800	63	71
GULF	2,900	62	82
HAMILTON	2,100	64	70
HARDEE	3,800	58	79
HENDRY	2,100	63	79
HERNANDO	3,000	58	81
HIGHLANDS	6,200	63	81
HILLSBOROUGH	129,800	88	90
HOLMES	2,100	57	61
INDIAN RIVER	7,100	61	77
JACKSON	9,400	58	72
JEFFERSON	2,600	57	74
LAFAYETTE	700	62	65
LAKE	16,600	74	82
LEE	14,500	72	82
LEON	20,000	56	76
LEVY	3,000	58	62
LIBERTY	800	45	61
MADISON	3,300	57	74
MANATEE	19,500	80	88
MARION	14,900	66	84
MARTIN	4,800	61	82
MONROE	16,400	75	80
NASSAU	4,000	81	83
OKALOOSA	16,700	69	81
OKEECHOBEE	1,400	68	80
ORANGE	82,300	86	89
OSCEOLA	6,100	68	84
PALM BEACH	79,000	86	85
PASCO	10,100	61	76
PINELLAS	116,900	85	85
POLK	56,600	79	80
PUTNAM	9,300	73	82
ST. JOHNS	9,700	77	85
ST. LUCIE	9,700	61	82
SANTA ROSA	7,000	69	76
SARASOTA	22,100	86	89
SEMINOLE	13,500	65	87
SUMTER	3,300	61	78
SUWANNEE	3,700	64	76
TAYLOR	4,100	57	76
UNION	1,100	80	74
VOLUSIA	39,300	66	84
WAKULLA	1,400	47	69
WALTON	4,100	57	72
WASHINGTON	3,000	51	58

GEORGIA

	1,021,400	79	81
APPLING	3,600	56	57
ATKINSON	1,500	57	54
BACON	2,300	74	63
BAKER	1,200	56	71
BALDWIN	5,300	62	73
BANKS	1,500	75	71
BARROW	3,500	76	73
BARTOW	6,600	88	82
BEN HILL	3,600	57	56
BERRIEN	3,200	57	65
BIBB	40,000	80	80
BLECKLEY	2,200	66	79
BRANTLEY	1,100	58	58
BROOKS	3,000	48	64
BRYAN	1,000	64	74
BULLOCH	6,200	61	87
BURKE	5,800	60	70
BUTTS	2,400	81	72
CALHOUN	2,900	57	68
CAMDEN	2,000	73	76
CANDLER	1,900	59	77
CARROLL	9,600	87	73
CATOOSA	4,800	80	77
CHARLTON	1,300	73	74
CHATHAM	53,900	87	88
CHATTAHOOCHEE	2,400	76	80
CHATTOOGA	5,400	79	80
CHEROKEE	5,200	83	80
CLARKE	10,900	77	84
CLAY	1,100	62	65
CLAYTON	12,600	90	84
CLINCH	1,600	60	70
COBB	29,900	92	91
COFFEE	6,500	57	73
COLQUITT	8,400	65	73

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
COLUMBIA	2,300	79	80
COOK	3,000	48	67
COWETA	7,100	77	86
CRAWFORD	1,400	67	68
CRISP	4,600	66	73
DADE	1,800	79	63
DAWSON	900	82	74
DECATUR	7,100	54	80
DE KALB	64,400	91	89
DODGE	3,800	66	69
DOOLY	2,900	66	69
DOUGHERTY	16,500	78	83
DOUGLAS	3,200	87	82
EARLY	3,200	54	70
ECHOLS	500	60	73
EFFINGHAM	1,900	60	76
ELBERT	4,300	75	77
EMANUEL	4,400	55	69
EVANS	1,700	64	81
FANNIN	3,500	63	65
FAYETTE	1,300	90	70
FLOYD	18,500	82	85
FORSYTH	3,000	83	74
FRANKLIN	3,100	75	77
FULTON	163,700	91	91
GILMER	2,200	80	62
GLASCOCK	500	72	67
GLYNN	10,500	75	80
GORDON	4,800	80	77
GRADY	4,800	54	75
GREENE	2,600	64	65
GWINNETT	9,400	81	88
HABERSHAM	4,500	72	73
HALL	11,700	91	81
HANCOCK	2,100	62	70
HARALSON	3,200	87	82
HARRIS	2,700	72	60
HART	3,700	76	73
HEARD	1,500	77	67
HENRY	3,900	86	89
HOUSTON	9,100	79	87
IRWIN	2,500	57	64
JACKSON	4,300	76	74
JASPER	1,400	75	74
JEFF DAVIS	3,200	56	53
JEFFERSON	4,200	72	68
JENKINS	2,500	60	71
JOHNSON	2,200	59	62
JONES	1,800	62	71
LAMAR	2,500	81	77
LANIER	1,400	60	66
LAURENS	7,700	74	73
LEE	1,500	64	74
LIBERTY	2,600	64	71
LINCOLN	1,200	74	75
LONG	900	57	71
LOWNDES	13,100	62	78
LUMPKIN	1,400	63	63
MC DUFFIE	3,100	79	77
MC INTOSH	1,600	64	64
MACON	3,900	66	63
MADISON	2,500	75	65
MARION	1,400	66	73
MERIWETHER	5,500	74	68
MILLER	1,800	54	62
MITCHELL	5,500	54	73
MONROE	2,600	81	82
MONTGOMERY	1,600	55	59
MORGAN	2,600	74	72
MURRAY	2,600	80	64
MUSCOGEE	42,800	90	86
NEWTON	4,600	86	79
OCONEE	1,500	75	70
OGLETHORPE	1,900	64	68
PAULDING	2,900	87	77
PEACH	3,100	66	72
PICKENS	2,200	83	68
PIERCE	2,400	58	77
PIKE	1,600	74	76
POLK	8,400	87	78
PULASKI	2,100	66	75
PUTNAM	1,700	62	73
QUITMAN	400	63	70
RABUN	1,700	72	74
RANDOLPH	2,800	53	69
RICHMOND	41,900	84	87
ROCKDALE	2,200	86	78
SCHLEY	900	67	70
SCREVEN	4,400	60	76
SEMINOLE	2,000	54	78
SPALDING	8,600	91	87
STEPHENS	4,400	72	79
STEWART	1,800	66	62
SUMTER	5,600	64	73
TALBOT	1,900	72	70
TALIAFERRO	900	73	66
TATTNALL	3,700	59	70
TAYLOR	2,100	66	70
TELFAIR	2,900	57	64
TERRELL	3,200	64	65
THOMAS	9,800	65	79
TIFT	6,200	57	69
TOOMBS	3,700	59	68
TOWNS	1,100	63	64
TREUTLEN	1,400	55	62

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
TROUP	12,600	81	85
TURNER	2,500	57	73
TWIGGS	1,500	58	74
UNION	1,700	63	74
UPSON	6,200	72	83
WALKER	10,200	80	90
WALTON	4,900	74	75
WARE	9,300	76	87
WARREN	1,900	72	63
WASHINGTON	6,700	58	63
WAYNE	4,000	57	70
WEBSTER	700	67	70
WHEELER	1,100	57	72
WHITE	1,700	63	71
WHITFIELD	10,700	89	82
WILCOX	2,200	66	72
WILKES	2,800	73	70
WILKINSON	2,100	59	77
WORTH	4,200	57	67
IDAHO	**185,600**	**77**	**83**
ADA	27,000	89	86
ADAMS	900	64	62
BANNOCK	13,600	82	87
BEAR LAKE	1,800	68	87
BENEWAH	1,400	85	80
BINGHAM	7,500	79	85
BLAINE	1,400	66	81
BOISE	400	68	77
BONNER	4,500	83	77
BONNEVILLE	11,900	87	89
BOUNDARY	1,500	82	62
BUTTE	800	66	80
CAMAS	200	66	72
CANYON	18,100	76	83
CARIBOU	1,800	68	79
CASSIA	4,000	67	81
CLARK	200	83	87
CLEARWATER	2,100	75	73
CUSTER	900	52	66
ELMORE	3,000	77	75
FRANKLIN	2,300	67	78
FREMONT	2,100	82	87
GEM	2,500	68	86
GOODING	2,700	66	79
IDAHO	3,200	60	71
JEFFERSON	2,600	82	85
JEROME	3,100	67	88
KOOTENAI	9,300	85	86
LATAH	7,000	69	80
LEMHI	1,900	51	58
LEWIS	1,200	69	77
LINCOLN	1,000	66	81
MADISON	2,300	82	83
MINIDOKA	2,500	67	86
NEZ PERCE	7,600	69	83
ONEIDA	800	67	81
OWYHEE	1,700	77	87
PAYETTE	3,500	68	78
POWER	900	67	87
SHOSHONE	6,200	72	84
TETON	700	82	87
TWIN FALLS	14,100	69	84
VALLEY	1,100	64	86
WASHINGTON	2,400	68	77
ILLINOIS	**3,106,600**	**92**	**91**
ADAMS	21,200	92	88
ALEXANDER	6,400	81	78
BOND	4,300	90	77
BOONE	5,300	84	87
BROWN	2,300	89	80
BUREAU	12,800	91	86
CALHOUN	2,000	89	71
CARROLL	6,400	88	88
CASS	4,400	89	82
CHAMPAIGN	34,200	91	78
CHRISTIAN	12,800	90	89
CLARK	5,600	85	82
CLAY	5,800	75	76
CLINTON	6,400	91	81
COLES	13,700	87	90
COOK	1,596,900	93	94
CRAWFORD	6,700	85	85
CUMBERLAND	3,400	85	66
DE KALB	15,100	93	92
DE WITT	5,600	86	80
DOUGLAS	6,400	85	87
DU PAGE	86,700	93	95
EDGAR	7,800	85	86
EDWARDS	2,500	77	75
EFFINGHAM	6,900	86	79
FAYETTE	7,300	86	74
FORD	5,100	89	91
FRANKLIN	14,800	81	73
FULTON	15,700	91	83
GALLATIN	2,300	75	76
GREENE	6,200	89	83
GRUNDY	6,600	91	84

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
HAMILTON	3,700	75	68
HANCOCK	8,700	87	87
HARDIN	1,300	77	74
HENDERSON	2,600	91	85
HENRY	16,100	94	85
IROQUOIS	11,200	86	83
JACKSON	13,100	87	81
JASPER	4,200	85	73
JEFFERSON	11,900	81	75
JERSEY	5,300	89	76
JO DAVIESS	7,000	88	83
JOHNSON	2,800	79	71
KANE	54,400	94	99
KANKAKEE	23,800	93	91
KENDALL	4,500	91	92
KNOX	18,700	92	86
LAKE	74,000	95	97
LA SALLE	35,100	86	94
LAWRENCE	6,000	81	76
LEE	10,600	87	85
LIVINGSTON	13,700	87	80
LOGAN	9,200	92	81
MC DONOUGH	9,800	87	82
MC HENRY	21,700	93	99
MC LEAN	28,300	87	87
MACON	37,100	90	93
MACOUPIN	14,500	91	82
MADISON	69,900	92	93
MARION	13,700	90	85
MARSHALL	4,300	86	84
MASON	5,200	83	81
MASSAC	6,200	78	76
MENARD	2,900	83	85
MERCER	5,800	91	89
MONROE	4,800	91	90
MONTGOMERY	10,600	87	89
MORGAN	11,900	88	79
MOULTRIE	4,200	86	80
OGLE	12,100	87	89
PEORIA	62,300	93	92
PERRY	6,500	86	81
PIATT	5,200	86	89
PIKE	7,500	89	76
POPE	1,600	79	68
PULASKI	3,700	81	72
PUANAM	1,300	85	81
RANDOLPH	8,800	92	82
RICHLAND	5,900	77	74
ROCK ISLAND	48,900	94	91
ST CLAIR	75,200	93	91
SALINE	9,500	87	84
SANGAMON	47,100	89	88
SCHUYLER	3,200	89	80
SCOTT	2,300	89	76
SHELBY	8,300	86	84
STARK	2,600	86	87
STEPHENSON	14,400	92	85
TAZEWELL	39,900	94	92
UNION	5,300	81	74
VERMILION	31,800	88	84
WABASH	4,300	81	80
WARREN	8,300	90	86
WASHINGTON	4,700	86	71
WAYNE	6,500	75	67
WHITE	6,900	75	81
WHITESIDE	17,700	93	91
WILL	51,400	93	92
WILLIAMSON	15,900	85	79
WINNEBAGO	62,000	91	94
WOODFORD	8,200	86	80
INDIANA	**1,424,200**	**91**	**88**
ADAMS	6,900	88	87
ALLEN	71,100	93	92
BARTHOLOMEW	14,800	93	87
BENTON	3,400	89	84
BLACKFORD	4,500	84	83
BOONE	9,200	93	91
BROWN	2,200	85	79
CARROLL	5,700	86	83
CASS	12,200	92	76
CLARK	19,900	93	91
CLAY	8,400	84	82
CLINTON	10,300	91	80
CRAWFORD	2,700	84	71
DAVIESS	8,200	85	76
DEARBORN	8,300	93	81
DECATUR	6,000	90	84
DEKALB	9,300	91	91
DELAWARE	34,300	92	93
DUBOIS	7,300	83	85
ELKHART	31,700	88	77
FAYETTE	7,500	89	87
FLOYD	16,100	93	92
FOUNTAIN	6,600	88	86
FRANKLIN	4,700	89	72
FULTON	5,100	89	71
GIBSON	10,100	86	81

(*Please turn to page 62*)

WTHI-TV
the
Number One
single station
market
in
America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

WTHI-TV
CH. CBS TELEVISION 10
TERRE HAUTE, INDIANA
Represented by THE BOLLING CO.

TV SET COUNT

(Continued from page 61)

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
GRANT	29,300	92	80
GREENE	9,000	91	81
HAMILTON	11,400	93	80
HANCOCK	9,500	92	86
HARRISON	5,700	86	71
HENDRICKS	12,200	91	91
HENRY	15,800	89	87
HOWARD	20,200	93	91
HUNTINGTON	10,800	87	90
JACKSON	9,300	86	86
JASPER	5,600	90	77
JAY	7,100	84	70
JEFFERSON	7,300	91	85
JENNINGS	5,000	90	80
JOHNSON	11,800	91	91
KNOX	13,600	92	80
KOSCIUSKO	13,300	88	86
LAGRANGE	5,100	85	69
LAKE	144,600	93	91
LA PORTE	27,400	93	90
LAWRENCE	11,500	92	82
MADISON	39,000	94	92
MARION	217,800	94	93
MARSHALL	10,000	89	83
MARTIN	3,500	85	70
MIAMI	11,000	84	72
MONROE	16,100	92	84
MONTGOMERY	10,600	92	88
MORGAN	9,900	92	88
NEWTON	3,900	90	87
NOBLE	8,600	91	82
OHIO	1,100	93	89
ORANGE	5,800	84	75
OWEN	3,500	91	74
PARKE	4,900	88	86
PERRY	5,100	84	76
PIKE	4,100	83	76
PORTER	15,700	94	94
POSEY	5,400	89	84
PULASKI	3,900	89	63
PUTNAM	7,000	84	81
RANDOLPH	9,100	91	90
RIPLEY	6,800	90	78
RUSH	6,500	90	89
ST. JOSEPH	72,200	93	93
SCOTT	4,000	91	77
SHELBY	10,700	92	91
SPENCER	4,100	83	71
STARKE	5,800	89	77
STEUBEN	6,000	85	88
SULLIVAN	6,800	87	83
SWITZERLAND	2,000	93	81
TIPPECANOE	25,300	88	77
TIPTON	4,800	87	78
UNION	1,800	89	78
VANDERBURGH	56,100	89	90
VERMILLION	5,900	88	82
VIGO	34,900	93	95
WABASH	16,500	84	87
WARREN	2,500	88	78
WARRICK	7,300	83	81
WASHINGTON	4,800	86	77
WAYNE	23,100	90	88
WELLS	6,400	88	82
WHITE	6,700	86	86
WHITLEY	6,500	91	91

IOWA

	859,800	90	89
ADAIR	3,900	79	82
ADAMS	2,500	80	87
ALLAMAKEE	4,500	76	88
APPANOOSE	6,000	75	79
AUDUBON	3,300	94	88
BENTON	7,700	94	93
BLACK HAWK	38,000	96	94
BOONE	8,700	91	92
BREMER	6,100	87	85
BUCHANAN	5,900	96	93
BUENA VISTA	7,100	91	94
BUTLER	5,400	86	85
CALHOUN	5,100	78	90
CARROLL	6,800	93	87
CASS	6,200	94	93
CEDAR	5,900	97	92
CERRO GORDO	16,700	96	91
CHEROKEE	5,200	93	89
CHICKASAW	4,200	79	81
CLARKE	3,200	68	79
CLAY	5,200	76	88
CLAYTON	6,700	76	87
CLINTON	17,500	97	95
CRAWFORD	5,700	93	89
DALLAS	7,600	92	90
DAVIS	3,200	81	86
DECATUR	3,800	74	79
DELAWARE	5,200	96	87
DES MOINES	15,600	96	90
DICKINSON	4,000	76	87

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
DUBUQUE	22,000	93	88
EMMET	4,500	69	80
FAYETTE	8,500	82	90
FLOYD	6,900	79	87
FRANKLIN	5,200	88	88
FREMONT	3,100	94	84
GREENE	4,800	91	97
GRUNDY	4,600	90	93
GUTHRIE	4,300	92	93
HAMILTON	6,800	95	90
HANCOCK	4,400	83	84
HARDIN	7,100	95	97
HARRISON	5,300	96	0
HENRY	6,100	82	92
HOWARD	3,700	73	90
HUMBOLDT	4,300	74	67
IDA	3,100	93	89
IOWA	4,900	84	91
JACKSON	5,800	92	82
JASPER	10,900	96	82
JEFFERSON	5,700	82	94
JOHNSON	14,600	85	87
JONES	5,800	92	89
KEOKUK	5,300	84	90
KOSSUTH	7,600	75	83
LEE	13,600	83	91
LINN	40,800	97	95
LOUISA	3,900	84	93
LUCAS	3,400	68	90
LYON	4,100	93	80
MADISON	4,500	91	92
MAHASKA	7,800	79	88
MARION	7,900	94	78
MARSHALL	11,000	95	62
MILLS	3,200	92	93
MITCHELL	4,200	85	93
MONONA	4,900	97	84
MONROE	3,000	75	82
MONTGOMERY	5,700	92	77
MUSCATINE	10,500	97	92
OBRIEN	5,900	81	85
OSCEOLA	2,700	81	86
PAGE	7,000	94	87
PALO ALTO	4,400	69	88
PLYMOUTH	6,800	93	93
POCAHONTAS	4,100	73	87
POLK	86,700	96	94
POTTAWATTAMIE	23,100	95	94
POWESHIEK	6,100	79	85
RINGGOLD	2,800	81	85
SAC	5,500	81	86
SCOTT	37,000	97	91
SHELBY	4,700	95	64
SIOUX	7,000	93	88
STORY	15,000	95	89
TAMA	6,900	90	87
TAYLOR	3,800	81	60
UNION	5,200	79	84
VAN BUREN	3,600	81	89
WAPELLO	16,500	82	90
WARREN	6,100	91	89
WASHINGTON	6,900	81	88
WAYNE	3,900	74	83
WEBSTER	14,200	96	94
WINNEBAGO	3,800	83	66
WINNESHIEK	6,100	74	79
WOODBURY	33,700	97	93
WORTH	3,400	85	90
WRIGHT	6,300	88	86

KANSAS

	675,300	83	84
ALLEN	5,400	73	76
ANDERSON	2,900	66	75
ATCHISON	6,200	88	85
BARBER	2,700	77	79
BARTON	10,200	94	88
BOURBON	5,800	73	79
BROWN	4,300	80	82
BUTLER	13,400	85	76
CHASE	1,400	76	66
CHAUTAUQUA	2,200	65	78
CHEROKEE	7,400	75	78
CHEYENNE	1,400	48	79
CLARK	1,100	66	71
CLAY	3,700	66	79
CLOUD	4,600	60	67
COFFEY	2,700	67	69
COMANCHE	1,000	78	75
COWLEY	12,800	81	75
CRAWFORD	12,900	81	82
DECATUR	2,600	61	74
DICKINSON	7,400	61	85
DONIPHAN	3,000	88	83
DOUGLAS	10,600	78	81
EDWARDS	1,800	82	73
ELK	1,800	65	73
ELLIS	5,400	75	83
ELLSWORTH	2,600	69	83
FINNEY	6,000	60	82
FORD	6,900	67	87
FRANKLIN	6,500	83	86

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
GEARY	8,100	61	7
GOVE	900	56	6
GRAHAM	1,300	60	7
GRANT	1,400	52	7
GRAY	1,100	67	8
GREELEY	600	49	5
GREENWOOD	3,500	76	7
HAMILTON	900	43	6
HARPER	3,100	77	8
HARVEY	7,600	82	7
HASKELL	700	52	8
HODGEMAN	1,000	82	8
JACKSON	3,300	80	9
JEFFERSON	3,300	79	7
JEWELL	2,200	61	7
JOHNSON	43,600	95	9
KEARNY	800	52	7
KINGMAN	3,300	77	7
KIOWA	1,400	77	7
LABETTE	9,000	70	7
LANE	800	50	7
LEAVENWORTH	11,600	96	7
LINCOLN	2,000	70	6
LINN	2,900	82	7
LOGAN	1,100	47	5
LYON	7,900	68	7
MC PHERSON	7,500	81	7
MARION	4,600	76	7
MARSHALL	5,300	64	7
MEADE	1,500	67	7
MIAMI	6,300	81	8
MITCHELL	2,700	60	8
MONTGOMERY	16,800	80	8
MORRIS	2,400	76	7
MORTON	900	43	6
NEMAHA	4,000	79	7
NEOSHO	6,500	75	8
NESS	3,100	55	8
NORTON	2,700	60	8
OSAGE	4,600	83	8
OSBORNE	2,100	64	7
OTTAWA	2,100	69	7
PAWNEE	2,900	82	8
PHILLIPS	3,200	64	8
POTTAWATOMIE	3,800	64	8
PRATT	4,000	77	9
RAWLINS	1,400	47	7
RENO	19,800	85	8
REPUBLIC	3,700	66	7
RICE	4,700	81	8
RILEY	6,400	68	8
ROOKS	3,000	64	8
RUSH	1,900	75	8
RUSSELL	3,500	75	8
SALINE	12,900	79	8
SCOTT	1,200	55	7
SEDGWICK	109,500	91	9
SEWARD	3,700	52	7
SHAWNEE	44,500	95	9
SHERIDAN	1,100	60	6
SHERMAN	1,900	49	7
SMITH	2,600	64	8
STAFFORD	2,200	82	8
STANTON	600	43	7
STEVENS	1,200	43	8
SUMNER	9,100	77	8
THOMAS	2,100	47	9
TREGO	1,600	56	8
WABAUNSEE	2,300	48	8
WALLACE	600	49	6
WASHINGTON	3,600	66	8
WICHITA	700	48	8
WILSON	4,800	75	7
WOODSON	2,000	64	6
WYANDOTTE	60,500	96	9

KENTUCKY

	831,100	75	71
ADAIR	4,300	62	4
ALLEN	2,700	60	5
ANDERSON	2,300	74	7
BALLARD	2,800	62	7
BARREN	8,900	60	6
BATH	2,700	54	5
BELL	7,800	65	6
BOONE	6,400	90	7
BOURBON	4,800	68	6
BOYD	15,300	93	7
BOYLE	6,000	65	7
BRACKEN	2,200	81	6
BREATHITT	3,900	53	3
BRECKINRIDGE	4,100	79	6
BULLITT	4,600	91	7
BUTLER	2,600	54	7
CALDWELL	3,600	52	7
CALLOWAY	6,100	58	6
CAMPBELL	27,100	91	6
CARISLE	1,700	62	6
CARROLL	2,300	90	7
CARTER	5,300	83	6
CASEY	4,100	60	5
CHRISTIAN	10,000	70	7
CLARK	5,300	55	7

SPONSOR • 20 JUNE 1960

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
CLAY	4,900	45	57
CLINTON	2,300	45	56
CRITTENDEN	2,800	52	42
CUMBERLAND	2,500	58	53
DAVIESS	19,500	80	84
EDMONSON	2,000	61	52
ELLIOTT	1,400	33	64
ESTILL	3,400	46	45
FAYETTE	36,000	69	73
FLEMING	2,900	64	61
FLOYD	9,900	80	70
FRANKLIN	9,800	75	83
FULTON	3,800	58	78
GALLATIN	1,300	90	78
GARRARD	2,600	65	54
GRANT	2,700	90	83
GRAVES	9,700	59	68
GRAYSON	5,100	60	60
GREEN	3,400	63	56
GREENUP	7,000	83	65
HANCOCK	1,400	78	59
HARDIN	14,500	85	69
HARLAN	11,900	68	63
HARRISON	4,300	75	78
HART	3,900	60	59
HENDERSON	10,500	77	78
HENRY	3,200	77	68
HICKMAN	2,100	62	65
HOPKINS	12,000	62	69
JACKSON	3,000	44	24
JEFFERSON	175,400	93	86
JESSAMINE	3,700	65	58
JOHNSON	5,100	73	66
KENTON	41,300	95	68
KNOTT	3,400	53	49
KNOX	6,600	56	52
LARUE	2,900	62	65
LAUREL	6,800	44	60
LAWRENCE	3,200	73	54
LEE	2,000	50	44
LESLIE	3,600	45	45
LETCHER	6,100	58	51
LEWIS	3,200	64	62
LINCOLN	4,300	59	48
LIVINGSTON	2,000	57	56
LOGAN	5,700	71	73
LYON	1,500	58	65
MC CRACKEN	18,200	66	75
MC CREARY	2,700	54	58
MC LEAN	2,700	58	59
MADISON	9,600	56	61
MAGOFFIN	2,600	53	53
MARION	3,600	74	71
MARSHALL	4,900	62	74
MARTIN	2,000	74	62
MASON	5,000	84	73
MEADE	2,200	79	58
MENIFEE	700	47	51
MERCER	4,000	65	73
METCALFE	2,500	58	48
MONROE	3,400	58	61
MONTGOMERY	2,900	55	68
MORGAN	2,700	50	58
MUHLENBERG	7,600	64	72
NELSON	4,800	91	74
NICHOLAS	2,200	68	65
OHIO	4,800	57	65
OLDHAM	3,200	77	82
OWEN	2,500	75	64
OWSLEY	1,700	45	45
PENDLETON	3,300	83	75
PERRY	7,800	59	53
PIKE	15,500	79	63
POWELL	1,500	46	34
PULASKI	9,200	56	54
ROBERTSON	600	83	58
ROCKCASTLE	2,900	44	54
ROWAN	2,600	64	67
RUSSELL	3,100	60	54
SCOTT	3,800	75	60
SHELBY	5,000	77	80
SIMPSON	3,000	72	73
SPENCER	1,500	91	73
TAYLOR	4,800	63	64
TODD	3,300	72	72
TRIGG	2,200	58	70
TRIMBLE	1,500	77	69
UNION	3,600	56	77
WARREN	12,800	69	77
WASHINGTON	3,000	74	70
WAYNE	3,900	45	55
WEBSTER	4,400	56	68
WHITLEY	6,700	55	73
WOLFE	1,600	50	37
WOODFORD	3,200	75	60

LOUISIANA

	855,800	79	81
ACADIA	13,200	66	77
ALLEN	5,000	65	76
ASCENSION	6,600	68	81
ASSUMPTION	4,100	63	72
AVOYELLES	10,400	67	80
BEAUREGARD	6,300	65	61
BIENVILLE	4,200	63	78
BOSSIER	12,300	81	68
CADDO	69,500	87	87
CALCASIEU	39,400	78	85
CALDWELL	2,500	67	67
CAMERON	1,600	66	80
CATAHOULA	2,800	63	64
CLAIBORNE	5,700	63	69
CONCORDIA	4,400	63	65
DE SOTO	5,600	75	66
E BATON ROUGE	64,700	85	85
EAST CARROLL	3,500	69	61
E FELICIANA	3,000	62	66
EVANGELINE	8,700	65	68
FRANKLIN	7,200	71	61
GRANT	2,300	70	73
IBERIA	13,700	71	83
IBERVILLE	7,000	64	77
JACKSON	3,500	70	81
JEFFERSON	56,700	88	80
JEFF DAVIS	7,800	66	81
LAFAYETTE	20,700	73	82
LAFOURCHE	11,800	82	79
LA SALLE	3,800	68	69
LINCOLN	7,100	66	71
LIVINGSTON	6,100	68	70
MADISON	4,200	69	61
MOREHOUSE	8,900	69	80
NATCHITOCHES	10,900	68	65
ORLEANS	180,100	88	92
OUACHITA	25,700	81	83
PLAQUEMINES	4,900	83	81
POINTE COUPEE	5,200	62	73
RAPIDES	39,700	79	80
RED RIVER	2,800	74	73
RICHLAND	6,100	79	70
SABINE	5,300	60	56
ST BERNARD	7,300	87	78
ST CHARLES	3,700	78	85
ST HELENA	2,300	62	67
ST JAMES	3,400	78	75
ST JOHN BAPTIST	3,500	78	77
ST LANDRY	21,100	66	74
ST MARTIN	6,200	62	76
ST MARY	10,800	71	76
ST TAMMANY	8,900	78	81
TANGIPAHOA	16,900	86	76
TENSAS	2,000	69	63
TERREBONNE	13,900	85	83
UNION	4,600	66	70
VERMILION	10,600	65	78
VERNON	6,700	60	62
WASHINGTON	11,400	82	75
WEBSTER	10,400	79	80
W BATON ROUGE	3,100	64	89
WEST CARROLL	3,500	79	60
W FELICIANA	1,800	62	77
WINN	4,400	70	73

MAINE

	260,900	90	88
ANDROSCOGGIN	23,900	93	94
AROOSTOCK	22,900	81	83
CUMBERLAND	51,800	92	95
FRANKLIN	4,800	87	84
HANCOCK	10,500	88	81
KENNEBEC	23,600	92	88
KNOX	8,800	89	82
LINCOLN	5,500	91	85
OXFORD	11,500	91	85
PENOBSCOT	31 000	92	87
PISCATAQUIS	4,800	88	88
SAGADAHOC	5,500	91	86
SOMERSET	11,100	84	82
WALDO	6,200	89	83
WASHINGTON	9,800	88	81
YORK	28,100	92	88

MARYLAND

	865,600	90	90
ALLEGANY	26,300	77	82
ANNE ARUNDEL	51,600	92	91
BALTIMORE	415,700	91	92
CALVERT	3,600	86	90
CAROLINE	5,300	88	85
CARROLL	13,800	92	91
CECIL	12,400	89	91
CHARLES	8,300	86	89
DORCHESTER	8,200	87	82
FREDERICK	19,600	89	84
GARRETT	4,900	64	73
HARFORD	19,300	91	89
HOWARD	8,500	88	89
KENT	4,300	88	93
MONTGOMERY	86,600	93	91
PRINCE GEORGE	103,500	92	92
QUEEN ANNES	4,800	88	82

(Please turn to page 64)

Far - Reaching !



Yep, gonna build a motel right here.



Sure, we plan to advertise



on WCSH-TV

Besides this fellow, there are 263 other local and national advertisers who know what to expect from SIX's "Far-Reaching Effect."

If you don't already know, ask your Weed TV man about our 6 straight years of surveys.

WCSH-TV

6 NBC for PORTLAND MAINE



MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio, Augusta

TV SET COUNT

(*Continued from page 63*)

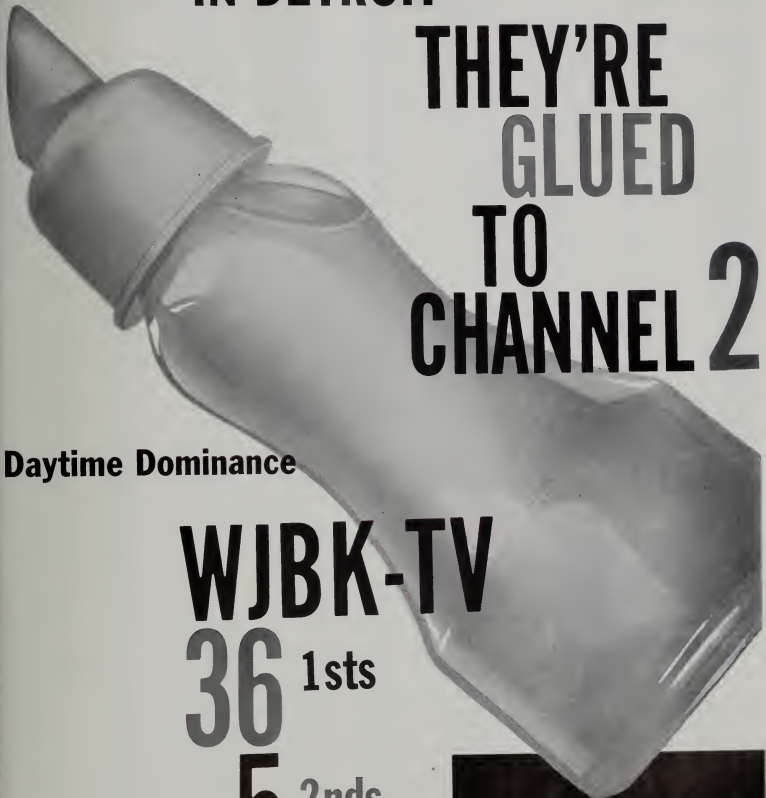
STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
ST MARYS	9,500	86	80
SOMERSET	5,500	61	72
TALBOT	6,500	87	86
WASHINGTON	26,000	84	80
WICOMICO	14,300	87	88
WORCESTER	7,100	61	76
MASSACHUSETTS	**1,461,700**	**93**	**95**
BARNSTABLE	17,300	92	96
BERKSHIRE	41,900	93	95
BRISTOL	120,700	93	96
DUKES	1,800	90	86
ESSEX	171,000	93	87
FRANKLIN	17,300	90	87
HAMPDEN	112,900	93	97
HAMPSHIRE	23,300	91	93
MIDDLESEX	33,600	93	97
NANTUCKET	1,000	91	79
NORFOLK	140,200	93	100
PLYMOUTH	70,200	93	99
SUFFOLK	239,200	93	95
WORCHESTER	171,300	93	93
MICHIGAN	**2,336,700**	**92**	**93**
ALCONA	1,600	84	66
ALGER	2,900	75	85
ALLEGAN	18,700	92	86
ALPENA	8,000	72	78
ANTRIM	3,200	82	84
ARENAC	2,900	87	85
BARAGA	1,800	76	80
BARRY	10,300	91	85
BAY	39,700	93	93
BENZIE	2,300	83	86
BERRIEN	49,100	93	96
BRANCH	11,000	87	85
CALHOUN	42,100	93	92
CASS	10,200	90	81
CHARLEVOIX	3,900	76	90
CHEBOYGAN	4,000	77	82
CHIPPEWA	9,400	76	85
CLARE	3,900	89	89
CLINTON	10,900	93	91
CRAWFORD	1,300	84	79
DELTA	9,900	81	89
DICKINSON	7,100	85	89
EATON	14,800	91	93
EMMET	4,600	77	80
GENESEE	116,000	91	94
GLADWIN	2,900	89	86
GOGEBIC	8,000	78	92
GR TRAVERSE	9,400	82	90
GRATIOT	10,800	92	84
HILLSDALE	10,500	86	87
HOUGHTON	9,700	73	90
HURON	9,400	92	81
INGHAM	64,000	93	93
IONIA	12,400	92	89
IOSCO	5,200	87	89
IRON	5,800	76	88
ISABELLA	8,400	89	81
JACKSON	38,300	93	92
KALAMAZOO	48,700	94	94
KALKASKA	1,300	82	78
KENT	166,700	93	94
KEWEENAW	700	76	76
LAKE	1,500	89	83
LAPEER	11,600	92	85
LEELANAU	2,600	82	74
LENAWEE	24,900	92	88
LIVINGSTON	11,200	92	92
LUCE	1,600	75	79
MACKINAC	3,000	77	72
MACOMB	169,100	94	97
MANISTEE	6,300	83	89
MARQUETTE	14,500	77	90
MASON	6,600	82	77
MECOSTA	5,900	91	82
MENOMINEE	7,200	85	91
MIDLAND	14,000	90	92
MISSAUKEE	1,900	82	70
MONROE	29,600	93	90
MONTCALM	11,900	93	84
MONTMORENCY	1,200	72	70
MUSKEGON	43,900	94	94
NEWAYGO	7,600	89	73
OAKLAND	197,600	94	97
OCEANA	4,700	82	80
OGEMAW	2,500	85	80
ONTONAGON	3,000	77	71
OSCEOLA	3,800	91	85
OSCODA	900	85	77
OTSEGO	2,000	84	79
OTTAWA	29,800	92	94
PRESQUE ISLE	3,200	72	64
ROSCOMMON	2,300	84	80
SAGINAW	55,000	93	93
ST CLAIR	31,200	93	90
ST JOSEPH	15,000	93	88
SANILAC	11,000	90	84
SCHOOLCRAFT	2,400	75	86
SHIAWASSEE	16,900	93	86
TUSCOLA	13,300	91	81
VAN BUREN	16,500	92	89
WASHTENAW	43,400	93	93
WAYNE	828,000	94	96
WEXFORD	5,600	83	90
MINNESOTA	**974,300**	**87**	**88**
AITKIN	3,800	77	76
ANOKA	18,700	97	94
BECKER	6,600	69	80
BELTRAMI	7,000	48	48
BENTON	4,900	66	70
BIG STONE	2,300	64	88
BLUE EARTH	12,000	93	88
BROWN	8,100	84	66
CARLTON	7,400	77	89
CARVER	5,500	94	90
CASS	5,100	52	48
CHIPPEWA	4,700	61	85
CHISAGO	4,500	93	93
CLAY	10,000	90	88
CLEARWATER	2,600	48	54
COOK	1,300	74	79
COTTONWOOD	4,800	77	70
CROW WING	9,600	66	70
DAKOTA	19,300	96	92
DODGE	3,900	84	90
DOUGLAS	6,600	58	78
FARIBAULT	7,500	77	83
FILLMORE	7,800	77	84
FREEBORN	10,300	91	90
GOODHUE	9,700	95	87
GRANT	2,800	60	74
HENNEPIN	252,000	97	93
HOUSTON	4,500	77	84
HUBBARD	2,700	52	55
ISANTI	3,200	93	87
ITASCA	11,100	79	81
JACKSON	4,200	85	74
KANABEC	2,500	78	75
KANDIYOHI	8,200	81	83
KITTSON	2,600	58	67
KOOCHICHING	5,000	50	62
LAC QUI PARLE	3,600	65	79
LAKE	3,000	74	93
LAKE OF WOODS	1,300	50	50
LE SUEUR	6,000	83	84
LINCOLN	2,900	69	70
LYON	6,700	65	78
MC LEOD	7,700	89	92
MAHNOMEN	1,500	60	72
MARSHALL	4,100	58	82
MARTIN	8,600	77	90
MEEKER	5,400	81	86
MILLE LACS	4,900	66	81
MORRISON	7,200	60	80
MOWER	13,900	92	96
MURRAY	4,000	80	90
NICOLLET	5,300	84	84
NOBLES	6,200	85	86
NORMAN	3,200	69	85
OLMSTED	16,200	96	90
OTTER TAIL	13,500	68	65
PENNINGTON	3,400	65	79
PINE	5,100	77	76
PIPESTONE	3,900	80	90
POLK	10,700	69	78
POPE	3,400	58	81
RAMSEY	122,600	97	95
RED LAKE	1,300	65	73
REDWOOD	6,400	78	69
RENVILLE	7,100	78	67
RICE	9,700	95	54
ROCK	3,300	80	84
ROSEAU	3,800	58	54
ST LOUIS	71,400	91	91
SCOTT	5,300	94	86
SHERBURNE	3,100	88	84
SIBLEY	4,300	89	81
STEARNS	19,900	90	84
STEELE	7,500	84	87
STEVENS	2,900	64	71
SWIFT	4,100	65	85
TODD	6,700	60	63
TRAVERSE	2,200	63	79
WABASHA	5,200	88	93
WADENA	4,100	52	55
WASECA	4,800	83	79
WASHINGTON	11,900	96	89
WATONWAN	4,200	77	79
WILKIN	2,500	90	78
WINONA	11,600	73	84
WRIGHT	8,200	88	86
YELLOW MEDICINE	4,100	69	82

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
MISSISSIPPI	**555,700**	**64**	**7**
ADAMS	10,600	60	7
ALCORN	7,100	60	6
AMITE	4,000	56	6
ATTALA	5,600	58	6
BENTON	2,000	60	7
BOLIVAR	15,100	57	7
CALHOUN	4,000	50	5
CARROLL	2,800	51	5
CHICKASAW	4,400	51	5
CHOCTAW	2,200	46	4
CLAIBORNE	2,600	59	7
CLARKE	4,300	59	7
CLAY	6,100	53	6
COAHOMA	13,400	58	7
COPIAH	7,300	62	8
COVINGTON	3,600	62	8
DE SOTO	5,600	71	9
FORREST	14,500	60	8
FRANKLIN	2,100	59	7
GEORGE	2,600	56	6
GREENE	1,700	56	7
GRENADA	4,700	51	7
HANCOCK	3,300	79	9
HARRISON	29,300	76	8
HINDS	47,900	83	9
HOLMES	6,200	63	7
HUMPHREYS	4,100	60	7
ISSAQUENA	700	60	8
ITAWAMBA	3,900	59	7
JACKSON	13,100	86	12
JASPER	4,400	66	8
JEFFERSON	2,400	59	7
JEFF DAVIS	3,500	57	7
JONES	16,500	67	8
KEMPER	2,700	57	7
LAFAYETTE	4,800	51	7
LAMAR	3,200	59	8
LAUDERDALE	19,600	78	9
LAWRENCE	2,800	57	7
LEAKE	4,700	58	7
LEE	11,100	69	8
LEEFLORE	12,300	56	7
LINCOLN	7,100	58	8
LOWNDES	10,900	51	8
MADISON	6,900	65	8
MARION	6,100	54	8
MARSHALL	3,100	56	8
MONROE	8,900	58	7
MONTGOMERY	3,300	51	6
NESHOBA	5,000	57	8
NEWTON	5,200	66	9
NOXUBEE	3,200	58	9
OKTIBBEHA	5,900	53	7
PANOLA	7,100	73	7
PEARL RIVER	5,700	79	8
PERRY	2,200	56	8
PIKE	9,200	61	7
PONTOTOC	4,900	57	7
PRENTISS	4,800	59	7
QUITMAN	5,100	60	7
RANKIN	6,300	58	8
SCOTT	5,000	58	7
SHARKEY	2,500	66	7
SIMPSON	5,300	58	8
SMITH	3,700	58	8
STONE	1,600	57	8
SUNFLOWER	11,300	51	7
TALLAHATCHIE	6,100	59	7
TATE	4,400	71	8
TIPPAH	4,100	60	7
TISHOMINGO	4,100	60	9
TUNICA	5,200	60	8
UNION	5,800	57	7
WALTHALL	3,600	55	7
WARREN	12,400	69	8
WASHINGTON	21,100	60	7
WAYNE	3,900	59	8
WEBSTER	2,600	56	6
WILKINSON	2,700	50	6
WINSTON	4,600	58	8
YALOBUSHA	3,200	51	6
YAZOO	8,200	66	8
MISSOURI	**1,373,300**	**89**	**8**
ADAIR	6,500	66	7
ANDREW	3,700	82	8
ATCHISON	2,900	71	8
AUDRAIN	8,900	77	8
BARRY	6,500	68	8
BARTON	3,900	67	6
BATES	5,900	74	8
BENTON	2,700	70	7
BOLLINGER	2,600	75	6
BOONE	15,500	83	8
BUCHANAN	32,700	92	8
BUTLER	10,800	70	6
CALDWELL	3,300	82	8
CALLAWAY	6,200	77	8
CAMDEN	2,100	76	5

(*Please turn to page 66*)

IN DETROIT

THEY'RE GLUED TO CHANNEL 2



Daytime Dominance

WJBK-TV

36 1sts

5 2nds

Out of **42** Daytime Quarter Hour Periods (7:30 a.m.—6 p.m. Mon. thru Fri.)

...and that's not all!

WJBK-TV Ranked

1st in OVERALL SHARE
OF AUDIENCE FROM
SIGN-ON to SIGN-OFF

1st in 5 OF THE 6
3-HOUR SEGMENTS
April 1960 Nielsen

a **STORER** station **WJBK-TV DETROIT** Channel **2 CBS**
NATIONAL REPRESENTATIVES: **THE KATZ AGENCY**

TV SET COUNT

(Continued from page 64)

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
CPE GIRARDEAU	11,800	84	86
CARROLL	4,600	77	79
CARTER	1,100	57	61
CASS	6,700	80	82
CEDAR	3,100	67	67
CHARITON	4,100	63	73
CHRISTIAN	3,700	73	77
CLARK	2,600	80	76
CLAY	29,000	96	92
CLINTON	3,500	91	90
COLE	11,500	88	91
COOPER	4,700	75	81
CRAWFORD	3,100	63	63
DADE	2,600	68	67
DALLAS	2,700	76	68
DAVIESS	3,200	82	59
DE KALB	2,300	82	84
DENT	3,000	70	51
DOUGLAS	2,800	66	60
DUNKLIN	11,600	75	72
FRANKLIN	12,300	83	70
GASCONADE	4,100	75	79
GENTRY	3,100	76	84
GREENE	42,300	95	89
GRUNDY	4,200	80	82
HARRISON	4,200	76	73
HENRY	6,500	79	77
HICKORY	1,600	79	57
HOLT	2,500	71	87
HOWARD	3,400	74	78
HOWELL	5,800	54	50
IRON	1,900	63	62
JACKSON	211,600	97	92
JASPER	28,600	89	83
JEFFERSON	19,800	95	87
JOHNSON	8,000	80	74
KNOX	2,700	80	71
LACLEDE	6,000	76	79
LAFAYETTE	7,700	84	84
LAWRENCE	7,200	68	76
LEWIS	3,400	80	86
LINCOLN	5,600	87	79
LINN	6,100	63	81
LIVINGSTON	5,100	80	76
MC DONALD	4,200	76	65



A TELEVISION ADVERTISING DOLLAR WELL SPENT

Sell Western Montana At $1 per 1,000 TV Homes

★ 9 OUT OF EVERY 10 TV HOMES view only KMSO-TV in Far-Western Montana. Captive Audience in 90% of the area.

★ 7 CITIES ENJOY KMSO-TV's Best Lineup of CBS, NBC, & ABC programs in Montana. Missoula, Butte, Anaconda, Helena, Hamilton Deer Lodge, and Kalispell.

★ "Preferred City" (Missoula) Bank Debits hit +20%, highest of all Montana cities.

18 V.H.F. Boosters "extend" coverage of KMSO-TV to

58,475 TV HOMES

CBS • NBC • ABC

KMSO-TV
MISSOULA, MONTANA

NATIONAL REPRESENTATIVES
FORJOE-TV, INC.

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
MACON	7,200	77	79
MADISON	2,900	75	57
MARIES	2,100	75	68
MARION	9,900	94	86
MERCER	2,000	76	60
MILLER	4,400	75	72
MISSISSIPPI	5,500	66	76
MONITEAU	3,200	75	88
MONROE	3,100	83	83
MONTGOMERY	3,500	87	76
MORGAN	2,900	75	78
NEW MADRID	8,800	72	66
NEWTON	9,400	75	74
NODAWAY	7,400	70	82
OREGON	3,000	49	41
OSAGE	3,000	75	78
OZARK	2,500	66	57
PEMISCOT	10,600	80	66
PERRY	3,400	82	78
PETTIS	12,600	83	84
PHELPS	8,100	70	84
PIKE	5,900	83	77
PLATTE	6,900	91	88
POLK	4,700	76	73
PULASKI	9,100	78	71
PUTNAM	2,800	66	68
RALLS	2,200	83	68
RANDOLPH	8,000	74	78
RAY	5,100	81	81
REYNOLDS	1,500	57	59
RIPLEY	3,000	57	55
ST CHARLES	11,700	94	87
ST CLAIR	2,900	79	64
ST FRANCOIS	11,600	86	84
ST LOUIS	465,600	97	84
STE GENEVIEVE	3,100	82	84
SALINE	8,000	76	79
SCHUYLER	1,600	66	76
SCOTLAND	2,400	80	81
SCOTT	8,800	80	80
SHANNON	1,700	49	28
SHELBY	3,100	77	80
STODDARD	8,100	80	72
STONE	2,700	74	67
SULLIVAN	3,300	67	69
TANEY	3,100	73	63
TEXAS	5,700	54	60
VERNON	6,300	74	73
WARREN	2,400	87	75
WASHINGTON	3,800	63	68
WAYNE	2,400	75	92
WEBSTER	4,200	76	68
WORTH	1,600	76	79
WRIGHT	4,100	66	58

MONTANA

	213,900	64	77
BEAVERHEAD	2,700	54	68
BIG HORN	2,800	50	61
BLAINE	2,600	51	56
BROADWATER	700	54	68
CARBON	2,400	69	70
CARTER	800	44	37
CASCADE	23,100	77	86
CHOUTEAU	2,400	66	77
CUSTER	4,000	44	65
DANIELS	1,000	45	71
DAWSON	3,200	52	87
DEER LODGE	6,400	53	90
FALLON	1,100	45	65
FERGUS	4,400	53	66
FLATHEAD	10,400	67	82
GALLATIN	7,800	50	71
GARFIELD	600	45	63
GLACIER	3,000	58	73
GOLDEN VALLEY	400	56	63
GRANITE	1,000	53	69
HILL	5,500	51	75
JEFFERSON	1,900	50	71
JUDITH BASIN	700	54	73
LAKE	3,700	62	58
LEWIS & CLARK	10,300	54	79
LIBERTY	500	51	72
LINCOLN	3,400	60	74
MC CONE	1,000	53	47
MADISON	1,800	50	75
MEAGHER	1,000	54	53
MINERAL	900	54	67
MISSOULA	14,700	69	73
MUSSELSHELL	1,600	54	83
PARK	3,600	59	76
PETROLEUM	300	56	70
PHILLIPS	2,000	45	63
PONDERA	2,000	69	74
POWDER RIVER	800	45	36
POWELL	2,200	52	82
PRAIRIE	700	52	24
RAVALLI	4,000	54	78
RICHLAND	2,900	53	74
ROOSEVELT	3,000	54	85
ROSEBUD	2,900	51	60
SANDERS	2,500	53	66
SHERIDAN	1,800	53	73
SILVER BOW	20,500	85	83
STILLWATER	1,800	59	68
SWEET GRASS	900	59	56
TETON	2,300	69	80
TOOLE	2,500	51	77
TREASURE	300	54	67
VALLEY	4,200	45	76
WHEATLAND	900	54	69
WIBAUX	400	54	61
YELLOWSTONE	25,300	82	87

NEBRASKA

	443,000	84	86
ADAMS	9,300	86	86
ANTELOPE	3,500	69	70
ARTHUR	200	48	64
BANNER	500	62	77
BLAINE	200	57	82
BOONE	2,800	64	81
BOX BUTTE	3,700	53	77
BOYD	1,300	48	71
BROWN	1,400	48	66
BUFFALO	8,500	82	80
BURT	3,500	87	91
BUTLER	3,300	82	84
CASS	5,900	94	88
CEDAR	3,700	94	85
CHASE	1,300	56	82
CHERRY	2,600	52	70
CHEYENNE	5,500	59	81
CLAY	3,200	77	88
COLFAX	3,300	82	91
CUMING	3,800	87	77
CUSTER	5,500	64	75
DAKOTA	3,600	94	90
DAWES	2,800	45	67
DAWSON	6,400	82	87
DEUEL	900	55	85
DIXON	2,600	94	84
DODGE	10,000	96	91
DOUGLAS	103,400	97	96
DUNDY	1,000	56	79
FILLMORE	3,500	77	83
FRANKLIN	2,000	84	77
FRONTIER	1,400	63	91
FURNAS	2,900	84	72
GAGE	8,400	87	82
GARDEN	1,300	59	81
GARFIELD	800	58	76
GOSPER	700	85	84
GRANT	200	51	69
GREELEY	1,600	66	77
HALL	12,000	89	88
HAMILTON	3,100	83	92
HARLAN	1,800	84	80
HAYES	500	63	71
HITCHCOCK	1,400	56	79
HOLT	4,100	48	69
HOOKER	300	48	62
HOWARD	2,300	66	73
JEFFERSON	4,100	79	83
JOHNSON	2,000	87	74
KEARNEY	1,900	84	88
KEITH	2,500	62	87
KEYA PAHA	400	54	73
KIMBALL	1,900	63	83
KNOX	4,100	69	75
LANCASTER	47,300	94	91
LINCOLN	9,600	63	77
LOGAN	400	46	70
LOUP	300	59	47
MC PHERSON	100	48	73
MADISON	8,100	91	80
MERRICK	2,800	64	82
MORRILL	2,200	63	68
NANCE	1,800	64	76
NEMAHA	3,100	82	85
NUCKOLLS	2,800	77	84
OTOE	5,900	94	92
PAWNEE	1,900	82	68
PERKINS	1,100	62	75
PHELPS	2,300	83	86
PIERCE	2,600	69	81
PLATTE	7,100	91	83
POLK	2,600	84	89
REDWILLOW	4,000	63	82
RICHARDSON	4,700	80	76
ROCK	800	49	62
SALINE	5,000	79	90
SARPY	7,500	96	88
SAUNDERS	5,700	96	80
SCOTTS BLUFF	10,600	66	86
SEWARD	4,200	79	73
SHERIDAN	3,000	53	82
SHERMAN	1,600	64	78
SIOUX	600	54	57
STANTON	1,600	82	71
THAYER	3,100	77	72
THOMAS	500	46	70
THURSTON	2,200	87	82
VALLEY	2,000	64	79
WASHINGTON	3,800	96	89
WAYNE	3,000	94	92

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
WEBSTER	2,300	86	77
WHEELER	300	57	73
YORK	4,600	84	82
NEVADA			
	89,600	77	85
CHURCHILL	1,900	44	90
CLARK	41,100	83	85
DOUGLAS	500	60	90
ELKO	4,200	48	65
ESMERALDA	200	48	....
EUREKA	200	45	77
HUMBOLDT	1,400	46	80
LANDER	400	48	74
LINCOLN	900	49	64
LYON	1,200	61	83
MINERAL	1,900	45	78
NYE	900	49	57
ORMSBY	1,800	61	88
PERSHING	1,100	45	74
STOREY	200	57	54
WASHOE	28,000	89	90
WHITE PINE	3,100	48	84
NEW HAMPSHIRE			
	168,200	91	88
BELKNAP	8,100	90	95
CARROLL	4,900	91	88
CHESHIRE	12,700	91	79
COOS	10,400	90	94
GRAFTON	12,900	87	74
HILLSBORO	50,300	92	94
MERRIMACK	18,300	91	88
ROCKINGHAM	26,700	92	85
STRAFFORD	15,200	92	85
SULLIVAN	8,700	88	81
NEW JERSEY			
	1,751,500	93	97
ATLANTIC	47,300	94	92
BERGEN	247,300	93	98
BURLINGTON	47,100	93	97
CAMDEN	109,600	93	98
CAPE MAY	15,500	93	83
CUMBERLAND	31,500	92	90
ESSEX	293,800	92	98
GLOUCESTER	38,400	93	98
HUDSON	190,400	94	97
HUNTERDON	14,900	93	90
MERCER	73,500	93	98
MIDDLESEX	105,900	93	97
MONMOUTH	93,900	94	93
MORRIS	63,300	93	98
OCEAN	27,800	93	98
PASSAIC	117,700	93	98
SALEM	17,300	93	97
SOMERSET	36,700	92	97
SUSSEX	12,000	92	95
UNION	149,500	93	98
WARREN	19,100	92	95
NEW MEXICO			
	245,900	74	78
BERNALILLO	70,900	92	84
CATRON	700	62	14
CHAVES	16,100	81	83
COLFAX	3,500	48	57
CURRY	9,300	63	82
DE BACA	800	60	73
DONA ANA	12,300	86	78
EDDY	13,700	74	83
GRANT	4,600	62	61
GUADALUPE	1,500	67	69
HARDING	300	51	51
HIDALGO	1,300	62	72
LEA	14,600	65	83
LINCOLN	2,100	65	80
LOS ALAMOS	3,500	78	72
LUNA	3,100	65	74
MC KINLEY	8,800	52	66
MORA	1,400	53	59
OTERO	11,900	68	81
QUAY	3,700	63	70
RIO ARRIBA	6,100	59	68
ROOSEVELT	4,000	60	73
SANDOVAL	2,100	63	71
SAN JUAN	14,700	56	75
SAN MIGUEL	5,200	53	70
SANTA FE	10,700	74	82
SIERRA	2,000	67	72
SOCORRO	2,700	63	73
TAOS	3,400	59	51
TORRANCE	1,500	67	67
UNION	1,600	48	58
VALENCIA	7,700	72	77
NEW YORK			
	5,084,000	92	94
ALBANY	87,700	93	94
ALLEGANY	13,300	82	90
BRONX	451,800	92	97
BROOME	62,100	92	95
CATTARAUGUS	25,100	93	89
CAYUGA	21,900	93	94
CHAUTAUQUA	47,500	92	88
CHEMUNG	30,400	89	86
CHENANGO	13,400	90	82
CLINTON	15,400	93	89
COLUMBIA	15,000	93	95
CORTLAND	12,100	92	94
DELAWARE	13,900	86	77
DUTCHESS	45,600	91	90
ERIE	325,300	93	96
ESSEX	11,200	83	87
FRANKLIN	12,300	79	88
FULTON	16,500	90	92
GENESEE	15,700	94	93
GREENE	9,400	90	89
HAMILTON	1,400	91	72
HERKIMER	20,000	92	97
JEFFERSON	27,900	83	91
KINGS	777,200	94	91
LEWIS	6,600	85	81
LIVINGSTON	12,300	90	90
MADISON	15,400	92	95
MONROE	181,300	93	96
MONTGOMERY	19,200	91	91
NASSAU	405,400	94	98
NEW YORK	581,400	91	86
NIAGARA	69,100	94	98
ONEIDA	72,300	94	96
ONONDAGA	122,000	93	95
ONTARIO	19,800	91	93
ORANGE	52,800	92	89
ORLEANS	10,400	92	94
OSWEGO	24,500	93	97
OTSEGO	17,100	91	88
PUTNAM	7,100	97	100
QUEENS	575,000	93	96
RENSSELAER	44,000	93	93
RICHMOND	61,500	93	93
ROCKLAND	33,000	94	99
ST LAWRENCE	34,000	79	85
SARATOGA	25,500	91	96
SCHENECTADY	51,600	92	97
SCHOHARIE	7,700	88	86
SCHUYLER	4,000	90	81
SENECA	8,100	91	94
STEUBEN	29,500	85	89
SUFFOLK	163,800	92	95
SULLIVAN	14,100	91	89
TIOGA	10,600	91	88
TOMPKINS	18,200	87	83
ULSTER	35,400	91	86
WARREN	12,900	91	87
WASHINGTON	13,700	91	88
WAYNE	20,500	92	93
WESTCHESTER	237,600	94	98
WYOMING	9,600	92	90
YATES	5,500	90	86
NORTH CAROLINA			
	1,115,400	79	82
ALAMANCE	21,600	91	88
ALEXANDER	3,900	87	82
ALLEGHANY	2,200	71	79
ANSON	5,600	74	79
ASHE	5,000	71	78
AVERY	3,900	67	72
BEAUFORT	8,900	87	80
BERTIE	5,100	72	76
BLADEN	6,800	56	73
BRUNSWICK	5,100	61	77
BUNCOMBE	36,800	77	79
BURKE	12,200	82	83
CABARRUS	17,700	91	79
CALDWELL	11,200	80	86
CAMDEN	1,200	77	83
CARTERET	7,400	64	76
CASWELL	4,900	74	72
CATAWBA	18,000	90	89
CHATHAM	6,700	69	81
CHEROKEE	4,200	51	74
CHOWAN	3,200	65	74
CLAY	2,300	51	70
CLEVELAND	15,900	80	85
COLUMBUS	12,200	60	71
CRAVEN	14,800	83	81
CUMBERLAND	30,700	63	82
CURRITUCK	1,900	77	72
DARE	1,400	65	77
DAVIDSON	18,700	89	80
DAVIE	4,100	80	77
DUPLIN	10,000	64	73
DURHAM	29,900	86	84
EDGECOMBE	12,100	81	92
FORSYTH	49,600	89	88
FRANKLIN	7,000	60	74
GASTON	33,200	83	89
GATES	2,400	75	80
GRAHAM	1,700	51	72
GRANVILLE	7,000	72	76
GREENE	3,600	72	71
GUILFORD	61,500	90	92
HALIFAX	13,800	71	76
HARNETT	12,900	62	80
HAYWOOD	10,700	68	81
HENDERSON	9,400	69	75
HERTFORD	5,000	75	75
HOKE	3,200	61	76
HYDE	1,400	64	71
IREDELL	15,100	82	82
JACKSON	4,400	62	71
JOHNSTON	16,100	68	75
JONES	2,600	64	75
LEE	7,000	69	78
LENOIR	13,900	77	79
LINCOLN	6,600	77	84
MC DOWELL	7,000	73	76
MACON	4,300	62	72
MADISON	4,600	59	73
MARTIN	6,300	72	83
MECKLENBERG	73,000	89	90
MITCHELL	3,500	64	68
MONTGOMERY	3,900	75	76
MOORE	8,000	70	77
NASH	16,000	70	72
NEW HANOVER	21,100	77	91
NORTHAMPTON	5,800	75	71
ONSLOW	6,800	70	77
ORANGE	9,600	84	69
PAMLICO	2,800	64	76
PASQUOTANK	6,700	76	88
PENDER	4,600	61	75
PERQUIMANS	2,500	76	76
PERSON	5,800	74	79
PITT	15,100	89	80
POLK	3,100	85	68
RANDOLPH	14,700	85	80
RICHMOND	9,500	84	82
ROBESON	18,000	70	75
ROCKINGHAM	18,100	87	87
ROWAN	22,500	85	85
RUTHERFORD	10,900	83	78
SAMPSON	11,600	65	74
SCOTLAND	5,600	61	80
STANLY	10,600	91	73
STOKES	5,100	79	75
SURRY	12,400	85	72
SWAIN	2,200	51	59
TRANSYLVANIA	3,700	62	80
TYRRELL	1,200	66	77
UNION	10,100	79	66
VANCE	8,000	76	83
WAKE	41,000	83	85
WARREN	4,400	60	78
WASHINGTON	3,000	65	78
WATAUGA	4,400	67	78
WAYNE	16,900	80	84
WILKES	11,200	72	79
WILSON	14,900	80	81
YADKIN	6,300	80	68
YANCEY	3,500	59	71
NORTH DAKOTA			
	170,600	73	81
ADAMS	1,300	57	87
BARNES	4,700	89	85
BENSON	2,300	66	71
BILLINGS	400	51	54
BOTTINEAU	2,800	64	74
BOWMAN	1,000	52	85
BURKE	1,800	68	72
BURLEIGH	9,200	82	89
CASS	20,200	92	89
CAVALIER	2,400	57	66
DICKEY	2,400	69	78
DIVIDE	1,400	51	63
DUNN	1,400	64	60
EDDY	1,300	66	81
EMMONS	2,000	78	72
FOSTER	1,500	66	80
GOLDEN VALLEY	800	52	86
GRAND FORKS	13,200	81	86
GRANT	1,500	85	64
GRIGGS	1,400	89	80
HETTINGER	1,700	58	79
KIDDER	1,400	78	72
LA MOURE	2,100	69	80
LOGAN	1,100	69	73
MC HENRY	2,600	64	79
MC INTOSH	1,800	69	72
MC KENZIE	2,000	51	68
MC LEAN	4,800	60	71
MERCER	3,000	63	79
MORTON	5,400	85	88
MOUNTRAIL	2,800	51	68
NELSON	1,700	82	80
OLIVER	500	69	75

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TV SET COUNT

(Continued from page 67)

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
PEMBINA	3,400	62	78
PIERCE	2,000	65	77
RAMSEY	3,300	57	92
RANSOM	2,100	78	74
RENVILLE	1,200	65	79
RICHLAND	5,200	79	85
ROLETTE	2,200	57	68
SARGENT	1,700	79	85
SHERIDAN	1,100	63	81
SIOUX	600	85	70
SLOPE	400	51	63
STARK	4,400	57	80
STEELE	1,200	89	82
STUTSMAN	7,000	76	76
TOWNER	1,200	58	75
TRAILL	2,900	89	87
WALSH	4,600	62	89
WARD	12,400	82	85
WELLS	2,700	65	71
WILLIAMS	8,000	51	76

OHIO

	2,898,200	93	92
ADAMS	6,900	90	64
ALLEN	31,200	92	91
ASHLAND	11,700	93	90
ASHTABULA	29,700	93	83
ATHENS	13,100	89	81
AUGLAIZE	10,800	92	84
BELMONT	27,200	92	93
BROWN	7,800	90	84
BUTLER	53,800	94	96
CARROLL	5,900	91	80
CHAMPAIGN	9,200	92	87
CLARK	36,600	93	98
CLERMONT	21,400	93	98
CLINTON	8,800	91	87
COLUMBIANA	33,300	93	86
COSHOCTON	10,300	88	82
CRAWFORD	14,200	92	87
CUYAHOGA	498,100	94	96
DARKE	14,300	92	81
DEFIANCE	9,300	92	78
DELAWARE	9,800	94	89
ERIE	21,400	92	89
FAIRFIELD	20,500	94	88
FAYETTE	8,200	90	86
FRANKLIN	198,500	94	97
FULTON	9,300	91	78
GALLIA	7,900	80	85
GEAUGA	10,600	92	91
GREENE	24,400	94	92
GUERNSEY	11,700	89	77
HAMILTON	276,200	93	94
HANCOCK	16,500	92	89
HARDIN	9,300	92	82
HARRISON	5,900	91	83
HENRY	7,200	92	88
HIGHLAND	10,000	89	80
HOCKING	5,800	92	84
HOLMES	5,100	90	76
HURON	13,700	93	94
JACKSON	9,100	91	78
JEFFERSON	29,900	92	91
KNOX	12,300	93	86
LAKE	38,800	94	96
LAWRENCE	15,700	93	89
LICKING	27,200	92	90
LOGAN	11,200	92	91
LORAIN	61,300	94	95
LUCAS	144,700	94	97
MADISON	7,700	91	91
MAHONING	82,800	94	94
MARION	18,100	93	89
MEDINA	15,600	94	96
MEIGS	7,100	90	80
MERCER	9,600	91	78
MIAMI	22,800	91	90
MONROE	4,700	90	80
MONTGOMERY	158,700	95	96
MORGAN	4,400	90	84
MORROW	6,900	92	78
MUSKINGUM	24,300	89	86
NOBLE	3,800	90	86
OTTAWA	11,100	92	94
PAULDING	5,700	96	77
PERRY	8,100	92	81
PICKAWAY	9,000	93	86
PIKE	7,900	90	78
PORTAGE	24,200	92	84
PREBLE	9,800	93	86
PUTNAM	8,300	90	87
RICHLAND	32,800	93	86
ROSS	18,100	93	85
SANDUSKY	19,500	93	96
SCIOTO	30,400	93	76
SENECA	17,100	91	91
SHELBY	10,100	92	84
STARK	97,500	95	92
SUMMIT	154,500	94	95
TRUMBULL	59,100	93	95
TUSCARAWAS	24,100	92	80
UNION	7,600	91	82
VAN WERT	10,200	91	82
VINTON	2,800	91	72
WARREN	16,000	93	88
WASHINGTON	16,000	90	82
WAYNE	20,200	92	89
WILLIAMS	10,000	91	87
WOOD	21,600	91	85
WYANDOT	6,800	90	83

OKLAHOMA

	679,700	82	83
ADAIR	3,600	65	74
ALFALFA	2,400	75	81
ATOKA	3,100	74	69
BEAVER	1,800	59	70
BECKHAM	5,000	61	77
BLAINE	3,500	80	89
BRYAN	7,100	72	74
CADDO	7,400	89	79
CANADIAN	6,800	85	82
CARTER	13,400	74	77
CHEROKEE	4,900	73	70
CHOCTAW	3,900	53	58
CIMARRON	1,100	54	65
CLEVELAND	12,000	88	82
COAL	1,600	73	78
COMANCHE	19,100	86	86
COTTON	2,500	76	79
CRAIG	4,600	77	77
CREEK	11,800	87	83
CUSTER	5,300	69	85
DELAWARE	4,100	77	69
DEWEY	1,600	69	81
ELLIS	2,200	61	57
GARFIELD	14,600	83	88
GARVIN	8,200	79	80
GRADY	9,300	80	79
GRANT	2,400	75	84
GREER	2,600	63	76
HARMON	1,700	63	74
HARPER	1,400	67	77
HASKELL	2,900	59	61
HUGHES	4,100	69	80
JACKSON	8,200	63	73
JEFFERSON	2,400	76	80
JOHNSTON	2,500	74	72
KAY	15,600	84	85
KINGFISHER	2,800	80	87
KIOWA	4,100	75	77
LATIMER	1,900	59	58
LE FLORE	7,800	63	70
LINCOLN	5,600	83	81
LOGAN	5,500	76	85
LOVE	1,600	72	78
MC CLAIN	3,800	78	92
MC CURTAIN	6,900	65	71
MC INTOSH	3,700	69	73
MAJOR	2,200	75	68
MARSHALL	2,400	72	78
MAYES	6,000	77	79
MURRAY	3,500	74	81
MUSKOGEE	17,900	86	78
NOBLE	3,100	80	91
NOWATA	3,300	83	83
OKFUSKEE	3,300	73	75
OKLAHOMA	126,100	89	91
OKMULGEE	10,600	81	80
OSAGE	9,200	87	86
OTTAWA	8,500	80	82
PAWNEE	3,800	80	87
PAYNE	11,300	78	81
PITTSBURGH	8,800	73	71
PONTOTOC	8,400	83	87
POTTAWATOMIE	13,000	78	85
PUSHMATAHA	2,800	53	59
ROGER MILLS	1,500	68	63
ROGERS	5,900	83	82
SEMINOLE	8,800	80	83
SEQUOYAH	4,900	65	72
STEPHENS	11,200	81	83
TEXAS	3,300	54	63
TILLMAN	4,200	76	81
TULSA	168,700	92	90
WAGONER	4,600	73	76
WASHINGTON	13,000	86	93
WASHITA	3,800	75	83
WOODS	3,200	64	80
WOODWARD	3,600	61	72

OREGON

	588,500	79	88
BAKER	6,300	60	75
BENTON	11,800	70	80
CLACKAMAS	36,500	86	94
CLATSOP	9,100	71	88
COLUMBIA	6,700	68	83
COOS	18,800	63	76
CROOK	2,700	56	87
CURRY	6,100	62	73
DESCHUTES	6,700	56	85
DOUGLAS	20,700	69	86
GILLIAM	1,200	65	67
GRANT	2,400	54	68
HARNEY	1,900	51	93
HOOD RIVER	4,200	64	81
JACKSON	23,400	80	89
JEFFERSON	2,700	64	75
JOSEPHINE	10,200	69	72
KLAMATH	15,000	68	89
LAKE	2,300	58	81
LANE	47,700	85	89
LINCOLN	9,000	63	85
LINN	17,000	71	87
MALHEUR	6,600	72	91
MARION	37,000	82	93
MORROW	1,300	66	82
MULTNOMAH	194,400	89	92
POLK	8,000	72	87
SHERMAN	700	66	83
TILLAMOOK	6,200	67	70
UMATILLA	14,600	68	75
UNION	5,700	60	68
WALLOWA	2,400	61	68
WASCO	7,200	64	85
WASHINGTON	31,200	88	91
WHEELER	800	54	88
YAMHILL	10,000	70	85

PENNSYLVANIA

	3,269,700	92	93
ADAMS	13,900	87	79
ALLEGHENY	469,400	94	97
ARMSTRONG	23,100	93	84
BEAVER	38,100	94	96
BEDFORD	12,500	93	76
BERKS	80,700	92	92
BLAIR	38,200	92	93
BRADFORD	15,500	90	83
BUCKS	99,200	94	94
BUTLER	30,400	94	86
CAMBRIA	55,000	93	96
CAMERON	1,000	74	93
CARBON	15,500	90	88
CENTRE	19,000	90	83
CHESTER	51,700	93	96
CLARION	10,400	92	90
CLEARFIELD	32,300	93	82
CLINTON	11,100	80	80
COLUMBIA	17,100	83	85
CRAWFORD	22,700	89	80
CUMBERLAND	35,800	88	92
DAUPHIN	66,600	92	92
DELAWARE	163,100	93	97
ELK	10,000	77	89
ERIE	68,900	93	93
FAYETTE	45,000	93	83
FOREST	1,400	73	83
FRANKLIN	24,100	85	72
FULTON	2,800	80	66
GREENE	11,700	86	84
HUNTINGDON	10,900	91	80
INDIANA	18,200	92	82
JEFFERSON	13,700	92	87
JUNIATA	4,600	72	74
LACKAWANNA	71,100	91	96
LANCASTER	76,700	93	86
LAWRENCE	31,200	92	90
LEBANON	25,000	92	86
LEHIGH	64,600	91	95
LUZERNE	102,700	91	95
LYCOMING	32,500	78	84
MC KEAN	15,100	81	87
MERCER	39,200	92	97
MIFFLIN	12,000	91	87
MONROE	12,100	91	89
MONTGOMERY	141,000	94	98
MONTOUR	3,800	83	91
NORTHAMPTON	53,800	94	97
NORTHUMBERLAND	33,500	78	82
PERRY	7,100	72	80
PHILADELPHIA	621,600	92	98
PIKE	3,300	80	78
POTTER	4,700	74	83
SCHUYLKILL	51,000	90	83
SNYDER	7,700	72	73
SOMERSET	21,200	86	91
SULLIVAN	1,700	86	78
SUSQUEHANNA	8,800	90	85
TIOGA	16,700	84	80
UNION	6,500	72	77
VENANGO	18,600	81	87
WARREN	10,700	83	81
WASHINGTON	61,500	94	97
WAYNE	7,700	81	80
WESTMORELAND	94,400	95	93
WYOMING	4,700	86	82
YORK	71,000	93	92

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
RHODE ISLAND			
	249,800	**93**	**98**
BRISTOL	9,000	93	98
KENT	31,200	93	99
NEWPORT	19,600	93	100
PROVIDENCE	172,400	93	97
WASHINGTON	16,600	93	98
SOUTH CAROLINA			
	594,900	**77**	**79**
ABBEVILLE	5,300	75	75
AIKEN	24,000	76	84
ALLENDALE	4,100	60	59
ANDERSON	21,900	79	81
BAMBERG	3,900	60	75
BARNWELL	6,500	60	69
BEAUFORT	8,600	74	75
BERKELEY	7,600	79	73
CALHOUN	3,100	63	73
CHARLESTON	57,500	87	86
CHEROKEE	9,100	81	77
CHESTER	8,100	78	81
CHESTERFIELD	7,800	72	73
CLARENDON	7,300	66	72
COLLETON	7,000	75	71
DARLINGTON	11,900	71	74
DILLON	6,900	74	68
DORCHESTER	6,100	79	77
EDGEFIELD	4,200	66	79
FAIRFIELD	4,300	71	69
FLORENCE	21,300	81	76
GEORGETOWN	9,000	78	75
GREENVILLE	56,800	86	88
GREENWOOD	12,900	80	87
HAMPTON	4,900	71	70
HORRY	17,400	58	73
JASPER	2,900	73	75
KERSHAW	8,100	79	74
LANCASTER	10,000	78	73
LAURENS	10,800	66	78
LEE	5,100	76	76
LEXINGTON	15,800	77	68
MC CORMICK	2,000	75	72
MARION	7,100	73	80
MARLBORO	6,200	72	71
NEWBERRY	7,900	71	78
OCONEE	9,200	66	81
ORANGEBURG	17,400	69	71
PICKENS	11,600	68	81
RICHLAND	42,300	85	87
SALUDA	4,200	66	72
SPARTANBURG	42,700	81	79
SUMTER	14,600	72	73
UNION	7,600	73	79
WILLIAMSBURG	8,800	79	65
YORK	20,100	78	82
SOUTH DAKOTA			
	198,100	**68**	**80**
AURORA	1,200	50	88
BEADLE	6,200	57	84
BENNETT	800	55	76
BON HOMME	2,200	77	73
BROOKINGS	5,100	72	75
BROWN	10,300	67	80
BRULE	1,900	57	80
BUFFALO	400	60	76
BUTTE	2,800	48	84
CAMPBELL	1,000	48	71
CHARLES MIX	4,100	57	66
CLARK	2,200	67	81
CLAY	3,300	88	71
CODINGTON	5,800	67	83
CORSON	1,400	47	66
CUSTER	1,500	47	68
DAVISON	5,000	65	82
DAY	3,000	68	77
DEUEL	2,100	66	61
DEWEY	1,100	48	58
DOUGLAS	1,600	50	62
EDMUNDS	1,800	48	71
FALL RIVER	3,100	55	79
FAULK	1,300	56	79
GRANT	3,100	68	78
GREGORY	2,400	53	82
HAAKON	800	44	85
HAMLIN	2,100	66	76
HAND	1,900	56	77
HANSON	1,000	66	86
HARDING	500	48	64
HUGHES	3,200	62	94
HUTCHINSON	3,300	77	72
HYDE	600	62	74
JACKSON	600	43	75
JERAULD	900	56	80
JONES	400	54	67
KINGSBURY	2,900	72	81
LAKE	3,200	82	86
LAWRENCE	6,000	46	85
LINCOLN	3,200	88	81
LYMAN	1,200	59	81
MC COOK	2,900	82	76
MC PHERSON	1,800	47	56
MARSHALL	3,100	68	79
MEADE	2,200	46	77
MELLETTE	600	54	63
MINER	1,600	68	81
MINNEHAHA	26,700	95	92
MOODY	2,200	82	82
PENNINGTON	18,200	67	81
PERKINS	1,600	48	68
POTTER	1,300	47	75
ROBERTS	3,300	68	76
SANBORN	1,500	66	77
SHANNON	1,400	51	71
SPINK	3,000	57	83
STANLEY	1,200	52	92
SULLY	800	18	68
TODD	1,600	51	65
TRIPP	2,700	50	81
TURNER	3,100	83	83
UNION	3,300	88	93
WALWORTH	2,500	48	63
WASHABAUGH	200	48	70
YANKTON	4,800	77	79
ZIEBACH	600	46	77
TENNESSEE			
	962,900	**78**	**76**
ANDERSON	16,900	80	77
BEDFORD	6,100	75	78
BENTON	3,800	55	66
BLEDSOE	1,600	72	47
BLOUNT	15,900	87	76
BRADLEY	10,200	77	86
CAMPBELL	6,600	67	62
CANNON	2,300	76	55
CARROLL	7,500	59	64
CARTER	11,100	77	73
CHEATHAM	2,400	79	79
CHESTER	2,200	60	62
CLAIBORNE	5,200	54	68
CLAY	1,800	59	53
COCKE	5,800	58	66
COFFEE	8,100	75	73
CROCKETT	3,800	71	68
CUMBERLAND	5,200	53	66
DAVIDSON	107,700	90	81
DECATUR	1,800	55	61
DE KALB	3,000	71	73
DICKSON	5,500	71	76
DYER	7,000	80	78
FAYETTE	5,000	71	71
FENTRESS	3,200	55	42
FRANKLIN	6,100	51	68
GIBSON	12,200	67	76
GILES	6,600	55	65
GRAINGER	3,000	54	70
GREENE	12,400	63	59
GRUNDY	3,000	61	61
HAMBLEN	8,600	58	73
HAMILTON	73,300	86	83
HANCOCK	1,900	54	53
HARDEMAN	5,400	66	57
HARDIN	4,600	59	57
HAWKINS	8,300	58	68
HAYWOOD	4,800	71	64
HENDERSON	3,600	55	67
HENRY	6,900	57	76
HICKMAN	2,900	71	67
HOUSTON	1,400	71	62
HUMPHREYS	3,300	73	64
JACKSON	2,800	59	59
JEFFERSON	5,400	59	75
JOHNSON	3,900	63	63
KNOX	68,100	90	80
LAKE	2,900	61	65
LAUDERDALE	5,400	74	74
LAWRENCE	7,600	59	68
LEWIS	1,200	71	68
LINCOLN	7,600	51	72
LOUDON	6,700	73	72
MC MINN	8,900	62	78
MC NAIRY	5,000	59	58
MACON	4,100	71	65
MADISON	16,600	72	77
MARION	5,100	72	76
MARSHALL	4,700	75	73
MAURY	11,700	76	77
MEIGS	1,500	62	68
MONROE	6,600	74	74
MONTGOMERY	13,100	83	82
MOORE	1,100	51	59
MORGAN	2,700	55	59
OBION	8,200	61	71
OVERTON	3,600	59	63
PERRY	1,600	52	68
PICKETT	1,100	51	61
POLK	2,600	74	74
PUTNAM	8,500	63	65
RHEA	4,400	62	70
ROANE	10,800	80	77
ROBERTSON	7,600	79	76
RUTHERFORD	12,600	83	84
SCOTT	4,000	55	45
SEQUATCHIE	1,400	72	65
SEVIER	6,400	59	66
SHELBY	168,100	91	83
SMITH	2,900	71	68
STEWART	2,100	74	61
SULLIVAN	30,200	76	81
SUMNER	10,100	80	76
TIPTON	7,000	76	62
TROUSDALE	1,200	71	76
UNICOI	3,100	59	53
UNION	2,300	55	69
VAN BUREN	700	72	67
WARREN	6,600	61	68
WASHINGTON	16,100	81	79
WAYNE	2,900	52	54
WEAKLEY	7,600	56	60
WHITE	3,800	54	70
WILLIAMSON	6,500	85	77
WILSON	8,100	73	72
TEXAS			
	2,790,800	**81**	**84**
ANDERSON	9,300	66	71
ANDREWS	4,300	69	84
ANGELINA	12,300	69	78
ARANSAS	1,600	61	83
ARCHER	1,800	75	81
ARMSTRONG	400	81	84
ATASCOSA	5,000	78	74
AUSTIN	4,600	69	68
BAILEY	2,600	81	69
BANDERA	1,100	79	77
BASTROP	4,900	66	74
BAYLOR	1,600	75	80
BEE	5,900	68	81
BELL	27,500	82	82
BEXAR	180,000	87	87
BLANCO	1,200	75	66
BORDEN	300	75	47
BOSQUE	3,500	69	82
BOWIE	29,300	78	86
BRAZORIA	19,800	88	84
BRAZOS	13,200	68	80
BREWSTER	1,600	51	63
BRISCOE	900	62	77
BROOKS	2,900	63	74
BROWN	8,900	66	73

(*Please turn to page 70*)

Ray Ellingsen

PHOTOGRAPHY

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TV SET COUNT

(Continued from page 69)

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
BURLESON	2,900	68	75
BURNET	3,000	75	80
CALDWELL	4,900	74	75
CALHOUN	5,000	61	70
CALLAHAN	2,400	67	70
CAMERON	41,300	73	76
CAMP	2,800	66	81
CARSON	2,000	81	81
CASS	6,200	75	79
CASTRO	2,200	71	84
CHAMBERS	2,400	85	84
CHEROKEE	9,800	66	79
CHILDRESS	2,300	59	66
CLAY	3,000	82	82
COCHRAN	1,400	81	74
COKE	1,000	73	75
COLEMAN	3,600	70	71
COLLIN	13,600	85	81
COLLINGSWORTH	1,700	59	72
COLORADO	5,000	66	74
COMAL	5,900	75	80
COMANCHE	3,700	61	64
CONCHO	1,200	62	72
COOKE	7,000	82	79
CORYELL	5,800	76	80
COTTLE	1,100	58	66
CRANE	1,600	63	86
CROCKETT	1,100	55	64
CROSBY	3,100	78	83
CULBERSON	600	68	73
DALLAM	2,100	83	87
DALLAS	282,900	91	92
DAWSON	4,700	69	77
DEAF SMITH	4,000	70	82
DELTA	1,900	63	77
DENTON	15,200	86	82
DE WITT	6,200	67	71
DICKENS	1,600	64	81
DIMMIT	1,900	59	52
DONLEY	1,700	76	78
DUVAL	2,700	64	71
EASTLAND	6,400	67	76
ECTOR	27,500	80	88
EDWARDS	600	53	67
ELLIS	12,800	83	83
EL PASO	86,900	86	85
ERATH	5,400	69	78
FALLS	6,500	68	71
FANNIN	7,700	67	73
FAYETTE	6,400	66	68
FISHER	2,300	73	81
FLOYD	3,100	78	89
FOARD	900	68	74
FORT BEND	9,600	84	88
FRANKLIN	1,500	63	73
FREESTONE	4,400	63	67
FRIO	3,000	78	63
GAINES	3,100	69	80
GALVESTON	37,300	86	88
GARZA	1,800	76	83
GILLESPIE	3,200	63	61
GLASSCOCK	200	70	81
GOLIAD	1,500	69	64
GONZALES	5,500	75	71
GRAY	9,400	76	88
GRAYSON	25,800	80	86
GREGG	22,900	78	86
GRIMES	4,100	74	76
GUADALUPE	7,700	81	80
HALE	9,900	80	87
HALL	1,900	62	61
HAMILTON	3,100	69	75
HANSFORD	1,100	85	81
HARDEMAN	2,900	68	75
HARDIN	6,800	65	77
HARRIS	362,400	90	88
HARRISON	14,200	73	80
HARTLEY	600	83	81
HASKELL	3,100	74	76
HAYS	5,300	75	81
HEMPHILL	1,100	61	65
HENDERSON	7,200	61	77
HIDALGO	48,500	75	75
HILL	8,400	80	83
HOCKLEY	5,600	81	77
HOOD	1,200	81	88
HOPKINS	6,800	63	62
HOUSTON	5,600	62	76
HOWARD	10,500	76	83
HUDSPETH	900	65	69
HUNT	12,700	86	82
HUTCHINSON	10,300	90	86
IRION	300	68	68
JACK	2,000	80	89
JACKSON	4,100	69	74
JASPER	5,400	63	75
JEFF DAVIS	300	64	74
JEFFERSON	74,000	95	92
JIM HOGG	1,200	56	55
JIM WELLS	7,500	62	81
JOHNSON	11,600	87	81
JONES	5,900	73	81
KARNES	3,900	68	71
KAUFMAN	7,600	82	82
KENDALL	1,700	79	72
KENEDY	100	66	—
KENT	400	61	84
KERR	4,400	63	72
KIMBLE	1,300	63	50
KING	200	61	84
KINNEY	400	59	30
KLEBERG	7,300	62	77
KNOX	2,400	68	75
LAMAR	12,500	74	59
LAMB	7,100	81	82
LAMPASAS	3,400	75	81
LA SALLE	1,400	65	63
LAVACA	5,500	67	57
LEE	2,400	66	63
LEON	3,400	66	70
LIBERTY	8,200	85	80
LIMESTONE	6,100	68	74
LIPSCOMB	1,300	61	68
LIVE OAK	2,000	64	69
LLANO	1,800	58	76
LOVING	100	58	83
LUBBOCK	49,300	83	85
LYNN	3,000	76	83
MC CULLOCH	2,600	62	58
MC LENNAN	43,600	86	86
MC MULLEN	300	63	76
MADISON	1,800	65	64
MARION	2,300	75	79
MARTIN	1,500	69	74
MASON	1,300	54	58
MATAGORDA	7,200	69	70
MAVERICK	3,100	59	24
MEDINA	4,800	79	80
MENARD	700	62	44
MIDLAND	18,900	84	91
MILAM	6,900	67	70
MILLS	1,400	75	68
MITCHELL	3,900	74	83
MONTAGUE	5,200	82	85
MONTGOMERY	7,900	79	75
MOORE	5,000	83	80
MORRIS	3,200	74	80
MOTLEY	1,000	60	46
NACOGDOCHES	9,200	65	73
NAVARRO	11,100	81	84
NEWTON	2,600	63	71
NOLAN	6,100	73	85
NUECES	66,600	82	87
OCHILTREE	2,000	62	80
OLDHAM	500	71	93
ORANGE	17,400	80	83
PALO PINTO	6,300	81	88
PANOLA	4,500	55	79
PARKER	7,200	81	83
PARMER	2,600	70	80
PECOS	2,900	55	77
POLK	4,100	70	64
POTTER	40,900	89	93
PRESIDIO	1,400	51	51
RAINS	700	82	68
RANDALL	8,600	83	77
REAGAN	700	67	91
REAL	600	63	44
RED RIVER	5,300	60	65
REEVES	5,000	60	84
REFUGIO	2,900	61	79
ROBERTS	300	63	78
ROBERTSON	5,000	67	80
ROCKWALL	1,700	79	89
RUNNELS	4,700	70	81
RUSK	12,100	70	79
SABINE	1,700	62	65
SAN AUGUSTINE	1,800	59	82
SAN JACINTO	1,700	69	71
SAN PATRICIO	10,400	75	84
SAN SABA	2,300	58	60
SCHLEICHER	600	55	82
SCURRY	9,500	72	82
SHACKELFORD	1,200	67	86
SHELBY	6,800	55	67
SHERMAN	600	82	83
SMITH	24,600	78	86
SOMERVELL	800	70	79
STARR	3,200	56	64
STEPHENS	3,100	67	83
STERLING	200	66	75
STONEWALL	1,000	72	83
SUTTON	900	56	71
SWISHER	2,600	71	82
TARRANT	175,100	89	89
TAYLOR	26,100	81	88
TERRELL	900	55	45
TERRY	5,000	78	79
THROCKMORTON	700	74	76
TITUS	5,200	60	77
TOM GREEN	21,500	78	81
TRAVIS	59,300	83	85
TRINITY	2,300	69	62
TYLER	2,800	66	79
UPSHUR	5,000	66	68
UPTON	1,700	67	81
UVALDE	5,000	62	73
VAL VERDE	5,100	53	61
VAN ZANT	5,600	82	75
VICTORIA	15,500	65	78
WALKER	4,300	75	78
WALLER	3,100	79	77
WARD	4,300	84	80
WASHINGTON	5,200	72	68
WEBB	16,100	63	76
WHARTON	10,900	78	80
WHEELER	2,200	59	69
WICHITA	35,100	84	88
WILBARGER	5,400	75	81
WILLACY	5,200	63	72
WILLIAMSON	10,900	80	83
WILSON	2,300	80	78
WINKLER	4,400	64	83
WISE	4,700	80	81
WOOD	5,100	66	78
YOAKUM	1,800	78	85
YOUNG	4,800	74	89
ZAPATA	800	56	49
ZAVALA	2,600	62	55

UTAH

	243,500	89	89
BEAVER	1,000	46	86
BOX ELDER	6,100	92	89
CACHE	8,800	90	80
CARBON	7,200	61	76
DAGGETT	100	48	—
DAVIS	15,800	94	90
DUCHESNE	1,700	51	70
EMERY	1,600	61	74
GARFIELD	700	45	74
GRAND	1,600	65	40
IRON	2,700	45	70
JUAB	1,500	67	88
KANE	700	45	69
MILLARD	1,700	67	68
MORGAN	700	82	85
PIUTE	200	45	60
RICH	300	82	65
SALT LAKE	110,400	95	93
SAN JUAN	1,800	53	68
SANPETE	2,900	67	88
SEVIER	2,900	67	90
SUMMIT	1,600	82	89
TOOELE	5,200	86	81
UINTAH	2,700	51	83
UTAH	28,200	93	87
WASATCH	1,300	82	81
WASHINGTON	3,900	45	61
WAYNE	200	45	96
WEBER	31,200	94	93

VERMONT

	103,500	88	84
ADDISON	4,800	87	79
BENNINGTON	7,400	89	77
CALEDONIA	6,300	84	85
CHITTENDON	18,700	92	87
ESSEX	1,500	89	87
FRANKLIN	7,000	88	89
GRAND ISLE	700	89	94
LAMOILLE	3,100	88	92
ORANGE	5,000	85	78
ORLEANS	5,600	89	78
RUTLAND	12,100	89	82
WASHINGTON	11,600	90	90
WINDHAM	8,800	79	78
WINDSOR	10,800	83	81

VIRGINIA

	1,039,500	82	82
ACCOMACK	9,400	68	80
ALBEMARLE	15,800	68	68
ALLEGHANY	6,900	79	79

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
AMELIA	1,600	72	71
AMHERST	5,600	75	67
APPOMATTOX	2,000	75	70
ARLINGTON	79,400	91	93
AUGUSTA	18,800	68	67
BATH	1,600	62	64
BEDFORD	8,200	67	73
BLAND	1,500	63	75
BOOTETOURT	4,600	79	83
BRUNSWICK	4,200	63	80
BUCHANAN	8,000	62	71
BUCKINGHAM	2,500	66	67
CAMPBELL	22,700	82	79
CAROLINE	3,000	79	85
CARROLL	7,900	61	74
CHARLOTTE	3,600	72	71
CHARLES CITY	1,100	80	75
CHESTERFIELD	18,500	89	95
CLARKE	2,100	79	72
CRAIG	800	79	81
CULPEPER	3,200	74	80
CUMBERLAND	1,800	66	77
DICKENSON	5,000	60	77
DINWIDDIE	13,900	90	91
ESSEX	1,800	80	75
FAIRFAX	63,000	93	88
FAUQUIER	5,800	79	86
FLOYD	2,600	60	70
FLUVANNA	1,800	66	71
FRANKLIN	6,500	67	72
FREDERICK	10,200	85	77
GILES	4,400	74	80
GLOUCESTER	3,100	80	85
GOOCHLAND	1,800	78	86
GRAYSON	4,200	66	67
GREENE	4,200	66	53
GREENSVILLE	3,800	72	81
HALIFEX	9,500	79	75
HANOVER	7,400	78	80
HENRICO	95,300	90	84
HENRY	14,000	80	83
HIGHLAND	800	63	73
ISLE OF WIGHT	4,100	68	81
JAMES CITY	3,200	80	83
KING & QUEEN	1,500	80	67
KING GEORGE	1,700	76	77
KING WILLIAM	1,900	79	84
LANCASTER	2,500	77	84
LEE	6,300	64	75
LOUDOUN	6,100	88	78
LOUISA	3,200	78	69
LUNENBURG	3,100	63	74
MADISON	2,100	66	56
MATHEWS	2,000	80	86
MECKLENBERG	7,100	72	73
MIDDLESEX	1,800	80	80
MONTGOMERY	10,200	88	83
NANSEMOND	10,500	82	80
NELSON	3,100	75	80
NEW KENT	1,100	79	74
NEWPORT NEWS	50,700	91	86
NORFOLK	150,900	91	83
NORTHAMPTON	4,800	67	80
NORTHUMBERLAND	2,400	76	81
NOTTOWAY	3,400	72	80
ORANGE	3,400	74	77
PAGE	4,000	72	84
PATRICK	3,800	61	72
PITTSYLVANIA	28,700	76	76
POWHATAN	1,100	78	79
PRINCE EDWARD	3,900	72	66
PRINCE GEORGE	14,200	79	78
PRINCESS ANNE	17,100	86	83
PRINCE WILLIAM	9,200	88	90
PULASKI	7,500	78	85
RAPPAHANNOCK	1,500	66	82
RICHMOND	1,900	76	81
ROANOKE	43,800	90	91
ROCKBRIDGE	7,700	62	79
ROCKINGHAM	13,900	79	72
RUSSELL	5,800	60	68
SCOTT	7,400	65	70
SHENANDOAH	6,000	72	80
SMYTH	7,100	66	77
SOUTHAMPTON	6,400	67	84
SPOTSYLVANIA	7,500	78	79
STAFFORD	4,400	78	71
SURRY	1,500	80	72
SUSSEX	2,700	72	82
TAZEWELL	11,100	64	77
WARREN	4,000	79	75
WASHINGTON	12,800	63	76
WESTMORELAND	2,800	77	78
WISE	12,100	65	85
WYTH	5,300	63	84
YORK	5,700	80	83

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
WASHINGTON	**927,100**	**85**	**90**
ADAMS	3,700	81	93
ASOTIN	4,600	72	82
BENTON	21,900	70	81
CHELAN	14,600	71	74
CLALLAM	9,000	84	83
CLARK	28,600	88	93
COLUMBIA	1,700	72	82
COWLITZ	18,800	75	91
DOUGLAS	4,700	64	80
FERRY	1,100	71	74
FRANKLIN	6,100	74	81
GARFIELD	900	72	86
GRANT	16,000	71	84
GRAYS HARBOR	18,500	74	82
ISLAND	5,900	86	99
JEFFERSON	2,300	84	83
KING	314,300	89	94
KITSAP	27,100	91	92
KITTITAS	6,200	66	80
KLICKITAT	4,100	65	73
LEWIS	14,100	77	80
LINCOLN	3,000	81	88
MASON	4,600	85	93
OKANOGAN	9,100	64	79
PACIFIC	5,000	67	80
PEND OREILLE	2,300	71	81
PIERCE	97,900	91	95
SAN JUAN	1,900	86	86
SKAGIT	16,200	79	86
SKAMANIA	1,500	78	81
SNOHOMISH	48,900	90	86
SPOKANE	95,100	90	94
STEVENS	6,500	71	71
THURSTON	17,200	86	96
WAHKIAKUM	1,000	66	83
WALLA WALLA	12,800	76	81
WHATCOM	24,900	77	85
WHITMAN	8,900	75	81
YAKIMA	47,100	86	85
WEST VIRGINIA	**512,600**	**79**	**83**
BARBOUR	4,400	61	63
BERKELEY	8,500	83	86
BOONE	6,100	79	81
BRAXTON	4,400	57	76
BROOKE	7,400	94	89
CABELL	35,200	93	91
CALHOUN	2,100	65	65
CLAY	3,300	67	72
DODDRIDGE	1,900	59	60
FAYETTE	18,100	78	78
GILMER	1,900	55	63
GRANT	2,200	60	60
GREENBRIER	9,200	77	76
HAMPSHIRE	3,300	61	79
HANCOCK	10,400	92	89
HARDY	2,300	60	62
HARRISON	21,700	66	90
JACKSON	3,800	66	84
JEFFERSON	4,300	87	85
KANAWHA	69,500	90	89
LEWIS	4,900	61	83
LIVINCOLN	5,000	86	76
LOGAN	15,600	82	84
MCDOWELL	17,900	79	76
MARION	19,000	82	88
MARSHALL	11,100	90	85
MASON	6,200	86	82
MERCER	19,800	78	83
MINERAL	5,800	61	76
MINGO	10,100	83	79
MONONGALIA	15,100	85	84
MONROE	3,000	66	67
MORGAN	2,200	71	80
NICHOLAS	6,900	67	75
OHIO	21,000	93	97
PENDLETON	2,200	60	60
PLEASANTS	1,600	74	91
POCAHONTAS	2,900	60	62
PRESTON	6,400	69	82
PUTNAM	5,900	86	77
RALEIGH	21,600	71	81
RANDOLPH	7,100	63	67
RITCHIE	3,500	55	74
ROANE	3,700	65	72
SUMMERS	4,500	66	73
TAYLOR	4,400	69	79
TUCKER	2,100	60	79
TYLER	2,800	74	72
UPSHUR	5,000	61	62
WAYNE	8,900	83	80
WEBSTER	3,900	60	65
WETZEL	4,800	73	85
WIRT	1,200	66	70
WOOD	26,700	70	90
WYOMING	9,500	72	78

STATE & COUNTY	TOTAL HOUSEHOLDS	% TV HOUSEHOLDS NIELSEN	ARB
WISCONSIN	**1,151,400**	**90**	**90**
ADAMS	2,400	73	66
ASHLAND	5,300	82	87
BARRON	9,700	85	81
BAYFIELD	3,100	77	81
BROWN	33,400	93	95
BUFFALO	4,000	85	68
BURNETT	2,300	78	70
CALUMET	4,900	91	87
CHIPPEWA	13,100	86	89
CLARK	9,500	80	76
COLUMBIA	11,700	85	82
CRAWFORD	4,600	77	74
DANE	61,200	89	89
DODGE	18,100	92	79
DOOR	6,800	91	82
DOUGLAS	14,400	87	93
DUNN	7,700	86	84
EAU CLAIRE	18,300	91	83
FLORENCE	800	77	69
FOND DU LAC	21,600	91	91
FOREST	1,800	77	69
GRANT	13,000	81	85
GREEN	7,600	83	79
GREEN LAKE	4,600	78	85
IOWA	5,900	77	80
IRON	2,300	82	88
JACKSON	4,200	83	82
JEFFERSON	15,300	92	87
JUNEAU	5,100	73	75
KENOSHA	30,000	93	95
KEWAUNEE	4,600	91	84
LA CROSSE	21,100	87	90
LAFAYETTE	4,500	83	77
LANGLADE	5,800	82	87
LINCOLN	6,500	82	86
MANITOWOC	20,800	93	90
MARATHON	25,200	86	84
MARINETTE	11,000	87	85
MARQUETTE	2,500	78	76
MILWAUKEE	317,400	94	96
MONROE	8,800	85	83
OCONTO	6,800	91	82
ONEIDA	7,000	76	86
OUTAGAMIE	27,200	93	94
OZAUKEE	9,800	93	91
PEPIN	2,100	85	82
PIERCE	6,800	85	90
POLK	7,900	91	87
PORTAGE	9,700	85	89
PRICE	3,600	76	78
RACINE	40,400	94	95
RICHLAND	5,200	77	82
ROCK	34,100	89	89
RUSK	4,600	76	73
ST. CROIX	7,500	91	92
SAUK	11,800	87	77
SAWYER	3,000	77	77
SHAWANO	9,400	87	83
SHEBOYGAN	27,300	92	90
TAYLOR	4,700	77	85
TREMPEALEAU	6,800	83	83
VERNON	7,300	77	82
VILAS	2,500	76	66
WALWORTH	16,200	92	92
WASHBURN	2,900	78	73
WASHINGTON	12,300	91	86
WAUKESHA	38,900	93	95
WAUPACA	10,200	92	84
WAUSHARA	4,000	78	78
WINNEBAGO	32,800	91	90
WOOD	17,200	85	88
WYOMING	**96,300**	**61**	**78**
ALBANY	6,900	58	78
BIG HORN	3,200	52	70
CAMPBELL	1,700	46	58
CARBON	5,300	63	65
CONVERSE	1,700	60	77
CROOK	1,300	46	61
FREMONT	7,200	53	74
GOSHEN	3,600	59	84
HOT SPRINGS	1,800	52	79
JOHNSON	1,400	50	73
LARAMIE	17,200	85	90
LINCOLN	2,400	59	66
NATRONA	12,700	61	83
NIOBRARA	1,200	53	81
PARK	5,200	54	73
PLATTE	2,400	53	60
SHERIDAN	6,500	52	75
SUBLETTE	1,000	45	58
SWEETWATER	5,300	53	72
TETON	1,400	54	76
UINTA	1,900	59	92
WASHAKIE	2,500	50	81
WESTON	2,400	46	79
YELLOWSTONE PK.	100	56	

NEWS & IDEA WRAP-UP

COVERING CHILE EARTHQUAKE—Ken Klyce (l), WCSC, Charleston, S. C., news editor, who got most of pictures and interviews by foot, like one above with two of disaster victims



QUALITY RADIO GROUP MEET in N. Y., brings together (l-r) Frank Gaither, WSB, Atlanta; Ralph Evans, WOC and WHO, Davenport, Ia.; Len Matthews, Leo Burnett, Chicago; Ward Quaal, WGN, Chicago; Gus Brandborg, KVOO, Tulsa; Kevin Sweeney, RAB, N.Y.; Stanton P. Kettler, Storer Stations, Miami Beach. For more on the meeting, see 'Sponsor Speaks,' p. 82



ADVERTISERS

General Electric, via BBDO, has wrapped up with CBS TV the deal for the six specials it will sponsor on that network next season.

There'll be two dramatic shows and two public service programs, each running an hour, plus two 90-minute musicals.

The whole shebang in time and talent will run somewhere in the neighborhood of $2 million.

Kellogg (Burnett) is testing another new cereal, All Stars, on the west coast—this one said to be competitor of **General Mills' also debuting Twinkles.**

Last year at this time Kellogg was giving the same region a first taste of Concentration.

Campaign: The **Coca-Cola Bottling Co. of New York** (McCann-Marschalk) this week kicks-off a saturation tv and radio campaign to introduce its 12-ounce king-size bottle. In addition to its regular tv programs.

THUMBS DOWN was Russian response to WFBM's (Indianapolis) Harry Martin (l), farm editor, promo-p.r. mgr. John Hurlbut, when they proposed sending over copies of *Life*, covering Khrushchev's visit to the U. S.



plans call for Coke to sponsor one 20-second tv spot per night on the three networks during prime evening time. The king size will also be inaugurated on Pat Boone's *Coke Time*, WABC-TV 27 June. The radio side of this campaign is set with 500 spots per week on nine New York stations, supplemented by spots on special and foreign language stations.

In **Los Angeles,** King Size Coke will be featured on saturation 10, 20, 30, and 60-second radio spots on KMPC, KFWB, KRLA, KBIG, KEZY, KFI, KGIL, KNX, KGFJ, KWKW, and KWIZ.

Merger: Hunt Foods & Industries and **Wesson Oil & Snowdrift Co.** stockholders this week okayed plans for merging the two national food companies with combined sales last year of more than $300 million. The new firm will keep Hunt's name . . . **Acquisition: Lucky Tiger Manufacturing Co.,** Kansas City, last week purchased the **York Pharmical Co.** of St. Louis.

Marketing arrangement: B. T. Babbitt will assume full responsibility for the sales, distribution and advertising of Oakite Products' **Oakite.**

Under the new arrangement, advertising for household Oakite, formerly at Richard K. Manoff moves to Babbitt's agency, Geyer, Morey, Madden & Ballard.

AGENCIES

Marion Harper, Jr. is off on a new ideological kick.

It was propounded in his talk before the annual meeting of the American Marketing Association in Minneapolis this week.

The gist: The incentive for business in the 1960's has to be more than just increasing output and profits. It also has to think in terms of public service and how the burgeoning leisure can be converted into a higher degree of individual advancement in education and interest in the public weal.

Agency appointments: General Motors Corp., for its co-sponsorship with Gillette of NBC's World Series, Rose Bowl and Blue-Gray games, billing $2.3 million, to **McCann-Erickson, Inc.** . . . Cushman Motors, a subsidiary of Outboard Marine Corp., to **EWRR,** Philadelphia . . . Programatic Broadcasting Service, to **Geyer, Morey, Madden & Ballard** . . . Programs for Tv, Inc., to **Flodell/Harris Advertising,** New York . . . Waring Products Corp., for its new line of "Guardaire" lightweight electric air purifiers, with a planned spot radio campaign, to **Maxwell Sackheim-Franklin Bruck,** New York . . . Elko Textile Co., to **The Zakin Co.,** New York . . . Surprise Brassiere Co., to **Philip J. Perlman Associates,** New York . . . WRVA-AM-TV, Richmond, Va., to **Zimmer-McClaskey-Frank,** Richmond . . . The Jack Horner Pie Co., to **The Wyman Co.,** San Francisco.

Divorcement: Lehn & Fink's Lysol, Lysettes, Stridex, and a couple other proprieties, accounting for $1.7 million, leave **McCann-Erickson.** Remaining is the Dorothy Gray division, which bills around $1.5 million.



DO-IT-YOURSELF? Not really! Just Scott Burton's (WHK, Cleveland) way of introducing new movie 'Wake Me When it's Over.' Added attraction of campaign: rickshaw race at Cleveland Stadium with rival stations

ARABIAN DAYS unfold in Miami as Opa-Locka Chamber of Commerce members parade through town in costume to promote WPST-TV's showing of silent film 'Son of the Shiek'



BRANCHING OUT. Agreement by which CBS will assist Freies Fernsehen to form West German tv network is marked by Merle Jones (l), pres. CBS Tv Stations, Friedrich Gladenbeck, mgng. dir. Freies Fernsehen GmbH





'EAR CONDITIONED AIR,' NBC contest requesting listeners to identify familiar sounds and offering air-conditioner prize, finds WAMP (Pitts.) dir.-anncr. Lee Vogel (l), anncr. Bill Brant choosing audition record

PHILADELPHIA
★★★★★ ★★★★★
WIBG RADIO
★FIRST★
BY FAR!
REACHES MORE FAMILIES
IN ALL CATEGORIES THAN
ANY OTHER PHILADELPHIA
STATION— CALL KATZ

the **STORER** *station*
backed by 33 years
of responsible broadcasting

Mergers: The **F. G. Mullins Co.,** Seattle, becomes part of the Western region of **McCann-Erickson Advertising,** headed by Phipps Rasmussen. F. G. Mullins becomes v.p. and general manager of the Seattle office . . . **Robert F. O'Brien & Co.,** Boston, with **Hicks & Greist,** forming Hicks, Greist & O'Brien. The new agency will be headed by O'Brien.

Thisa 'n' data: Effective this week, Cohen, Dowd & Aleshire reverts to its former name—**Cohen & Aleshire** . . . AFA's **"Advertising Truth Book"** has unanimously been endorsed by the League of Advertising Agencies . . . **McCann-Erickson Advertising (U.S.A.)** last week accepted the George Washington Honor Medal from the Freedoms Foundation for the **Coca-Cola** sponsored "America Pauses" tv series.

They were named v.p.'s: Herbert Maneloveg, and **Donald Dolen,** at BBDO . . . **Arthur Boyd,** to also head marketing and research under senior v.p. Jack Forshew, at Campbell-Ewald . . . **Milton Raymond,** at Grant Advertising . . . **Richard Hodges Jr.** and **Richard Gunn,** at Liller, Neal, Battle & Lindsey . . . **Lloyd Berg,** at Pleskach & Smith Advertising, Omaha . . . **W. Benjamin Pritchard,** at Richard A. Foley Advertising, Philadelphia.

Other admen on the move: William Simon, to research and media director of Sidney Clayton & Associates, Chicago . . . **Max Kocour,** to account supervisor at Y&R . . . **Sheldon Boden,** to chief time buyer at Norman, Craig & Kummel . . . **George Kern,** to media director of Grant Advertising . . . **Earl Timmons** assumes responsibility for research in the San Francisco and Ft. Worth-Dallas offices of FSR as well as Los Angeles . . . **Mitchell Streicker,** to director of marketing and research at Gordon Best Co. . . . **Lester Harmon,** to senior account executive and **Jerome Samuelsohn,** radio/tv director, at Wermen & Schorr, Philadelphia . . . **Charles Loizeaux,** to account executive at Compton . . . **John Sutton,** to account executive at Grant . . . **William Dey,** to account executive at FC&B . . . **Sanford Greenwald, John Lorick Jr.,** and **George Tyrrell,** to account executives at B&B . . . **Patrick Nolan,** to account executive at Kudner.

Resignation: Benson Inge, as v.p. and director of public relations at Ted Bates & Co. . . . Retiring: **Don Ryan** as executive director of commercial production at Tatham-Laird, effective 15 August.

FILM

Hollywood's script shortage spelled good news this week for distributors with program series already in the can.

CNP, for example, with its Canadian-produced *R. C. M. P.* (Royal Canadian Mounted Police) made 20 station sales in one week of availability.

They are: WALA-TV, Mobile; WBZ-TV, Boston; WNEP-TV, Scranton; WNEW-TV, New York; KLFY-TV, Lafayette; WTTG, Washington; WFAA-TV, Dallas; WGN-TV, Chicago; WTVT, Tampa; WGR-TV, Buffalo; KTTV, Los Angeles; WROC-TV, Rochester; KFMB-TV, San Diego; WCSH-TV, Portland, Me.; KPHO-TV, Phoenix; WWL-TV, New Orleans; KDKA-TV, Pittsburgh; KROD-TV, El Paso; KOSA-TV, Odessa; and KXTV, Sacramento.

Sales: MCA's Paramount features to WTAR-TV, Norfolk; KFRE-TV, Fresno; WBIR-TV, Knoxville; WTVW, Evansville, and KTSM-TV, El Paso . . . Young Productions of Philadelphia reports $150,000 gross on its new series, *Diver Dan,* in sales to WWL-TV, New Orleans; WGN-TV, Chicago; KXTV, Sacramento; WGR-TV, Buffalo, and KOMO-TV, Seattle . . . Official Films' *Greatest Headlines of the Century* to KRCA-TV, Los Angeles; WROC-TV, Rochester; KONO-TV, San Antonio; WBZ-TV, Boston; WJZ-TV, Baltimore; KTRK-TV, Houston, and WMCT, Memphis.

Programs: Carla Productions of New York to produce a special 13 minute film, *This is Canaveral,* to be released to tv stations . . . National Video Tape Productions to tape the Newport Jazz Festival for the USIA.

Trade notes: SAG reports a $615,000 talent repayment for 82 post-48 RKO features distributed by C & C . . . **Format Films** moving to 4741 Lau-

rel Canyon Blvd., No. Hollywood . . . **Chuck Vincent** and **Faillace Productions** have merged.

Strictly personnel: Sherlee Barish elected a v.p. of Official Films . . . **Norman Felton** named programs director of MGM-TV . . . **John G. McCarthy** becomes president of the Television Program Export Association (TPEA) . . . **Edward Kogan** joins TV Commercial Services as co-owner; the company name will be changed to **Babcock & Kogan** . . . **David G. McLaughlin** appointed tv sales manager of Warner Bros. Pictures Distributing Company Ltd. of Canada . . . **Maurice Morton** elected business affairs v.p. of 20th Century Fox TV . . . Ziv-UA appoints **James Packer** as northeastern division syndication sales manager and **Jerry Kirby** to its regional sales division.

INTERNATIONAL

NBC International, within the past three weeks, completed three major international agreements.

The latest: with Fuji Telecasting Co., Ltd., under which Fuji becomes the NBC International Program affiliate in Japan.

The others: with Argentina's new tv outlet, Channel 9 in Buenos Aires, and with Regie No. 1, the exclusive advertising representative of Europe No. 1 in Paris (radio stations).

Two Australian agencies, the Hugh Berry Company Pty. Ltd. and Hawkins Advertising Pty. Ltd. have merged to form Berry, Currie, Hawkins.

Total billings for the combined agency will be in excess of $4.5 million. Offices are already in existence in Sydney, Melbourne, Brisbane and Adelaide.

New agency: H. Wm. Bernhardt, formerly a partner in Dolan and Bernhardt (which recently merged with BBDO) has formed an agency bearing his name with offices in Geneva, Paris and Frankfurt.

Among Bernhardt's clients: Lockheed, Chesebrough-Pond's, Royal McBee International, and Chrysler International.

Agency appointment: Kraft Foods and Carta Blanca Beer, to **Kenyon & Eckhardt de Mexico.**

Expanding: Schick, Inc. has formed Schick, Inc. (UK) Ltd., to market a full range of its products in the United Kingdom.

Report from Rhodesia: Rhodesia Tv Ltd. plans to start transmitting from the Salisbury station during the last quarter of this year. Estimated adult European viewers: 10,000 at the opening; 30,000 a year later.

People in far-away places: Hubert Federspiel, elected president of the Central American Tv Network . . . **John Simmons,** appointed head of tv, radio and film production at Hobson, Bates & Partners Ltd., London . . . **Bok Reitzel,** to director of European operations for the McLendon Corp. . . . **William Gillen,** in London as a director of BBDO, Ltd. . . . **Luis Lovelace,** to Robert Otto & Co., Puerto Rico.

NETWORKS

NBC TV has but a sixth and a matching 12th to go on a sellout of its presidential convention coverage.

Look Magazine (McCann-E) bought a sixth this week and the World Book Encyclopedia took a 12th.

Of course, there's always RCA in the wings to pick up what's left.

NBC Radio is in the black for the first time in eight years.

William K. McDaniel, v.p. in charge, attributed this to the web's new program concept and station clearances averaging 95 to 98%. There is now enough business on the books to assure the network a profit during the remaining quarters of the year.

CBS Radio is scouting around for a Detroit affiliate to replace WKMH, which the network summarily parted with last week.

What spurred the action, according to CBS: WKMH threw off all serials and the *Pat Butram Show* (Wrigley) and refused to reinstate them. (They're part of the two-hour afternoon block.)

Network tv sales: Lever Brothers (SSCB) to sponsor a new hour-long suspense series *Moment of Fear* which bows in on NBC TV Friday 1 July at 10 p.m. . . . **The American Gas Association** (Lennen & Newell) will co-sponsor *The Barbara Stanwyck Theatre* starting on NBC TV this fall.

Network Radio Sales: A series of 17 weekly five-minute programs featuring the Kingston Trio started yesterday on CBS Radio with **Seven-Up** (JWT) as sponsor . . . **NBC Radio** reports total net sales this year in excess of $14 million.

Network affiliates: WTVM, Columbus, Ga., to become a primary ABC TV affiliate . . . Nine stations have joined Mutual Broadcasting System radio network during May.

Saturday afternoon football will be aired on Mutual radio network for the third year starting 24 September.

Summer replacement: *The Comedy Spot,* for *Red Skelton,* to be co-sponsored by S. C. Johnson & Son and The Pet Milk Co., regular advertisers in the Tuesday 9:30-10:00 time slot on CBS TV.

Kudos: G. Thaine Engle, NBC, designated ad man of the year in winning the Gray-Russo Award from the American Legion.

Network personnel notes: Carl M. Watson appointed director of continuity acceptance at NBC . . . **Douglas Lutz** to NBC nighttime program operations manager and **Peter M. Affe** to fill that daytime position . . . **Joseph R. Cox** to ABC TV station relations as regional manager . . . **Edward A. Byron** and **Richard B. Stark** to NBC TV network sales . . . To account executives at ABC radio **David Grimm** and **Herb Granath** . . . **Richard F. Faulkner** to account executive at Mutual Broadcasting.

RADIO STATIONS

WQXR, N. Y., reports that it has an audience with unique vacation-taking characteristics.

They take long and more frequent holidays and spend more money.

A survey taken by the station puts



the vacation expenditure of its audience for local athletes . . . **San Francisco Radio Association** will present a 1960 study of the area dubbed "The Market with the Golden Gait" . . . **Acquisition: WJMK,** North Syracuse, to Sol Panitz and Barry Winton for $75,000.

Ideas at work:

• **Shoot to win: KONO,** San Antonio, sponsored a marble shooting contest for the local ladies. The women, all garbed in blue jeans, ranging in age from 16 to 72, vied for $2,500 in prizes. Top winner went home with $800 in merchandise. Station is aiming for an inter-city tournament next time.

• **Mood Music: WRVA,** Richmond, asked its audience to write in their reaction to a record played on the *Carl Stutz Show.* Contest, conceived by the station, Biggs Furniture Co. and its agency, Robert Kline & Co., offered a $37.50 wine table as sole prize.

• **Getting into gear: WEEI,** Boston, and the Massachusetts Motor Vehicle Bureau are working together on this bit of promotion: motorists on the road who are commended by state inspectors for good driving, receive a clock radio.

• **Cocktails for two:** To mark its opening, **WFMM,** Baltimore, distributed cocktail kits to prospective advertisers. In addition to the mixings and glasses, the kit contained a rate card. The enclosed card invited the recipient to mix and ice up the cocktails and tune in the station.

• **Dancing in the square: WRCV,** Philadelphia, and the Levittown Businessmen's Association invited shoppers at Levittown Shoparama to some outdoor dancing. The elements intervened, so customers, band et al moved indoors to continue the festivities.

• **Dad's day:** Listeners of **WING,** Dayton, this past weekend looked for the perfect adjective to describe their fathers. The lucky dad, who is described most colorfully in this Father's Day promotion, will receive two tickets to the closed-circuit tv showing of the Johansson-Patterson fight.

Thisa 'n' data: Call letters of **KLX,** Oakland, this week changed to **KEWB** . . . **WMC & WMCT,** Memphis, collected two truck loads of clothing for stricken Chileans . . . **KISN,** Portland, Ore., ran a contest for the nearest guestimate of the city's population . . . **WEJL,** Scranton, and the Globe Store sponsored its ninth annual dinner for local athletes . . . **San Francisco Radio Association** will present a 1960 study of the area dubbed "The Market with the Golden Gait" . . . **Acquisition: WJMK,** North Syracuse, to Sol Panitz and Barry Winton for $75,000.

Station staffers: William M. Humphreys to national sales manager of WTCN, Minneapolis . . . **Howard McAnulty** to regional sales manager of KISN, Portland . . . **William A. Merrick** to assistant general manager of KCAP, KBMN, Helena, and KGVO, Missoula . . . **Pede Worth** to newly created position of manager of sales projects, KCBS, San Francisco . . . **Ray Betsinger** to WAIT, Chicago, as sales coordinator and account executive . . . **Harry J. Diettinger** to account executive at KQV, Pittsburgh . . . **Jacqueline B. Kunz** to promotion director at WAKR, Akron . . . **Mel Corvin** to sales staff of KFRC, San Francisco . . . **Jack Prince,** to director of WTAR, Norfolk . . . **Tom Harrison,** to general sales manager for WFLN-AM-FM, Philadelphia . . . **Charles Payne,** to commercial manager of KABL, San Francisco . . . **Tod Gaulocher,** to Eastern sales manager for WLW, Cincinnati . . . **Al Zimmerman,** to the sales staff of Radio Press International . . . **Richard Hammer,** to the sales staff of WBBM, Chicago.

REPRESENTATIVES

The question of whether or not major rep firms should open Minneapolis offices came to a boiling point in Chicago this week.

The consensus: the reps (other than Katz who is already there) should not flock there because:

1) The dissidents feel it is much better to have a top flight Chicago man cover the market than a mediocre salesman headquartered there, trying to take care of all the blue chip business. Minneapolis is only an hour by air from Chicago, and also. the Chicago reps are in constant communication with Minneapolis agencies via teletype.

2) The people involved with the major advertising decisions in Minneapolis spend almost as much time in

Chicago as they do there. This is particularly true in the case of Pillsbury and General Mills, who use Chicago as well as Minneapolis agencies.

In predicting that the fall and winter of 1960 will be the biggest spot season in the history of tv, TvAR general manager Larry Israel called for a double-barrelled attack at the national and local levels to convert current non-users and light users into regular spot tv customers.

Speaking at TvAR's anniversary conclave, Israel also urged a broadening of procedures and systems to facilitate the exchange of information between reps and their stations and among the stations within each rep firm.

PGW has come up with a presentation dubbed *Mr. Thinkbigly Reaches 60.*

The brochure, a picture and graphic study on the far-reaching effects of spot tv, is a synopsis of what the rep firm has been showing to leading advertisers and agencies around the country.

Rep appointments — stations: WVEC-TV, Norfolk, Va., to **The Katz Agency** . . . KXMC-TV, Minot, N. D., to **Andy McDermott Co.,** Toronto, for Canada.

Thisa 'n' data: Henry I. Cristal Co., Detroit, last week sponsored a series of conferences between the sales managers of 16 radio stations and the agencies representing divisions of General Motors, Ford, Chrysler, and American Motors. Purpose: to show how good broadcasting benefits the auto advertisers, their dealers and dealer groups . . . More than 250 admen and advertisers attended **PGW's "Tape-O-Rama"** in the rep firm's New York office. It featured continuous showings of local news stories, entertainment skits, the brief showcases of station personalities which had been taped by individual PGW represented stations and processed into one 90-minute videotape reel.

Rep appointments — personnel: George Gilbert, to sales executive in the Chicago office of Radio-Tv Reps . . . **Lloyd Heaney,** to the New York sales staff of Blair-TV Associates . . . **Robert Aissa,** to account executive in the New York office of Weed Radio Corp.

TV STATIONS

Market Research Corp. of America has set up a new media service.

It will **measure how much the audience** of a tv program, magazine or newspaper supplement **spends for specific products.**

Some uses of the new measurement:

1) Advertisers can compare media on the basis of audience buying power in a specific product class and can also select the combination of media which provide the maximum unduplicated sales potential for his product.

2) Audiences of print or broadcast media can be compared in analysis for marketing characteristics and in selecting telecasts or publications that deliver the greatest amount of heavy buyer exposure.

Westinghouse Broadcasting Co. and NBC continue the slugfest over the proposed tv station acquisitions in Boston and San Francisco.

WBC charged the U. S. Department of Justice with a "shocking and inexplicable reversal of its prior position of encouragement on WBC's 'move to intervene' in the government's anti-trust action against RCA and NBC."

NBC's counter: WBC's statement is a "hysterical playback of false and malicious charges" concerning NBC's proposed station acquisitions. "These charges have already been thoroughly investigated and found baseless by the Department of Justice."

A nationwide survey conducted by *American Motel Magazine* covering the use of tv sets, antennas and service came up with this statistic:

Of the motel rooms answering, **15,660 out of 19,337 currently have tv sets installed.**

Ideas at work:

• **Using tv to sell a tv program:** This Sunday night (26 June) *Who's The Ancestor?* will premiere on **WOR-TV,** New York. The idea: **American Features Co.** bought the unsponsored time to show its production to agencies, advertisers, viewers and the like. Purpose: to sell the panel program to a network.

• **Treasure overboard: WECT,** Wilmington, N. C., is featuring a "floating treasure" promotion. The idea: station threw 25 bottles into the Gulf Stream each containing a certificate worth $25. Viewers finding these bottles win the money.

Financial report: Final net profits of the **Taft Broadcasting Co.,** for the year ended 31 March, amounted to 95¢ per share as compared with 76¢ per share for the previous year. Net revenues totaled $10,426,310 as compared to $8,972,501 for the year ended March 1959.

Thisa 'n' data: As the result of a special telecast on **WBRZ,** Baton Rouge, showing that voting machines can be rigged, a special voting machine probe in Louisiana has gotten underway . . . New quarters: **WDBJ-TV,** Roanoke, last week held groundbreaking ceremonies for construction of its new building at Colonial and Brandon Avenues, S.W. . . . The *Gene London Show* on **WCAU-TV,** Philadelphia, has been extended to seven days a week.

Kudos: *Dance Party,* on **WLBZ-TV,** Bangor, Me., awarded the American Legion Auxiliary's Golden Mike Award "in appreciation for outstanding performance in the interest of youth through the medium of tv in 1959" . . . To **KDKA-TV,** Pittsburgh, the Alfred P. Sloan Safety Award for "outstanding service in the traffic safety field" . . . **WSPD-TV,** Toledo, winner of the Vick Chemical Co.'s national merchandising contest . . . **Mrs. S. Scott Bullitt,** president of KING-AM-FM-TV, Seattle; KGW-AM-TV, Portland; and KREM-AM-FM-TV, Spokane, awarded a national citation by the National Conference of Christians and Jews.

On the personnel front: Kermit Kahn, to director of advertising and sales promotion for WNTA-TV, Newark, N. J. . . . **John Upham,** to assistant manager for KTNT, Tacoma . . . **Robert Fowler,** to national sales representative for WTVT, Tampa-St. Petersburg . . . **Chet Collier,** to program manager of KYW-TV, Cleveland . . . **Richard Favret,** to the sales staff at WKYT-TV, Lexington, Ky. . . . **Robert Hance, III,** to assistant promotion manager for WBAL-TV, Baltimore.



WJBK RADIO
IS
DETROIT



the STORER station
backed by 33 years of
responsible broadcasting

Tv and radio NEWSMAKERS



Joseph Goodfellow has been elected v.p. and general manager of WRC-AM-FM-TV, Washington, D. C. He succeeds Carleton Smith who moves to RCA Washington as staff v.p. Goodfellow joined NBC in 1949 as account executive for WNBC & WNBT, New York. He was later named eastern radio sales manager for NBC Spot Sales. In 1953 Goodfellow was appointed director of sales for WRC-AM-FM-TV. He was promoted to manager, WRC-AM, in 1957. Goodfellow was graduated from St. Lawrence U.



Bob Edell, promotion manager at Storer's WJBK-TV, Detroit, has been named promotion manager for Storer Broadcasting, headquartered in Miami. A 17-year broadcast veteran, Edell began his career with WTRC, Elkhart, Ind. He subsequently served as a sports specialist and announcer at WKBZ, Muskegon, Mich.; WJBC, Bloomington, Ill.; WROK, Rockford, Ill.; and WDLP, Panama City, Fla. He joined Storer in '56 at WGBS-TV, Miami. The following year he was transferred to the company's Detroit station.



Edwin Koehler, media supervisor at BBDO, has been appointed associate media director. A 20-year radio/tv veteran, Koehler began his career at NBC Red radio network in 1940. A year later he joined the NBC Blue web as traffic supervisor. In 1950, Koehler moved to Du Mont where he worked in station relations until the tv network's demise in 1955. After that, he joined Buchanan & Co. as assistant radio/tv director. In 1958, when the agency merged with Lennen & Newell, Koehler moved to BBDO.



Andrew E. Jacobs, formerly WLW, Cincinnati account executive in Chicago, has been appointed manager of radio sales for the Cleveland division of Crosley Broadcasting's WLW, representing the station in Michigan, Pennsylvania, and northern Ohio. Prior to joining Crosley, Jacobs was account executive for WGN, Chicago for four years. Before that, he was with the *Chicago Tribune* for three years and sales promotion manager for Brunswick Balke Collender Co. Succeeding Jacobs in Chicago: Sam Schneider.



Here's where it all started—the dynamic program structure, the superb facilities that have brought about such a marked shift in Carolina viewing habits. Listed are only a few of the services and features that are building the "big new picture" in Charlotte. For this 25th largest television homes market in America, your best buy is WSOC-TV. One of the nation's great area stations.

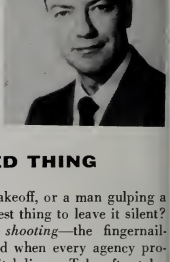
WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

frank talk to buyers of air media facilities

The seller's viewpoint



Inspired by the column on film commercials production, written by Wade Barnes and printed here 16 January, M. M. Steffee, tv/radio director, Burke Dowling Adams, Inc., Atlanta, Ga., explores the other side of the coin—creating the commercial. What amount to difficulties in making prints, he points out, often come close to insurmountable obstacles in the preceding stages. Far from an "If you think you've got it bad" viewpoint, Steffee here offers a concise, yet all-inclusive picture of the problems, questions, changes and freak developments which inevitably beset all film commercials producers

MAKING COMMERCIALS: A MANY-COMPLICATED THING

Wade Barnes' article "Some Hints on Prints" ("Seller's Viewpoint," 16 January) was very interesting—but, egad! What headaches, frustrations, ulcers, time, and money are tossed off in the simple statement ". . . once the producer is set on the script, sets, actors and sounds . . ."

To begin with, the script, with its visualization of the completed spot, is a major headache in itself. The client may want to open, for example, on a large cocktail party presumably taking place in the ballroom of the Waldorf-Astoria. At the same time he admonishes the agency producer to "keep the budget down." He doesn't seem to realize that current SAG talent payments can quickly send the budget skyrocketing, to say nothing of the cost of building intricate sets. Then there's the ever-present bugaboo of "musts" that inevitably result in dull, dry narration that can't possibly be squeezed into 60 seconds.

Sets pose their own unique little bundle of problems. Shall we have a picture on the wall behind the desk? The set looks too bare without it. But then if we put a picture in, we may detract from what the actors are doing and saying. Now that potted palm in the corner looks swell in the camera viewfinder, but what will it look like after tv cut-off? How about the scene where the actor picks up the phone? If he picks it up with his left hand, the phone covers most of his face. Yet if he picks it up with his right hand, he has to write with his left hand—but he's right-handed. Okay, fellows, take another hour and change the camera angle (which means changing all the lights, too).

Actors—ah, yes, the casting session. How long does it take to pick the right actor for the job? Well, that depends on how much time you want to spend casting. Nobody ever *exactly* fits the type you have in mind (which may or may not be the type the client has in mind). So if you have a lot of talent to select, you can easily spend from a day to a week choosing the proper people.

Sounds? Sometimes a major problem. You can spend days on end listening to musical introductions, bridges and closes. What sound effects should we have for the pouring of a bottle of beer, a jet plane takeoff, or a man gulping a spoonful of soup? Or is the safest thing to leave it silent?

Mr. Barnes didn't mention *shooting*—the fingernail-gnawing, hangnail-picking period when every agency producer wishes he had become a ditchdigger. Take after take. The talent fluffs lines. The sound is ruined by a low-flying plane. Time to reload camera. Time to reload sound. Where's make-up? Give that highlight a shot of dulling spray. Let's keep that dolly *smooth* on the next take. Wonder if I have the interpretation the client wanted?

And don't forget the strange, almost uncanny things that can happen to ruin a take. I remember an incident several years ago, when I was shooting one of a series of 15-minute shows with John Cameron Swayze and his family. We were in San Francisco, setting up for the last shot of the day, a scene of the Swayze family getting off one of the cable cars at the end of the line, and helping turn the car around on its turntable. It was starting to rain, but we had to get the shot. We signaled the cable car which was waiting half a block down the street, and started the camera rolling. The car lurched up to the turntable and screeched to a stop. The Swayze family jumped off the car and started to turn it around, when suddenly, to everyone's complete amazement, a trapdoor in the turntable popped open and a workman indignantly stuck his head out to see what was going on. The outtakes showed a ludicrous picture of the workman's open-mouthed astonishment at finding he was the center of attraction of a complete motion picture crew. And I'm sure all of us looked equally as silly.

I've been producing tv and radio commercials for a number of years, and every single job brings its own individual set of problems. It is literally impossible to predict what will happen on a set or in a recording studio. But I can safely say this: 99.44% of the time the job of producing a commercial is more difficult, more time-consuming and more expensive than anyone except the agency producer himself thought it would be!

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



QUALITY IN AERODYNAMICS AND CRAFTSMANSHIP IS REPRESENTED BY THE H-43B HUSKIE OF THE KAMAN AIRCRAFT CORPORATION OF BLOOMFIELD, CONNECTICUT. IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED, TOO.

WTIC TV 3 HARTFORD, CONNECTICUT

*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN

SPONSOR SPEAKS

A better image for radio

The meeting last week in New York of the Quality Radio Group, Inc., called by Chairman Ward Quaal, WGN Chicago, was one of the healthiest steps toward improving the over-all image of radio that has taken place in some time.

The two-day session, an "exchange of idea" meeting, was attended by 26 station executives of the Quality Radio Group, plus "observers" from such important radio strongholds as WJR, Detroit, and the Triangle stations.

In line with the Quality Group's purpose of "furthering quality radio programing, quality promotion, and quality advertising," those at the Waldorf meeting reviewed every phase of radio station operations, and traded experiences on how to upgrade public confidence in the medium.

They also heard a thoughtful analysis of radio's "mixed-up image" in the minds of today's agencies and advertisers by Len Matthews, v.p. the Leo Burnett Co., and Matthews' constructive suggestions for better radio programing and selling.

From the standpoint of news breaks or dramatic announcements the Quality Radio Group's meeting produced no big bombs. No explosive press releases floated out of the Waldorf's Jansen Suite.

But far more important was the fact that these serious and responsible radio leaders took two days off from their busy schedules to face squarely and discuss thoroughly radio's image problems.

We are confident that from these and similar meetings will come the actions and the programs which the industry needs.

Member stations of the Quality Radio Group are WOW, Omaha, WSM, Nashville, WLW, Cincinnati, WOR, New York, KIRO, Seattle, WGBS, Miami, WGN, Chicago, WSB, Atlanta, KCMO, Kansas City, WBAP, Fort Worth, WWL, New Orleans, KDKA, Pittsburgh, WBZ, Boston, WHO, Des Moines, WBT, Charlotte, WRVA, Richmond, KSL, Salt Lake City, KVOO, Tulsa, KEX, Portland.



THIS WE FIGHT FOR: *Increased recognition among agencies and advertisers of the power and usefulness of radio as a basic, rather than a supplementary medium of advertising.*

10-SECOND SPOTS

Quote: Darren McGavin, star of NBC TV's *Riverboat* in *TV Guide*—"Saying you don't like television is like being stranded in the middle of the ocean and saying you don't like water."

For the out-of-home: KELP, El Paso, offers a new public service every afternoon between 2 and 5. At 20-minute intervals, a bell rings, interrupting the programing, and the air personality reminds listeners who are sunbathing that it's now time to roll over and tan the other side.

Western note: *TV Guide* news release—". . . television's oaters don't begin to portray Western speech the way it really was. It seems that straight shooters from the Old West were mighty verbose critters. Sample speech: 'We had better lean forward and shove while the gate's still open. That's a snake's alarm clock.' Translation: 'Jump! It's a rattler!' " *Let's hope the rattler was polite enough to wait till they stopped talking.*

Titling: At Schwerin Research Corp., when a commercial up for testing has not been titled by the client, then the Schwerin staff titles it. One of the research outfit's favorite titles is, "Baby Double Guts."

Definition: Sagebrush — A wise young adman wearing a crewcut.—Frank Hughes.

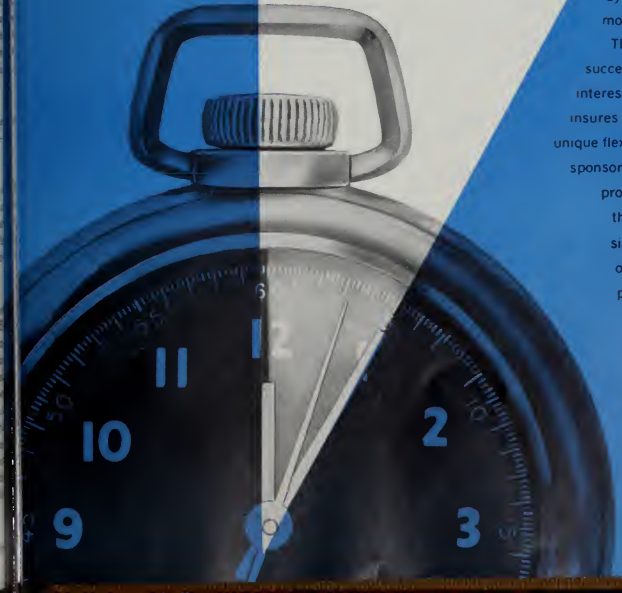
New directions: Phil Stone, of CHUM, Toronto, tells of the tv actor who finds pickings so lean of late that he's been forced to go into the real estate business. Like selling his house.

Potabilities: Koreneff Co. of San Francisco, manufacturer of Koreneff's Buffalo Vodka, has begun an ad campaign on the theme: "Stamp out martinis with buffalos." The new drink, according to Lloyd Koreneff Downtown, former Lennen & Newell a.e., is made from vodka and a special "family" formula using buffalo grass. The herb which is imported from Poland adds a distinct flavor to the Vodka. *Anyone ever hear of a Polish buffalo?*

M	Spokane, Washington	WBAP	Fort Worth, Texas	WJXT	Jacksonville, Florida	WNHC	New Haven, Connecticut
G	Seattle, Washington	KPRC	Houston, Texas	WCIA	Champaign, Illinois	WSM	Nashville, Tennessee
A	Yakima, Washington	WOAI	San Antonio, Texas	WMAZ	Macon, Georgia	WTAR	Norfolk, Virginia
W	Portland, Oregon	WHDH	Boston, Massachusetts	WFMJ	Youngstown, Ohio	WREC	Memphis, Tennessee
L	Eugene, Oregon	WJW	Cleveland, Ohio	WISN	Milwaukee, Wisconsin	KAKE	Wichita, Kansas
V	Sacramento, California	WTAE	Pittsburgh, Penna.	KOTV	Tulsa, Oklahoma	KMBC	Kansas City, Missouri
N	San Francisco, Calif.	WTOP	Washington, D. C.	WTVN	Columbus, Ohio	WXYZ	Detroit, Michigan
J	Fresno, California	WCCO	Minneapolis, Minnesota	WHIO	Dayton, Ohio	KFSA	Fort Smith, Arkansas
K	Bakersfield, California	WMAR	Baltimore, Maryland	WUSN	Charleston, S. Carolina	WISH	Indianapolis, Indiana
A	Los Angeles, California	WBEN	Buffalo, New York	WXEX	Richmond, Virginia	KRNT	Des Moines, Iowa
D	San Diego, California	WDAU	Scranton, Pennsylvania	WSPD	Toledo, Ohio	WDSU	New Orleans, Louisiana
X	Salt Lake City, Utah	WHYN	Springfield, Mass.				

WTVW	Evansville, Indiana	WRGP	Chattanooga, Tennessee
KLRJ	Las Vegas, Nevada	KOOL	Phoenix, Arizona
WOW	Omaha, Nebraska	KTSM	El Paso, Texas
KOB	Albuquerque, N. Mexico	WLOF	Orlando, Florida
WAFB	Baton Rouge, Louisiana	KTVO	Ottumwa, Iowa
WGN	Chicago, Illinois		

ALMANAC
fastest SOLD 5 MINUTES in television!



Never before has a show **sold** so fast . . . straight across the call letters of the country! In less than 10 weeks ALMANAC has been snapped up by more than 50 stations . . . with more orders coming in every day. The reason for this spectacular success? Powerful inherent human interest in contemporary events that insures audiences. And for stations, unique flexibility in programming to offer sponsors. ALMANAC makes it possible to program 6 different times, around the clock . . . for the price of a single half hour! Take advantage of this new concept in television programming that combines an exciting commercial program with public service.

Call, wire or write now
OFFICIAL FILMS, Inc.
25 West 45th St., New York 36, N. Y.
PLaza 7-0100

Produced by Richard B. Morros in association with Hearst Metrotone News Inc.

©1960 Official Films, Inc.

It's primary, man!



MADISON
WISCONSIN

ROCKFORD
ILLINOIS



. . . two for the price of one!

The smart buyer knows that you can buy Channel 3 for coverage of the basic MADISON-SOUTHERN Wisconsin Market . . . . and the ROCKFORD-NORTHERN Illinois Market. And Channel 3 is primary CBS for both markets!

WISC-TV

CHANNEL

MADISON, WISC.

3

CBS TELEVISION NETWORK

Represented Nationally by Peters, Griffin, Woodward, Inc.

27 JUNE 1960
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



'S A THIRD PARTY LANDSLIDE
...In the Land of Milk and Honey
ID WHY NOT! LOOK AT OUR PLATFORM
1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

the Land of Milk and Honey!
VBAY-TV 2
EEN BAY, WISCONSIN



CAN AUTOS BE SOLD LIKE SOAP ON TV?

Detroit will try. The buying of minutes on the webs next season is a major ad switch

Page 33

NCS may spur new buying trends on radio

Page 37

Profile of a radio image builder

Page 40

Animation scores a breakthrough

Page 43

DIGEST ON PAGE 4

'WILLY McBEAN and

IS THE BRAND-NEW AND





The Trojan Horse and the siege of Ilium,
Are spectacles that awe our Willy M.



The West's at its wildest when Willy heads out
With Buffalo Bill, the famed Indian Scout.

TRANS-LUX TELEVISION CORP. 625 Madison Avenue, N. Y. 22,
NEW YORK • CHICAGO • HOLLYWOOD

This MAGIC MACHINE'

VERY ORIGINAL TV CARTOON!

Willy McBean lives in a special children's world, full of fact, fiction, fantasy and fun! He roams the past, the present, the future, with all the great adventurers of all time! Yes—Willy is as wonderful as the imagination of a child. That's why this fresh new television program will capture the heart and mind of every boy and girl . . . and grown-ups who are young in heart.

260 episodes available January 1961



The bold adventures of a Viking,
Are very much to Willy's liking.



Back to the Stone Age our brave Willy went—
The creation of fire was quite an event!



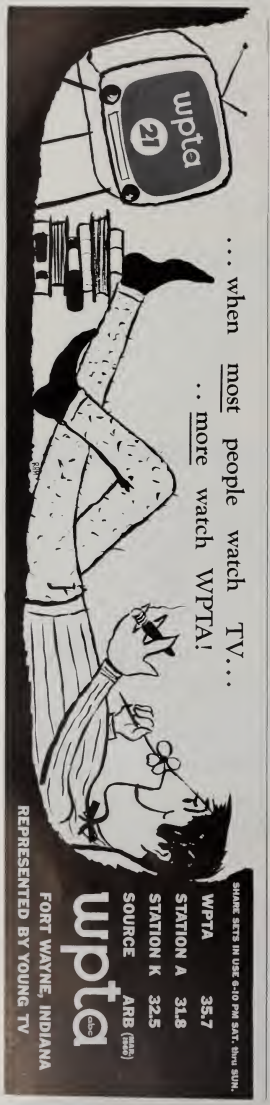
Willy is wide-eyed, just look at him gawk,
When the Wright Brothers fly at Kitty Hawk.



What Willy finds in outer space,
Makes Halloween seem commonplace.

N. Y., PLaza 1-3110-1-2-3-4

For information, contact RICHARD CARLTON, Vice President In Charge of Sales



NEWSMAKER of the week

The foreshadowing of the importance of international television looms large in the decision of the Chrysler Corp. last week to divide its international division advertising between two giant agencies with proven tv experience in automotive advertising. BBDO as of 1 August will service the Dodge passenger cars and trucks, with Young & Rubicam handling Valiant, Plymouth, DeSoto, Chrysler, Imperial, and Simca.

The newsmaker: Clarence A. Kelso is director of advertising for Chrysler International, with headquarters in Geneva, Switzerland. His entire business career has centered on positions which have fostered the development of international trade by means of advertising and merchandising, and he's an on-the-scene specialist in several major areas of the world—Latin America, Europe, both the Near and Far East—because of work and residence there.

His move to appoint these large U. S. agencies, which are both oriented toward international and tv, involves the same shops which earlier this year were tapped to service the giant domestic car and truck accounts. BBDO's international Dodge line includes the Polara and Dart, the new compact Lancer which will debut this fall and the full line of trucks. BBDO recently expanded heavily into the international area.



Clarence A. Kelso

Y&R, with many international offices, is responsible for international advertising on the Valiant, Plymouth, DeSoto, Chrysler, and Imperial cars, and on Simca.

Heretofore, the international advertising has been serviced by agencies specializing in this field: Dolan, Geneva (Dodge cars); Publicontrol, Brussels (trucks); James Jones, Paris, and Richard Meltzer, U. S. (Simca). Total billings are believed to range between $7 and $10 million annually.

Mr. Kelso has served as merchandising consultant to the company's overseas distributing and sales organizations and has supervised—in addition to automotives—merchandising programs for Airtemp air-conditioning equipment, MoPar parts and Chrysler industrial and marine engines.

He started his career in Detroit, working in export departments of several ad agencies and auto companies after attending Amherst College. He's a native of Decatur, Ill., and received his early education in Chicago.

Mr. Kelso is a member of Phi Gamma Delta and Phi Epsilon fraternities, the Overseas Press Club, the Circumnavigators Club, and the International Advertising Assn. of N. Y.

NEWSMAKER STATION of the WEEK
WARM—WARM-land, Pa.

This is WARM-land!



— WARM 0.5 mv/m contour

* WARM-land is as large a market as metropolitan St. Louis with total retail sales greater than Miami, Florida.

The WARM market of Northeastern Pennsylvania includes:

- **POPULATION 2,167,200**
- **RADIO HOMES 527,887**
- **CONSUMER SPENDABLE INCOME $ 3,225,057,000**
- **TOTAL RETAIL SALES $ 1,857,694,000**

...unreached by any other single advertising medium.



Be sure WARM-land is on your market list call your EAST/man for details.

And WARM is the *dominant advertising medium*—more audience than the next 3 stations combined in the new WARM-land 12 county area Pulse.

robert e. eastman & co., inc.
representing major radio stations

NEW YORK:	CHICAGO:	SAN FRANCISCO:	DALLAS:	ST. LOUIS:	LOS ANGELES:	DETROIT:
527 Madison Avenue New York 22, N. Y. PLaza 9-7760	333 N. Michigan Ave. Chicago, Illinois Financial 6-7640	Russ Bldg. San Francisco, Cal. YUkon 2-9760	211 North Ervay Bldg. Dallas, Texas Riverside 7-2417	Syndicate Trust Bldg. 915 Olive St. St. Louis, Missouri CEntral 1-6055	Taft Building 1680 N. Vine St. Hollywood, Cal. HOllywood 4-7276	Book Building Detroit, Mich. WOodward 5-5457

Throughout the World
A famous name for QUALITY is
ROCHESTER'S

Bausch & Lomb



Constant checking of the optical systems against performance standards insures high *quality* products.

In the vital ROCHESTER, N. Y. area

The QUALITY Radio Station is . . .

WHEC

AM-TV

BASIC CBS ROCHESTER

Member of GANNETT BROADCASTING GROUP

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

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presidential candidates, a Democrat, assumes that the Forand plan is what the people should have.

Good for W D A F

Having neither the time nor the patience to sit and watch T. V., (and we never did get our antenna put up after we moved.) we have become quite a radio fan— you can listen to radio while you work. So we want to hand a bouquet to some of our radio stations and networks for their good programs. We like WDAF's new features — Point of Law and Reporter's Scrapbook, and Conversation. They are interesting and informative. (Wonder if WDAF'S Walt Bodine is any relation to the Bodines of Paris, Mo.) Anyway, it looks as tho the folks who planned these programs realize that radio should grow up even if TV hasn't—and even if a few radio stations have decided to stay on a very low-Teen-Age level.

And we heard a good interview with Dr. Franklin D Murphy on another WDAF program Sunday. In these days of rock and roll and disc jockeys turned pundits, we're glad that part of the radio industry is giving us some adult fare.



The above editorial is from the Humboldt (Kans.) Union of Thursday, April 7, 1960.

Humboldt is about 105 miles down highway 169, southeast of Kansas City . . . where the sound from Signal Hill comes in loud and clear, just as it does in hundreds of towns all over the golden circle WDAF has served since 1922.

We are most grateful to Publisher Malcolm Higgins for this recognition because he has praised the qualities WDAF Radio has worked the hardest to achieve . . . interesting, informative adult programming.

WDAF 610 RADIO • SIGNAL HILL • KANSAS CITY, MISSOURI

REPRESENTED BY HENRY I CHRISTAL CO., INC.

NETWORK PROGRAMMING

AIR POWER • CODE THREE • SAN FRANCISCO BEAT • NAVY L
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON • 26 M
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS AND E
MEET McGRAW • DEADLINE • BOLD VENTURE • COLONEL FLA
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMAN DEC
IT'S A GREAT LIFE • INTERPOL CALLING • YOU ARE THE
HIRAM HOLLIDAY • MIKE HAMMER • BOLD JOURN

WPIX

the prestige independent



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! *Audiences* have learned to expect network quality entertainment *every* night on WPIX-11. *Advertisers* know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening time* in such network quality programming. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience . . . *on* a station that has a healthy respect for the rate card. ***Where are your 60-second commercials tonight?***

ETWORK AUDIENCES

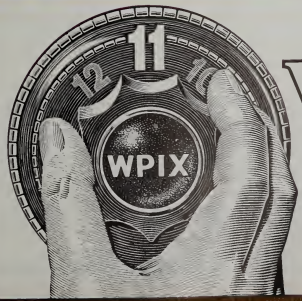
. Nielsen recently studied his entire New York sample, both Audi-
er and Recordimeter-Audilog homes, and found **"no significant**
rence" between the kind of people who watch WPIX 11—New York's
ng Independent station—and New York's leading **Network** station.
Nielsen "WPIX AUDIENCE PROFILE" study provides a direct com-
on of audiences for the prime qualitative categories of: FAMILY
OME • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF
ILY • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD
7:00-11:00 PM, seven nights a week. Qualitatively they are equal.
Nielsen states: **"NONE OF THE COMPARISONS YIELDED A SIG-**
CANT DIFFERENCE!"

NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers C
General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • C
gate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambe
Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, In
National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobac
Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar C
Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorilla
Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limit
Kellogg Company • Miles Laboratories, Inc. • The American Tobac
Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • G
Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many mo







WPIX
new york

The ONLY New York independent
qualified to display the
SEAL OF GOOD PRACTICE.

1ST
IN TOLEDO
FOR 33 YEARS!
WSPD
RADIO
the **STORER** *station*
backed by 33 years
of responsible broadcasting
CALL KATZ

by Joe Csida

Sponsor backstage

Tv sports: pre-conditioner of live events



Perhaps the oldest, and yet the most fascinating story in television, on a continuing basis, is the medium's effect on other phases of American life, on entertainment, and especially on sports. My boy Buster (13) and I are rabid sports fans and, in a sense, somewhat special sports fans, in that we patronize 'em all. We catch the key baseball, basketball, football and hockey games, but can also be found at other events, such as an occasional wrestling match at Madison Square Garden or even Island Garden in Hempstead, Long Island, the Roller Derby at the 14th Street Armory, or most recently the International Soccer matches at the Polo Grounds.

Last Saturday night (11 June, as this is being written) we watched the team from Nice, France, do violent battle with the New York Americans, and the champions from Burnley of England lock legs with the Irishmen from Glenavon. In the box to our right was a handsome middle-aged gentleman with two youngsters, possibly 12 and 14 years old. He and the boys had seen the double header of the previous Saturday on tv and they had decided to come to the Polo Grounds to see the game in the flesh at the first opportunity.

Here's the latest example, then, of the strong possibility that television will be the big factor in making a sport new to Americans, profitable and popular here. All over Europe and in many sections of South America, of course, it is not at all unusual for the matches to draw crowds of 100,000 people, and some of the most popular of the contests have drawn over 200,000 fans. It's easy to see why, too. The game is far more rugged than our most rugged—say pro football, hockey, or NBA basketball. No substitutions are allowed, and time outs occur only when a man is injured. If the man can't continue play, his team simply plays with one man less.

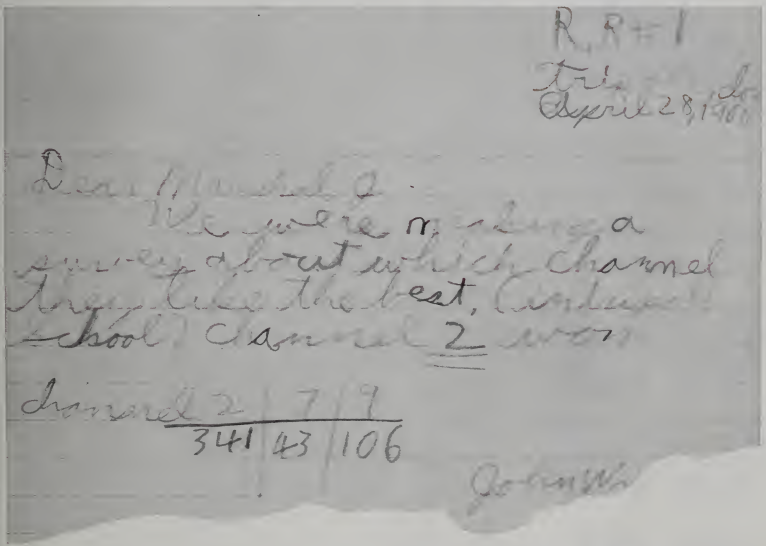
The players race, and charge and kick and butt their rugged way up and down and across the field for 45 almost uninterrupted minutes at a stretch for each of the two halves of the game. The contests are bitterly fought. In the game we saw Saturday, the Nice goalie hauled off and hit one of the Americans right on the jaw and knocked him absolutely ice cold. The goalie was ejected, and after a dousing by the team's trainer the American wobbled to his feet and resumed play.

As earnest and hard-fought and legitimate as are the soccer matches, just so staged and vaudevilleized are the wrestling matches, of course. Yet just as the telecasts of the soccer games seem to be drawing certain kinds of fans, just so do the wrestling videovaude programs draw others. Buster and I have been at Madison Square Garden on at least two occasions when the 18,000 seats in the house have been completely sold out. And an evening with the fans on these frantic nights quickly reveals that they have followed the noble

(*Please turn to page* 16)

Move over,
ARB,
Nielsen,
& Pulse.

Make way for
John of Tripoli:



This analysis-in-depth comes to you breathlessly from WMT-TV (Channel 2), whose management swears (1) that Tripoli, Iowa is 42 air miles from our transmitter and 67 air miles from Cedar Rapids; (2) that this survey was unsolicited;* (3) that John is not a member of our staff. (Marshal J, our own cowboy-type cowboy, is.)

* Professional surveys show that WMT-TV is number one in all time periods from 9:00 A.M. until sign-off in share of audience; in station totals, WMT-TV enjoys a substantial dominance from 6:00 A.M. until sign-off. More than half of the state's 734,000 tv homes are in our tv area; an average of better than 50% of these sets are tuned to WMT-TV. (Our national representatives: The Katz Agency.)

YOU MISS

1/2

THE SIX
BILLION DOLLAR
**WHEELING-
PITTSBURGH**
MARKET WITHOUT

WWVA

CBS

50,000 WATTS RADIO

ONLY 50,000 WATT NETWORK STATION IN AREA

the **STORER** *station
backed by 33 years
of responsible broadcasting*
CALL BLAIR

or nefarious doings of their heroes and villains respectively on the teleprograms, and the live events are merely the dramatic highpoints for which careful telestaging has prepared them.

Closed circuit pays off

Perhaps the most spectacular telesports developments of all have been the closed circuit pay telecasts of the major boxing events of recent years. The record holder in this category, of course, is the Sugar Ray Robinson-Carmen Basilio battle of a couple of years ago, which grossed almost $1,500,000 for about 365,000 seats in 175 theaters and other locations.

Teleprompter is hustling like crazy right this minute to shatter that record with the upcoming heavyweight title return match between Ingemar Johansson and Floyd Patterson. At last count Teleprompter execs said they hoped to sell somewhere around 750,000 seats in 200 or more locations. They expect most locations to get between three and 10 dollars per seat, although the greatest percentage would no doubt come in around three to five dollars. Interestingly enough only about 90 of the 210 spots which will show the bout are theaters. The rest are auditoriums, school assembly halls, ball parks, jai alai palaces, etc.

Philco has worked out a deal with the Teleprompter people to buy roughly 25,000 seats in about 50 locations for private closed circuit showings to Philco distributors, dealers and friends. It is one of the electronic manufacturer's most flashy current campaigns.

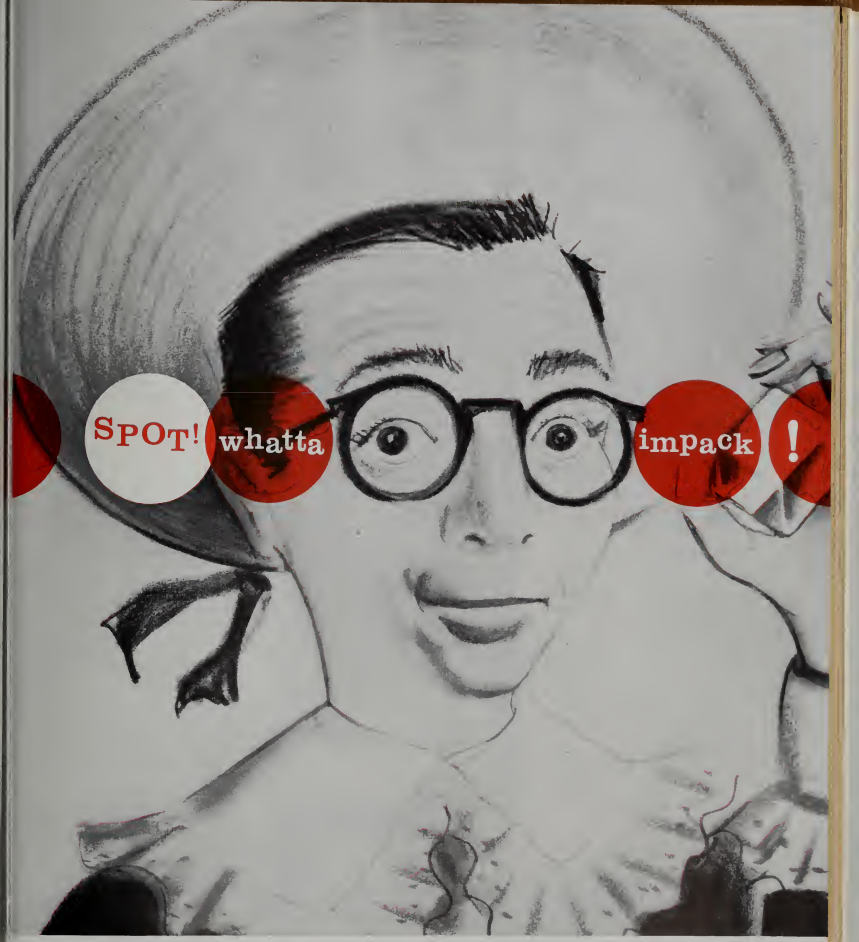
Teleprompter has been dickering, although latest reports say not too successfully, with International Telemeter to show the fight over the Telemeter subscription pay tv system operating out of Etobicoke, western Toronto suburb, about which I did a piece when the service started. It seems that the Teleprompter brass wants to set a higher price on the event for home viewing than the Telemeter people wish to charge their subscribers.

Regardless of how the fight deal works out, however, the Etobicoke experiment seems to be shaping up quite well. Just last Tuesday, Paramount Pictures president Barney Balaban told stockholders at the annual meeting that in the first three months of the subscription pay tv operations over 5,000 subscribers have been signed up. Goal for the first year, set for itself by the International Telemeter planners, was about 6,000 subscribers. If it's possible for the Teleprompter and Telemeter people to get together between now and fight time, the fight could give the whole home tv effort a big boost.

Further developments

And just this past week, too, another major home pay tv experiment seemed to be taking shape. The Federal Communications Commission approved the sale of WHCT-TV, Hartford, Connecticut, Channel 18, to RKO General, Inc. RKO General and Zenith will jointly serve as the Zenith Phonevision franchise holder for the Hartford area. They claim that they plan to spend $10,000,000 in the Hartford area in a three-year home pay tv test of Phonevision if the FCC will give them the green light. When, as, and if they get it you can be sure sports will eventually play a major role in their development, just as it has in closed circuit pay tv and as it must in other pay tv operations.

Free tv has proved its appeal beyond a question of doubt.

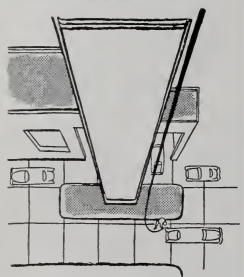


In the world of Arnold Stang spot is a very big deal. His spot TV campaign for Chunky Chocolate Corporation is a tremendous success in a powerful and versatile medium. It made famous the comedy buy-line —"Chunky! Whatta chunka chawklit!" The Chunky Chocolate people — and Arnold — know the value of spots well placed. Nothing is more flexible. You sell your products where they are, with maximum exposure, high return, and *no waste*, and when it comes to smart placement call your H R man. He's an expert.

H-R *Television, Inc. Representatives*

YOU'LL NEED A BIG PUMP IN

North Carolina



FILLING STATION sales in the WPTF market exceed those of the nation's 6th Metropolitan Market:

WPTF Market $233,368,000
6th Met. Market $196,008,000

AUTOMOTIVE sales in the WPTF market are greater than the nation's 8th Metropolitan Market:

WPTF Market $516,471,000
8th Met. Market $506,382,000

AD COVERAGE WPTF is the only single medium that reaches all of this "on the go" market where 50% of the homes listen regularly to WPTF.



WPTF

50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngstedt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Jerry Rettig, Grey Advertising, New York, submits his personal evaluation of what's "in" and what's "out." A rep with the lowest rated station in the market who questions your buying by the numbers and suggests in vague terms that you make a 'creative' buy is 'out.' However, if he can provide specific and pertinent information such as type of audience delivered, successful promotions and sales results, he still might not make the sale, but he is definitely 'in.' The salesman you rarely hear from until one of his stations jumps a few rating points is out. So is the fellow that takes an order and is never heard from again unless there is an error or until it's renewal time." On the other hand, Rettig considers the salesman that works closely with him on improvements and keeps him posted on up-to-date station news to be in. But "the salesman that calls and says station man X is in town and wants to know why your client isn't on his station is out. If he were to provide valid reasons why the client should be on the station instead of placing one on the defensive, however, he would be in."



Frank Vernon, Cunningham & Walsh, New York, feels that a media buyer must always be ready to relate media knowledge to the essential details of marketing and sales objectives. "Certain basic factors have always exerted influence in the recommendation of media and over-all media planning. Consideration and evaluation of such factors as media costs, media competition, and quantity and quality of audience, is a constant procedure in media analysis. The extent of the influence of each factor, however, is anything but constant. Media costs are rising. Competition between media and within media is being waged with unprecedented fury. Advertising objectives demand more media effectiveness. Competing products and brand names are multiplying to confusion. These factors have made the job of executing media programs infinitely more complex than ever." Further, Vernon thinks that effective execution of a media plan requires early buyer participation. "Since we have responsibility of assembling the most productive audience, we must know objectives first hand."





Invited to participate in the real excitement that springs from the interplay of vibrant people . . . people who spark to the vivid presence of a "Metropolitan" personality—a personality like each of our widely recognized Television, Radio and Outdoor properties.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York

TV STATIONS: WNEW-TV, New York; WTTG-TV, Washington, D.C.; WTVH, Peoria/Ill.; KOVR-TV, Stockton-Sacramento/Calif.
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland

THIS IS

DOM!NANCE WIL ST. LOUIS !!!!!!

! WIL has the highest share of the big St. Louis audience. More than the next two independents combined.

! WIL has nearly twice as much audience as both network stations combined. (83%).

! WIL has 32% more audience than the number two station in St. Louis (network).

! WIL has 64% more audience than the number three station in St. Louis (independent).

! WIL is DOMINANT in ST. LOUIS.

!

C. E. Hooper—May, June, 1960

WIL RADIO . . .
outstanding in St. Louis
THE BALABAN STATIONS

WIL	WRIT	KBOX
ST. LOUIS	MILWAUKEE	DALLAS
Sold Nationally by Robert E. Eastman & Co., Inc.		Sold Nationally by The Katz Agency

The Nation's most experienced Flagship Stations.

JOHN F. BOX, JR.,
MANAGING DIRECTOR

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

27 JUNE 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

General Motors is obviously bent on overwhelming the automotive field as far as tv is concerned in the coming season. With about $49 million already committed it's mulling an NBC TV pitch to alternate with Bell Telephone in the Friday 9-10 p.m. period.

If GM agrees, **it means another $5-6 million added** to its 1960-61 tv load.

(See page 23 SPONSOR-SCOPE and article, page 33, for more on Detroit's tv status.)

Sellers of spot radio might do well to find themselves a few champions of the medium among the younger generation of media specialists in the bigger agencies.

SPONSOR-SCOPE's questioning of several of these more articulate gentry this week evolved such suggestions as:

- **Stop drenching accountmen with scorn for their indifference** toward radio because they look to the specialist in their agency to inform and pep 'em up about a medium.
- **The older buyers are living in the past** as regards radio; hence, the sellers must look to the younger people to take up the torch for them.
- **That can be most effectively done by feeding them with ammunition** showing (1) how radio has a unique marketing dimension of its own today, (2) it has the ability to reach the prospect at the time the advertiser wants to reach him and (3) that whatever back-door dealing there is **should not be considered a way of life but an isolated and temporary aberration.**

P&G researchers have turned their attention to the Negro tv market.

The information they seek includes (1) viewing habits with the accent on station loyalty, (2) the number of viewers on the average per set and (3) **whether this group has particular programing preferences.**

Mennen (W&L), in expanding substantially its spot radio commitments for the summer in 75 markets, says it's got a walloping success story for the medium.

The plan is to keep these schedules rolling right through the fall and possibly at the same rate of 40-50 spots a week.

Golden Press (Wexton), which sells encyclopedias through supermarkets, this week put out **a wholesale query for radio and tv ratecards and coverage maps in 200 markets.**

Plan as told to reps: two flights, starting September, three and two weeks each.

Even though it lined up **thousands of spots on three radio networks** for a pre-Fourth blitz in behalf of Cut-Rite waxpaper, **Scott Paper (JWT) still had to resort to spot in 35 markets to get the right listener weight.**

The spot radio schedules will run between 27 June-2 July, whereas the network push, involving CBS, NBC and Mutual, took off 22 June and will run through 2 July.

The RAB is working on a presentation to dissuade NBC from taking its six o&o radio stations out of the bureau's fold as of 31 January 1961, the notice date.

Meantime the CBS o&o's, which had contemplated leaving, have agreed to stay with the RAB. The ABC o&o's are also staying put.

Judging from reports out of the midwest, there's a good possibility of drastic action in these two tv advertiser areas in the near future:

General Mills: seeking to overcome its vulnerability on the cake-mix front in relation to the spectacular gains made by P&G's Duncan Hines.

Kellogg: splitting up its brands and thereby putting itself in a position of **playing one agency against another a la its competitors.**

Don't think that just because their function in network tv is now mostly of a negotiating nature the agencies have come out any better with the cost of operating their tv departments.

If anything, the ratio of the cost of tv department servicing as compared to other departments is higher than when the major agencies had program production staffs.

Basically the reasons are these:

1) **The working out of networks buys is becoming more complex.** A sophisticated agency usually goes to the client not with a single deal with a couple of alternates.

2) Because of the big sums involved the proposition **has to be taken to at least three levels of client decision-makers**—the ad department, the marketing director and the top executive echelon (often even to the board of directors).

3) **Highly paid executive talent is necessary** not only to properly "engineer" the deals but to speak with authority and acceptance in contacts with the three planes.

It all has to be done in a special language, like spreading the risk, amortization and how to calculate probable cutbacks. In other words, it's **like dealing with the top level in the client's purchasing department.**

The beauty preparation manufacturers have finally got around to recognizing that daytime tv offers them a potent sales tool.

A good reason: the housewife's buying more and more of her beauty aids at the same place she gets her groceries—the supermarket.

Among the cosmetic users of daytime: **Pond's, Lady Esther, Warner-Lambert, Toni, Alberto-Culver, Coty, Helene Curtis, Avon.** Conspicuous among the missing: Revlon.

It may be wishful thinking on their part but **several key reps in tv this week said they expected the rush to buy for the fall to break much earlier than customary.**

The pattern of their anticipation: because of the tendency among political campaign committees to be in there as early as possible and garner choice spots, **agencies will be disposed to advise their clients to advance their schedules a few weeks.**

The net effect: a campaign originally planned for 8-10 weeks would, by virtue of an earlier starting out, **be placed for 13 weeks.**

The economically-minded among tv users may find this a tasty morsel: **National Biscuit Co. this season has spent 10% less than last season but came out with 40% more home impressions.**

Credit is largely due to the way the buys were spread and the timely juggling of the commitments. The company's agency of record: McCann-Erickson.

The competitors take it all with a grain of salt but **ABC TV has been insinuating that it's found a way**—outside the checkbook—for **inducing NBC TV's affiliates in two-channel markets to give it a better break on nighttime clearances.**

ABC TV is citing these inroads to agencies: (1) WFGA-TV, Jacksonville, is giving live preference to over 50% of ABC programs and (2) WLWD, Dayton, is making it **almost two-thirds ABC live.**

The juggling of daytime prices, programs and bonuses among the tv networks shows no signs of abatement.

Among the latest moves in the making:

1) NBC next week will unveil a new daytime pricing and afternoon program structure for the fall.

2) **ABC TV will offer a gratis quarter-hour** in the new programing (starting 2 October) to advertisers who buy four quarter-hours.

(See 4 July SPONSOR for comprehensive study of the daytime network tv picture.)

Lever and its agency of record, JWT, are playing it very coy with the three tv networks (they've all been pitching hard) about any more commitments for the fall.

The fact is this: **Lever's holding back part of the budget.** It's the only big tv customer with a big enough reserve to keep the networks' sales people panting.

Looks like Quaker Oats will dominate its competitors daytime-wise in network tv this fall: it'll have six quarter hours a week on CBS TV (about $2.3 million).

There'll also be spot tv plus half of the Tom Ewell show (CBS).

If spot tv expects to make any hay in Detroit for the 1960-61 season, it had better get in there pitching hard right away: a SPONSOR check the past week disclosed that **only one brand among the Big 3—Pontiac—has made plans to use spot tv.**

The trio collectively will be spending a **lot more than the previous season in network tv,** but what apparently hasn't begun to take deep root among them is a basic dictum of the successful package goods operators: **you also need added weight in the markets where your potential of dollars are considerably above the norm.**

Following is an updated estimate by SPONSOR-SCOPE of what the Big 3 brands will be spending in **time and talent** for the 1960-61 season on network tv:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
Buick	.....	$1,500,000	$ 3,800,000	$ 5,300,000
Chevrolet	$5,700,000	6,200,000	13,900,000	25,800,000
Chrysler Inst.	.....	.....	800,000	800,000
Dodge	3,700,000	.....	.....	3,700,000
Ford	.....	.....	15,600,000	15,600,000
General Motors Inst.	.....	500,000	3,500,000	4,000,000
Lincoln-Mercury	.....	1,500,000	6,900,000	8,400,000
Oldsmobile	3,000,000	.....	1,700,000	4,700,000
Plymouth	.....	11,500,000	.....	11,500,000
Pontiac	5,500,000	.....	.....	5,500,000
UMC-A/C Spark Plug	4,600,000	.....	.....	4,600,000
Total	**$22,500,000**	**$21,200,000**	**$46,200,000**	**$89,900,000**

(See article on tv revolution in Detroit, page 33.)

Another spot tv cohort has moved into the network camp: Goldseal Glass Wax (Campbell-Mithun) is going NBC TV this September with an expenditure of around $600,000.

During the fourth quarter it will have **four daytime quarter-hours on alternate weeks** and a minute a week on Riverboat.

ABC TV has found another beer—Pabst (K&E)—to pick up a quarter **sponsorship of the American Football League** games this fall.

Schlitz had backed out of the series when JWT found out that, contrary to what it had first been told, the sponsors' commercials would **have to be in a fixed position.**

Regardless how over-all national billings may turn out for spot tv this summer, the medium can't help but wince at some of the cutbacks it's been getting.

Examples: Continental Baking, Wheaties, Alka-Seltzer, Mr. Clean, Alberto-Culver.

Chicago reps take a dim view of Alberto coming back in the fall what with its skyrocketing commitments on NBC TV. **The tab could run over $12 million.**

Tv network station relations: your advisory committee may not know it but **there's a movement on foot among affiliates to ask you to let them sell minutes in those unsold alternate nighttime half-hours.**

The point they're going to make: **you're not doing the right thing by your stations** when you turn the open half-hour over to the other sponsor at no program cost and only station compensation for time.

Also, there's a big demand for minutes and this **arrangement would help them balance off in some way the advantage the networks have** in being able to sell minutes on spot carriers to advertisers who formerly spent that money for spot.

KOB-TV-AM, Albuquerque, this week took a sharp whack at a practice which has been quite common among national grocery manufacturers and given many a station a deep sense of frustration.

The gripe: alloting the major portion of the media budget to the point from which a supermarket distributes its goods **instead of proportionately taking care of the markets where the products are actually retailed and consumed.**

(For details of this blast see NEWS WRAP-UP, TV STATIONS, page 74.)

ABC TV was telling agencies this week that **three commercial minutes in spot carriers on that network delivered in a four-week period a greater reach** than the highest rated programs on CBS TV and NBC TV.

It cited a study Nielsen had done for it based on the four-week period ending 3 April and involving minutes on Cheyenne, Hawaiian Eye, Untouchables and 77 Sunset Strip (all naturally high raters on ABC).

Factors for the spread mentioned in the claim: **total number U.S. homes reached, 69.8%**; age of household head reached, under 40, 78.6%; 40-54, 75.8%; 54 & over, 57.2%.

If what the agencies are hearing via salesmen is true, **the biggest dilemma facing NBC TV's management these days is whether to divert its main competitive direction toward ABC TV.**

The story being brought back to their office by NBC salesmen is that **they're finding it increasingly harder to compete with ABC TV selling policies and prices** and that something drastic has to be done to overcome ABC's advantages.

The implication here is this: let CBS TV, which is designed for the corporate buy, keep that image for itself and **revamp the NBC selling framework so that it is flexible enough to retain the corporate target and at the same time vie with ABC** for the small brand whose average budget is around $500,000.

For tv stations that have got into the habit of asking their reps **why they're not getting the same amount of money as another similar-sized market for a going product test:**

The progenitors of the test are not influenced by the number of sets. **They harness their test to a mass of other factors,** from the socio-economic composition of the market down to the habits of people in that community for cottoning to innovations.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 50; News and Idea Wrap-Up, page 66; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 76; and Film-Scope, page 58.



The constantly accelerating move of industry to Florida has kicked the old "seasonal market" theory into the wastebasket.

In 1959 alone, 241 new industrial plants providing year 'round employment for an estimated 11,000 people began operations in the 26-county area dominated by WFLA-TV in rich agricultural-industrial West Coast and Central Florida.

Added to this are the already established payrolls in Tampa, long-time industrial hub of Florida and in industrial Pinellas and Orange Counties.

Cash in on this profit opportunity. Spot your product *year 'round on* WFLA-TV—*your best buy in the Land of Profitunity!*

Write, or see your BLAIR-TV man for all the facts!

Figures from Sales Management 1960 Survey of Buying Power.

NBC

wfla-tv CHANNEL 8

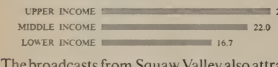
TAMPA - ST PETERSBURG

NATIONAL REPRESENTATIVES, BLAIR-TV

1960 SUMMER OLYMPICS IN ROME...EXCLUSIVE ON THE CBS TELEVISION NETWORK

You will be more than a good sport if you take your customers to the Summer Olympic Games in Rome, via the exclusive broadcasts of the CBS Television Network. You will be the far-sighted sponsor of an exceptional advertising vehicle. All signs point to the gathering of an unprecedented television audience–vast, excited, and attentive, coming back day after day.

People are still talking about this network's coverage of the Winter Olympics at Squaw Valley: viewers still marveling at the thrills of Olympic competition; advertisers still marveling at the size and quality of the television audience. *Five out of every six upper and middle income families,* and three out of every four lower income families, watched the Winter Games. If you make cars or stoves or other "high-ticket" items you will be interested to note that upper income families watched most, as Nielsen average-minute ratings show:



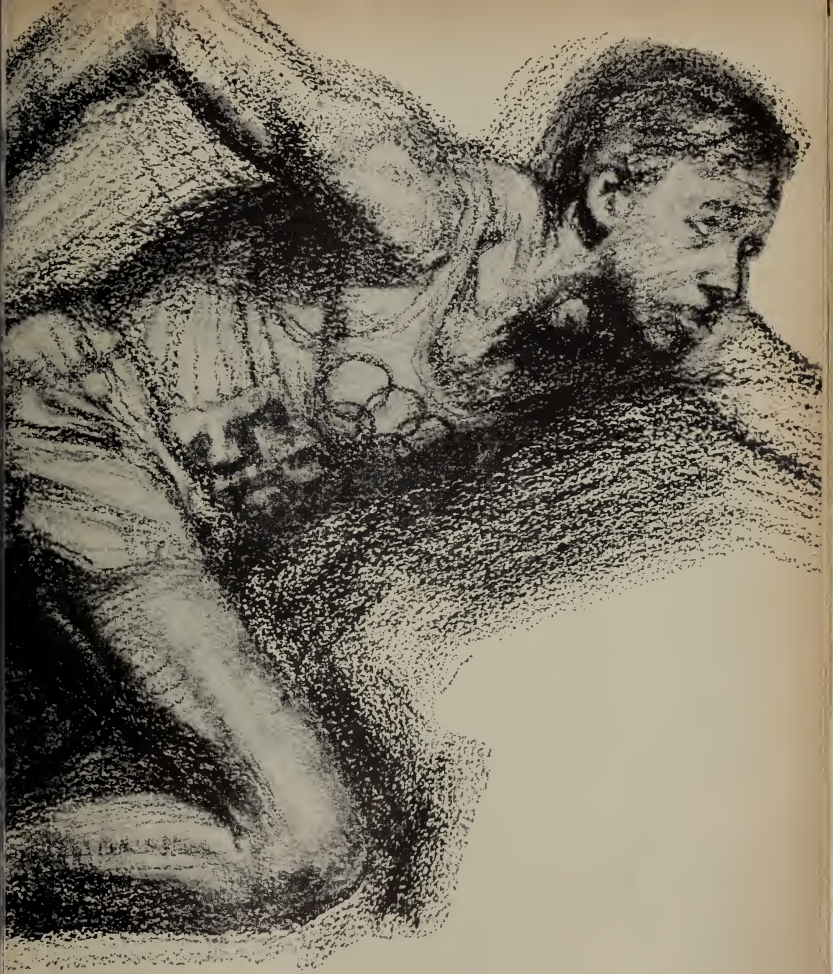
The broadcasts from Squaw Valley also attracted more *adult* viewers per family than any other Winter program–with the result that a leading cigarette maker was the first advertiser to sponsor a part of the Summer series. (Because of the number of viewers of *all* ages, a famous cereal maker soon followed.) Altogether, more than 100 million Americans tuned in.

Yet the Winter Games were scarcely more than a warm-up exercise for the Summer Olympics –the world's greatest sports spectacle–to be held this year in the ancient thoroughfares and modern arenas of the Eternal City. Television tourists will follow the Marathon from the Capitoline Hill along the Appian Way, past the Coliseum to the Arch of Constantine. Sports enthusiasts will see Herb Elliott of the 3:54 mile, the seven-foot high-jumping John Thomas, the fabulous Konrads swimmers–the foremost men and women athletes of our time drawn from every quarter of the globe.

To bring the Summer Olympics to the American people within a few hours of each event, jet planes will shuttle tapes daily from Rome and Paris to New York. From August 26 to September 12, the CBS Television Network will present a total of 32 broadcasts, averaging more than one hour of coverage a day. Advertisers who want to get a running start on the new Fall selling season will be interested to know that two-thirds of these broadcasts will occur on or after Labor Day Weekend. Thus far P. Lorillard Co. has purchased one-quarter of the series and General Mills, Inc., one-eighth.

In a truly unique combination of advertising values, sponsors of the Summer Olympics will gain the *continuity* and *frequency* of impact found in a regular series, together with all the *excitement* and *prestige* generated by a newsworthy "special" of major dimensions. Not to mention a huge circle of new friends brought to you exclusively on the CBS TELEVISION NETWORK.





IN PHOENIX

THE DIALS HAVE STOPPED TWISTING... THEY STAY WITH KBUZ

Buy results with proven Fine Music programming. From Limelight to Gaslight the discriminating Phoenix audience stays tuned to KBUZ Radio and FM. For the BIG KBUZ story and the new Phoenix Market Report, see the man from Broadcast Time Sales.

Edward R. Gordon

KBUZ Phoenix AM and FM
KSDO San Diego AM

THE GORDON BROADCASTING CO.
Sold nationally by Broadcast Time Sales

49th and Madison

Clarification

To clarify any possible misunderstanding which might arise from the article: "Air Force Tests 'Instant Airtime,'" in the 13 June 1960 issue of SPONSOR, neither the U. S. Air Force nor MacManus, John & Adams *actually purchased any time* from Broadcast Time Sales, or from any of their stations. All announcements aired as a result of this test were *donated as a public service* by the stations involved. The participation of the U.S.A.F. and its agency, MacManus, John & Adams, represented a "dry run" in order to illustrate the advantages inherent in the new "instant airtime" and "instant avails" system now offered by Broadcast Time Sales.

Roger C. Bumstead
media director, eastern div. MacManus, John & Adams N. Y. C.

Higher than Quoted

I read with interest "Why FM is Picking Up Speed" in your 30 April issue. We have a simular situation in Warren. WRRN-FM has been largely duplicating WNAE programs since March 1948. WNAE is a daytime station and WRRN is on from 5:45 a.m. to 11:00 p.m. Programs are broadcast the year round at the same time on WRRN but early winter sign-off changes all WNAE times as early as 3:45 p.m. Because WRRN is the only full-time station in Warren, because of constant program time, and because of local and professional sports, fm set ownership in Warren is higher than indicated in your article. In 1955 we found penetration to be 52.5%. In the last two months we have sold 400 Sarkes Tarzian fm sets through local dealers and they have sold at least 200 other makes as part of our fm promotion.

WRRN-FM is second only to WNAE for share of the audience more often than not during the day: after 6:00 p.m., when WNAE is off the air, WRRN averages 45.1% share of audience.

David Potter
general manager WNAE-WRRN Warren, Pa.

Needed: more common sense

Your article on Summer radio in the 20 June issue is an excellent reminder that the hot weather is made to order for the am medium.

It is true that much of summer listening is hard to measure because of its mobility. But it is also unfortunate that the lack of figures is sometimes an excuse for agencies to ignore an audience that can only be reached by radio.

It seems to me that the advertising business, which depends so much on educated intuition in copy, could use more of this intuition in buying media, and not depend so much on lists of data.

Isn't it obvious that portable radios are all over the place? Isn't it obvious that the millions of portables bought aren't just left in the closet? Isn't it obvious that when people go on vacations, the radio is a constant companion?

There are times when research cannot get the answers, when advertising men must fall back on their own common sense. The importance of the mobile summer radio audience applies not only to products which have peak sales in the summer but the day-in, day-out type of product which people never stop buying.

And, as has been pointed out by others, summer is the kind of season that makes people want to buy.

Charles E. Hedstrom
account executive, radio sales Daren F. McGavren N. Y. C.



I'm a success! I just placed a schedule on

WING *in* DAYTON

WING carries more national and local advertising than any other Dayton station. There must be a reason! Get the FACTS from your East/Man or General Manager Dale Moudy. Find out why WING has become the pivot point for all national and local buys in Dayton.

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—ROBERT H. TETER
Vice President—Radio
PGW, New York

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Media Department
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Lawrence C. Gumbinner
New York

". . . a veritable storehouse of useful information."

—RAOUL KENT
MCA-TV, Film Syndicate Div.
Chicago



"Me got reservation. You got yours?

- When these busy executives need information to make spot-buying decisions, they turn first to SPONSOR's AIR MEDIA BASICS. When it comes to providing the charts and tables, the statistics and reference data about all phases of the broadcast industry, they know that AIR MEDIA BASICS is in a class by itself!
- They know that AIR MEDIA BASICS' key sections supply the tools timebuyers need to make decisions with a minimum of time and effort. These key sections are:
  TIMEBUYING BASICS
  RADIO BASICS
  TV BASICS
  FILM & TAPE BASICS
- Important features include a complete county-by-county TV set count, a directory of AM, FM and TV stations and their representatives—by market, and a new directory of timebuyers of the U.S.
- It's no wonder AIR MEDIA BASICS wins praise from The INFLUENTIAL 2,000—the timebuyers and others who do the big spot buying.
- That's why your ad belongs in SPONSOR's 14th AIR MEDIA BASICS. It assures call letter recognition for your station—recognition at that important moment of decision!

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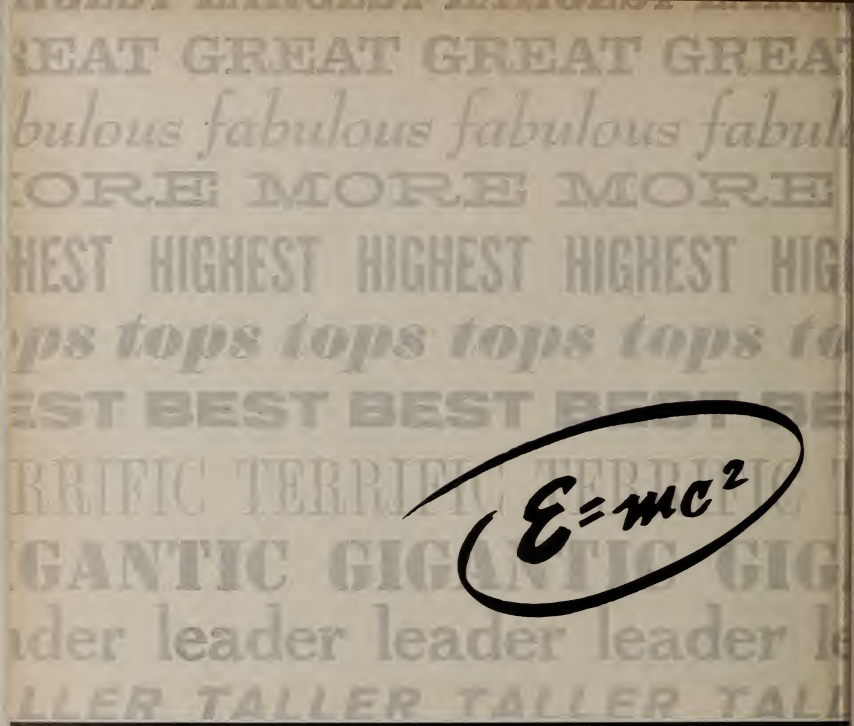
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WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"**

**Television Magazine - May 1960*
***NCS #3*



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV

CHANNEL 3 ◉ CHARLOTTE

LET'S COMPARE MARKETS!

WBTV — CHARLOTTE	596,600
ATLANTA	576,300
MIAMI	510,800
MEMPHIS	486,800
LOUISVILLE	459,400
BIRMINGHAM	429,400
NEW ORLEANS	384,800
NASHVILLE	346,000
NORFOLK-PORTSMOUTH	341,500
RICHMOND	273,900



DETROIT'S TV REVOLUTION — THEY'RE SELLING CARS LIKE PACKAGED GOODS

Next fall's net tv schedule finds costly cars sharing shows with such inexpensive impulse items as soap and pills. Have autos given up the quest for identity? Or has net tv show control given them no choice? In any event, ABC has fared well.

In the past two years, Detroit—the Motor City—has managed to pile up two revolutions. Last year it was the Big Three's entry into the compact car field. This year it's an apparent reversal of its television advertising concept. The traditional search for identification of the car with the prestige of the tv show has all but gone into the discard.

Except for a few wholly-sponsored weekly shows and a handful of specials, the automotives are investing a whopping net tv budget, of about $90 million, in a lot of programing which they share with advertisers of such non-luxury items as soap flakes, chewing gum, cigarettes, headache cures, and hair tonics. A lot of admen are asking why; a lot of others feel they know the answer— or part of the answer.

Perhaps the answer that comes closest to the truth is this: tv has become too expensive a medium in which to play the role of patron of the arts. So the automotives have decided to become sponsors instead of patrons.

Other answers—speculative, but still within the bounds of logic:

• The automobile has become such a staple in the American family that it can now afford to use the same advertising and marketing strategy of the soaps, foods, cleansers and other package good household items.

• The appointment of Gail Smith, a former P&G advertising executive, to the post of tv advertising director at General Motors, may have inspired some new thinking in Detroit along the lines of adopting packaging goods ad techniques to automotives.

• The spot television missionaries in Detroit have done such a good job of selling the spot tv concept to the automotives that the concept has been adopted—but spot hasn't been bought. Instead, the auto companies are buying *a la spot* on the networks.

• Success of Ford with participations on *Wagon Train* showed that autos don't need exclusive shows to do well in sales.

• The independents (American and Studebaker-Packard), with relatively small budgets, have demonstrated what can be done with spot-type buys. (This year, American's Rambler moved from sixth to fourth best-seller; S-P's Lark pulled into 11th position in sales has been using "commercial minutes" on NBC TV's *Jack Paar Show* over a two-year period.)

• Cars have, by now, established their identities and images with the U.S. public. They no longer feel they need to identify with tv stars, but can advertise like any other product.

• Reach and mass circulation has become of more importance to auto companies than prestige of star association. With commercial minutes spread through the week on a variety of shows, they reach more different homes. It all comes back to the soap and cereal technique of tv buys.

Any of these may be one part of an answer; all of them together may constitute *the* answer. But each bears some examination—if for no other reason than that what has happened is such a radical departure from what has become an accepted bit of Americana within a key industry.

Last fall's Detroit revolution—the introduction of three compacts by the Big Three—helped confuse an already complex picture. Chevrolet's Corvair, Ford's Falcon and Chrysler's Valiant rode out to tilt against American's Rambler and Studebaker's Lark and the invasion of foreign economy cars that pretty much started it all.

"I don't see how they can shrug off identity," a Detroit industry observer told SPONSOR. "I bought a second car two weeks ago—a compact—after several weeks of shopping around. By the time I made the buy, I was ready to flip a coin."

This coming new model (and new tv) season will see a raft of new compacts further compounding the automotive picture. In addition to Corvair, Valiant, Falcon, Rambler, Lark, and Comet (not to mention the Dodge Dart which is not a compact) are four more small cars: The Buick Special (a tentative name to replace the original tentative name of Invader), Pontiac's European-styled Tempest, Oldsmobile's F-85 Rocket, Dodge's Lancer. How these divisions are going to show the U.S. public the individual characteristics of their new

WHAT CARS ARE BUYING IN NET PARTICIPATIONS

CAR	SHOW	NET	BUY
Pontiac	*Surfside 6*	ABC TV	minutes
Oldsmobile	*Hawaiian Eye*	ABC TV	minutes
Dodge	*Lawrence Welk*	ABC TV	alternate
Plymouth	*Garry Moore*	CBS TV	1/3 hour
Chevrolet	*Route 66*	CBS TV	1/3 hour
Plymouth	*Mr. Garlund*	CBS TV	alternate
Ford	*Wagon Train*	NBC TV	alternate
Oldsmobile	*Michael Shayne*	NBC TV	minutes
GM (Inst.)	*World Series & Bowl Games*	NBC TV	co-sponsor

THE INSTIGATOR?



GAIL SMITH, new director of tv advertising for General Motors, comes from the world's most successfull packaged goods house, P&G, where he was associate manager of advertising production. Is he behind new tv concept?

entries along with their lines of standard models without supplementing tv network buys with heavy spot tv coverage is hard for many admen to envision.

Just how much exposure all of the new entries and their stablemates in the standard lines will get under the new pattern of buying tv commercial minutes is questionable. Except on the specials, and on the few wholly-sponsored weekly tv shows will there be the long, all-inclusive three- and four-minute commercials that were in vogue since the peak auto selling year of 1955. A commercial minute on a net-controlled show—sandwiched between a stomach alkalizer and a spaghetti sauce—is not likely to stress more than one make and model of motor car.

Spot tv, according to Detroit reps, is feeling the pinch of the auto industry's love affair with net tv. At the moment, about the only car division that looms as a substantial spot tv investor this fall is Pontiac. Most of the reps feel that the auto companies' network participation buys are in the spot concept but without spot's benefit of market and station selectivity, or its flexibility. "If the autos don't bolster their network tv buys with more spot," Bruce Mayer, tv sales manager for Edward Petry & Co. of Detroit, told SPONSOR, "they'll be missing big opportunities this fall." Whether they will remains to be seen, but the fact is that spot tv business from autos right now is practically nonexistent.

Meanwhile, network tv investments for the fall have been piling in from Detroit. A SPONSOR-estimated total of $89.4 million for time and talent will come from the Big Three (for full details, see SPONSOR-SCOPE, this issue).

Biggest share will go to NBC TV—about $46.2 million. CBS TV has lined up an estimated $20.7 million, while ABC TV's auto sponsors will spend approximately $22.5 million. The latter network has been out selling—and selling hard to the automotives with the result that it has bagged a whopping chunk of the business. Industry people are giving a lot of credit for this coup to ABC TV salesman Art Sherin.

NBC TV has more of the big expensive Detroit shows (Dinah Shore, Bob Hope specials, etc.). But in the new pattern of Detroit buying—that is, participations in net-controlled shows or regular weekly co-sponsorships—ABC TV is running almost neck and neck with the leader. So far, ABC TV has 14 commercial minutes a week scheduled by automotives against 15 a week at NBC TV.

Here is a net-by-net preview of this fall's auto sponsorship:

ABC TV: Oldsmobile will have three Bing Crosby specials, one of them a golf tournament. Another car maker may take two specials, but this is not yet official. Weekly programming will find Chevrolet sponsoring *My Three Sons;* Dodge will share *Lawrence Welk Show* with J. C. Williams Co. Participations contracted for are: Pontiac in *Surfside 6*; Oldsmobile in *Hawaiian Eye*; General Motors (United Motors and A-C Spark Plug divisions) in *The Islanders, Cheyenne, Stagecoach West* and *Naked City*.

CBS TV: Detroit buys on this net to date are three — Chevrolet takes one-third of *Route 66*. Plymouth bought alternate sponsorship of *Mr. Garlund* (L&M is the partner), and a third of *Garry Moore Show*. Auto tires are giving CBS TV a good play; Firestone with *Eyewitness to History* and Goodyear on *Pete and Gladys*, but these are not included in automotive spending estimates in this story. General Motors takes three specials on this network.

NBC TV: Bob Hope again will be doing his Buick specials, probably eight in all. General Motors has just signed up for about $3.5 million to share, with Gillette, the World Series and two bowl games—the Blue-Gray and Rose Bowl. Dinah Shore returns again for Chevrolet, Ernie Ford for Ford. Lincoln-Mercury will sponsor Alfred Hitchcock. In the show-sharing category are Oldsmobile in for a slice of *Michael Shayne* and Ford riding *Wagon Train* again.

All in all it's a banner year for net tv where automotives are concerned, and observers expect there will be still more minute buys when autumn comes. But the thing that has admen speculating is autos' apparent desertion of the "program identification" fetish.

Lawrence Welk, who has become

THE INVADER



OLIVER TREYZ, ABC TV president, heads up the network that has made substantial inroads into auto advertising business this year. The net has sold about $22.5 million to Detroit in commercial minutes and specials

almost a part of the Chrysler family, will be selling drugs for J. B. Williams along with Dodge cars. Save for the specials, only Dinah Shore, Tennessee Ernie, Alfred Hitchcock and *My Three Sons* will be exclusive auto salesmen.

In the participations and co-sponsorships it is revealing to see with what non-luxury neighbors the high-priced autos will share. On ABC, Pontiac will be selling alongside B&W cigarettes, Whitehall drugs (probably Anacin), Johnson & Johnson (Band-Aids), and Cluett-Peabody (Arrow Shirts). The Oldsmobile cars will share in the same programing with American Chicle chewing gums, Ritchie Co. (Brylcreem), Carter's little pills, and Whitehall (Anacin, Dristan, et al).

Between two CBS stanzas, Plymouth is lined up in partnership with Polaroid cameras, S. C. Johnson's line of waxes, and L&M cigarettes. Over at NBC, Ford shares "identity" with Nabisco and Reynolds Tobacco, while Oldsmobile on *Michael Shayne* awaits (with exception of Pittsburgh Glass) some as yet unnamed neighbors. There has been no official comment on this new departure from the men in Detroit who call the advertising shots. In a recent *Automotive News* story, William F. Hufstader who has just retired from his 12-year post as sales vice president of GM, defended the auto franchise system by saying that new cars should never and will never be sold "off the shelf."

Yet the new turn that tv advertising has taken suggests to some admen that cars may someday become a "supermarket item." At least they are beginning to advertise in company with supermarket package good items.

Word from Detroit is that most decisions to share tv shows came from the client — not from the ad agencies. In fact, many agencymen are plainly—if not publicly—skeptical of any move in tv that will lump a costly auto with a cheap impulse item in its advertising and melt the image created through program or star identification. They still remember the terrific impact of Ed Sullivan, for example, not on only the public—but on dealer relations, which are the backbone of the auto franchise selling system. They've seen it demonstrated since with Dinah Shore, Lawrence Welk, Bob Hope. They probably pray the tv specials will compensate for any identity losses from the new soap-and-cereal techniques.

In 1957, during some automotive research conducted by Schwerin Research Corp., car commercials were tested for benefits of program identification. Result: "Automobile advertising seems to reap particular benefits from program association . . . Commercials for one make had no effectiveness gain when tested in a participating show, but got 7% of the audience to switch to the brand when tested on a program which the advertiser has been sponsoring for a long time. Along with this, remembrance of copy points was more than twice as high on the sponsor's show."

One word that kept cropping up in SPONSOR conversations with Detroit was "cost efficiency," and perhaps the truth is that tv has become a medium for sponsors rather than patrons (actually — except for U. S. Steel, Firestone and a few others—the patronage era in tv does seem ended). Coupled with the new age of network control of shows, the cars may be making the right decision—or the only one left.

If cost efficiency is the key to the new Detroit tv advertising pattern, it can hardly have come about through dire necessity.

Actually, the cars are doing very

(*Please turn to page* 51)

DETROIT'S BIG THREE JOIN PROGRAM SHARING TV PLAN



CHEVROLET: Robert Crooker, head timebuyer at Campbell-Ewald, makes a point on network tv coverage to (l to r): C. O. Uren, Chevrolet asst. ad. mgr.; Carl Georgi, v.p. and media director for C-E, and Jack Izard, new advertising manager





FORD AND DODGE: Charles Moore (above left), v.p. of advertising for Ford, may have had a hand in starting new tv buying pattern with minutes on *Wagon Train*. Pete Moore (right), Dodge ad head, has given okay next season to share the *Lawrence Welk Show* with J. B. Williams

HOW NEW RADIO NCS DIFFERS FROM LAST ONE

	NCS '61	NCS No. 2 (1956)
1	*Radio will be measured in fall of 1960, tv in spring of 1961*	*Radio and tv audince data were measured on same questionnaire*
2	*Total unduplicated audience data shown by counties*	*Individual station circulation was shown, but not total audience*
3	*Survey to be based on returns from a panel of 375,000*	*Panel for NCS No. 2 was about 100,000 less than each NCS '61 study*
4	*Less than 100 counties are expected to be clustered*	*About 700 counties were clustered in 1956 radio/tv study*

Will NCS spur new radio trends?

Prospect of first circulation study since 1956 means revived interest in geographical patterns, say agencies

Reps split on value of new radio coverage study, but industry likes new total audience figures by counties

After months of behind-the-scenes discussions, A. C. Nielsen Co. has unveiled the shape and size of Nielsen Coverage Service '61. It contains the proposed specifications for the first radio circulation study since NCS No. 2, which was made four years ago.

Though most agencies have barely had time to pour over the proposed study, there are already indications of the impact NCS '61 will have on radio buying patterns. Agencies in general welcomed the release of the specifications, a clear sign they are aching for up-to-date radio circulation data. Particularly significant was the widespread comment from buyers that—with coverage data in prospect—a revival of emphasis on radio stations' geographical reach is in the cards. In the past few years, as radio circulation data aged on buyers' shelves, ratings and cost-per-1,000 have been increasingly relied upon.

So far as the reps are concerned, their reactions were clearly keyed to how their stations are likely to compare to the competition. Firms representing powerhouse stations were naturally jubilant about the likelihood of circulation data. There was an undertone of fear, however, that the blossoming of hundreds of new stations and the increasing local orientation of radio would tend to constrict coverage patterns.

One happy development was the announcement that total radio circulation figures per county (weekly and daily, daytime and nighttime) would be released for the first time. This is expected to offer radio valuable ammunition with which to clobber newspapers—particularly in the area of the dailies' circulation dilution in suburban areas and satellite towns. Even with these new facts at hand, however, the industry has the premonition that coverage data will say nothing new about radio's effectiveness.

NCS for the first time will offer separate national surveys for radio and tv. The radio measurement is planned to include out-of home listening as well as total radio circulation for each U. S. county (including Hawaii and Alaska).

Release date for NCS '61 hinges on the availability of 1960 census figures on county-by-county set ownership. However, Nielsen expects to deliver both the radio and tv reports next summer. It was recently announced that the census data containing such material as radio and tv ownership would be published sometime between September 1961 and January 1962. Nevertheless Nielsen's close relations with Census Bureau people makes it

HOW CIRCULATION DATA WILL BE REPORTED IN NCS '61

NCS STATION REPORT
NIELSEN COVERAGE SERVICE—1961

GREEN, PA. **WAAA**

STATE COUNTY	MARKET DATA: HOMES IN AREA: TOTAL	MARKET DATA: HOMES IN AREA: RADIO	COVERAGE: WEEKLY TOTAL: HOMES REACHED	COVERAGE: WEEKLY TOTAL: %	NCS DAY—PART CIRCULATION: DAYTIME (BEFORE 6 P.M.): WEEKLY	%	DAILY	%	NIGHTTIME (AFTER 6 P.M.): WEEKLY	%	DAILY	%
MARYLAND												
ALLEGANY	26,500	13,590	8,810	64	8,810	64	6,640	48	8,810	64	7,470	55
GARRETT	5,100	2,140	2,080	97	1,960	91	1,560	73	2,080	97	1,740	81
TOTAL	31,600	15,730	10,890		10,770		8,200		10,890		9,210	
PENNSYLVANIA												
ALLEGHENY	466,900	399,810	200,700	50	161,520	40	114,340	28	198,700	49	151,120	37
ARMSTRONG	23,800	19,740	17,520	88	16,000	81	11,720	59	17,270	87	13,260	67
BEAVER	52,600	45,010	15,790	35	12,640	28	7,650	17	15,790	35	10,890	24
BEDFORD	11,400	9,460	9,230	97	9,230	97	7,840	82	9,230	37	8,070	85
BLAIR	41,300	33,910	33,090	97	30,580	90	22,550	66	32,790	96	26,950	79
BUTLER	29,100	24,760	18,420	74	14,730	59	9,450	38	18,090	73	12,700	51
CAMBRIA	58,200	48,190	47,320	98	35,750	74	29,680	61	46,790	97	41,780	86
CAMERON	1,900	1,140	640	56	610	54	530	46	640	56	530	46
CENTRE	[illegible]	13,780	11,870	86	11,570	84	8,440	61	11,720	85	9,390	68
CLARION	[illegible]	9,700	8,600	98	[illegible]	91	6,670	76	8,600	98	7,270	
[illegible]FIELD	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]		[illegible]	[illegible]	[illegible]	96	[illegible]	

THIS SPECIMEN shows the format for both radio and tv station circulation data in NCS '61. Total audience for each county will be shown separately. In addition, NBC provides totals for each column shown. Usable sample for each of the studies will be about 200,000 households

likely that the IBM card information will be in the hands of NCS technicians before publication.

Here are the planned highlights for radio in NCS '61:

- Will report total radio audience for U. S., county-by-county, as well as figures covering individual station circulation.
- Planned sample: 375,000 families will be polled nationwide, reporting via mail ballot. Final figures will be based on sample of about 200,000 homes, including about 5,000 NSI homes metered and diary.
- Out of a total 3,072 U. S. counties, about 3,000 will be reported individually. The remaining 70-odd counties will be clustered.

Although the same general measurement techniques will be used in reporting NCS '61 as were used for NCS No. 2, because of the larger sample size and the small degree of clustering Nielsen feels the information on radio will be easier to interpret and more highly refined than former studies.

This week, a year prior to its issuance, industry anticipation is keyed to common hopes that data shown in NCS '61 will reveal some distinguishing and dramatic new characteristics of radio to help eliminate what the industry considers hackneyed buying cliches resulting from outdated coverage figures used now to consumate many current radio buys.

In a survey of major agencies, timebuyers and media analysts disclosed their deep concern over the lack of up-to-date circulation figures for radio. Based on Nielsen's 1956 radio coverage figures, the latest available, yardsticks currently used to measure radio and justify buys to clients are no longer valid, according to the majority of agency opinion. This makes such terms as *reach and frequency*, *money-per-market*, and *spots-per-market* often intangible in the light of changes which have occurred since 1956, not only in geographical redistribution, but station facility upgrading, as well.



JOHN CHURCHILL, Nielsen v.p., has charge of the Nielsen Coverage Service operations

Buyers also said that agencies have largely abandoned coverage as a method of justifying their radio buys, causing heavier reliance on cost-per-1,000. Most buyers agree that ratings, while not the last word, offer at least a reliable base on which to reconcile their buys in the light of data available to them. They are acutely aware, however, that the matter of circulation and geographical reach is of prime importance to their client's interests. Because of the lack of current information in these areas, ratings, perhaps, have acquired too much emphasis, they conceded.

But from the radio reps, SPONSOR encountered split reactions to the

planned NCS '61. Although most reps interviewed agree that the responsibility of media will always be to tell their advertisers how many people they are reaching and how many times, a widespread feeling of negativism is prevalent concerning the impact for radio in NCS '61. Reps seem to feel that stations—with the exception of large area stations— will show no profound new dimensions, even with the increased size of Nielsen's sample and the increased amount of individual county measurements. And they expressed the concern that because radio's pattern of becoming increasingly more local since the time of the last NCS, coverage areas may emerge more tightly drawn.

On the other hand, reps feel that, because of so many increases in power and station facility improvements, radio will show up stronger than ever in NCS '61.

There is little question that, behind all the pros and cons of the Nielsen radio circulation study, there is a lively curiosity about current patterns of radio reach. A great deal has happened to the medium since 1956 and no one is quite sure exactly what it is.

There have been a number of area studies by Pulse and Nielsen provides total area figures in its NSI reports. However, the area studies cover only selected markets. The Nielsen figures (1) do not show where the audience is located, (2) also cover selected markets and (3) do not pin down station audience overlap in adjacent markets in the program ratings.

A new circulation study will be particularly useful in delineating exactly how new stations and rising independents have affected the coverage of the long-established radio powerhouse.

Still remaining is the question of how much support the radio part of NCS '61 will receive. It is no secret that radio's lesser income (compared with tv) has on no few occasions resulted in its getting the muddy end of the research stick.

Early signs, however, point to fairly strong support by agencies and adequate, if not hefty, support from the industry itself.



REVERSE TWIST is gambit of Lon King (r), asst. v.p., Peters, Griffin, Woodward, N. Y., at WTVJ (TV), Miami, for day-long sales job. Visitor: Tee Watson, Schlitz rep from JWT

REP TURNS TABLES, TAKES ON LOCAL SALES FOR DAY

A trend during all the years of broadcast history has been for station men—"visiting firemen"—to trek to the buying centers for visits with their representatives and personal pitches to buyers. But Lon King, assistant v.p., Peters, Griffin, Woodward, New York, station representatives decided to reverse this trend.

He junketed to Miami and the facilities of WTVJ (TV) to serve in an executive sales capacity at the local level for a single day. Objectives: to understand better the local station problems, local advertisers, traffic and availabilities as serviced for the national agency and advertiser, and to gain a broader knowledge of the myriad of station activities and patterns which make for more effective tv advertising.

Lon King's day, to term it simply, was a wild one! His mentors during the rigorous day were Ken Bagwell, national sales manager, and Bill Brazzil, v.p. for sales, both of WTVJ. They tossed each of the day's many problems directly at the New York visitor, asked for fast *and* good decisions, inundated him with their daily quota of telephone calls, telegram and twx messages, and mail.

Bagwell's theory: Just as trips to New York give station men a chance to observe and fill the needs of their reps, a trip by reps to stations serves an equally important purpose.

King's PGW colleagues conspired to toss a heavy barrage of inquiries into the legitimately confused mass of material. One co-worker, knowing in advance King would be in Miami to handle all sales calls and problems, sent in this legitimate request. He asked for the dates of Miami grammar school openings for the past five years, predicted future openings, any possible exceptions.

Some ringers were thrown in too, but by the end of a long, hard day—learning how to better understand station and representative relationships—Lon King was able to spot the phony question from the legit. Some of the tangible gains: He sewed up a major "12 plan" for General Foods, plus dozens of smaller confirmations; laid groundwork for other business which developed after he'd returned to New York.

The intangible pluses, however, will endure beyond a contract. Those, says Lon King, are an improved rep-station working relationship with more efficient advertiser service. His hope for the future: A longer visit, with a chance to observe sales from conception to contract.



PROFILE

WPAT's Dick Wright has had over 1,000 requests from radio men for his formulas

But most industry pros agree his success is based on more than programing

This past week, the manager of a central Kansas am station marched into the plush, East 56th St. New York offices of WPAT Inc. and asked to see president Dickens J. Wright.

His mission: to discover the program and policy formulas which have brought fame, listeners, and dollars to this standout metropolitan 5,000-watter during the past 10 years.

His ultimate purpose: to rebuild his own Jayhawker operation according to the WPAT image.

"But," Dick Wright told SPONSOR after the meeting, "I wonder if he really will."

WPAT gets an average of two such visitors a week. A correspondence file shows requests for information from radio men in 38 states and 13 foreign countries since 1950. Phone and personal calls push the total number of formula seekers to nearly 1,000, by the most conservative estimates.

And keen, affable, 47-year-old Dick Wright has no hesitation in talking freely about every phase of his program and sales operation. "We're willing to open up," he says, "but somehow they don't seem to absorb it all."

The reasons for broadcaster interest in WPAT, however, are not far to seek. Since August 1950, when Wright took over the reins, station gross revenues have increased 300% and profits are up by a far larger figure.

Preceding Wright's arrival, WPAT was losing $73,000 annually. He cut costs drastically and showed a $50,000 profit in his first year. Since then sales have soared toward and upward with the result that Wright,

OF AN IMAGE BUILDER

who with a syndicate of four men, bought the station for $300,000 in 1954, has turned down offers of over $5,000,000 for the property. Most industry observers believe that WPAT today is among the top 20 money-makers in the radio business.

According to sentimental reporters in the consumer press the explanation of WPAT's success is "simple" and "easy."

"Lots of music and little talk," says *Coronet*. "A minimum of commercials," notes *Harper's*. "Good taste pays off," says *Newsweek*. And if you listen to these and other outside-the-industry comments, you would have to conclude that Dick Wright has made a fortune by merely doing the obvious.

Hard-bitten radio veterans, however, maintain that this is arrogant nonsense. Radio is like hell, they point out. It is paved with good intentions. And it took more than gentlemanly good manners to give WPAT a top spot among 28 fiercely competitive New York metropolitan stations.

The answer, they say, lies in the distinctive and specialized image which Wright has succeeded in building for WPAT, and in the ingredients which have produced this image.

Identifying these ingredients, though, is a giant-sized job, and according to Wright, "though many have tried, I have never heard a station that really imitated us."

Most seekers after WPAT image secrets begin with the station's own special good music format (and many, says advertising and promotion director John Burt "never go any further than that.")

WPAT schedules news and weather on the half hour. The balance of its programing is entirely music, a blend of show tunes, standards, operettas, musical comedy tunes, light classics, and carefully selected jazz numbers, put together under the scrupulous supervision of the station's musical director David Gordon.

Gordon, a Juilliard graduate, with an almost total recall of WPAT's 600,000 selection repertory, specializes in programing which produces what Wright calls an atmosphere of "good feelings" and "over-all gentleness."

Selections are never overly high-brow or far out rock-'n'-roll. Individual numbers are not identified, and vocals are not used after 6 p.m.

For listeners who want to know what they're listening to, WPAT publishes a monthly program guide for its evening "Gaslight Revue" show.

Lack of identification, however, has not prevented other station operators from taking tapes of the WPAT schedules, and, in the case of one California station, from programing exactly the same numbers.

"But," says Wright, "their programs still don't sound the same."

One obvious reason, of course, is that its distinctive musical programing is only one phase of WPAT's sound. Equally important (more important, according to some agencymen) is its handling of commercials.

The station carries commercials only at the quarter hour break in the daytimes and between half hours at night. Loud, raucous spots of the hard yell sell variety are verboten, and it is no secret in the trade that there are certain types of products which WPAT flatly refuses to schedule. Commercial announcers are limited to a word rate of 125 words a minute, and all transcriptions are carefully screened.

That this music-commercial recipe

(*Please turn to page 77*)

FOUR FACTORS IN WPAT IMAGE

With gross sales increases of 300% in the past 10 years in a market with 27 competitors, WPAT Greater New York Metropolitan Station is generally regarded as an outstanding example of successful "image building." Here are four reasons.

1 PROGRAMING. *A distinctive good music formula that bars both high brow or far-out rock-'n'-roll. Weather and news-reports on the half hour. No other programing or talk.*

2 COMMERCIALS. *Given only at the 15 minute breaks during the daytime and between half hours at night. Loud, raucous commercials are not accepted. No oversaturation.*

3 SALES POLICIES. *Single rate. No off-rate card deals. Product and advertiser protection. Qualitative research aimed to interest modern timebuyers and media analysts.*

4 MANAGEMENT. *Wright himself a radio pro with substantial broadcast background before coming to WPAT in 1950. Owners interested in steady growth not fast dollars.*



PREPARATION for next fall's radio campaign holds attention of (l to r): Bernard Endelman, a.e., and Jerry Kreeger, radio producer, both of Doyle Dane Bernbach; Joe Petrocik, of French Government Tourist Bureau, and DDB copy supervisor Mary Wells

SPOT RADIO A LA FRANCAIS

French government uses am and fm good music stations in 11 markets to promote off-season tourist trade

Jourdan, Dauphin, Boyer record spots for 'class media' approach; spontaneity preserved despite editing

France has enlisted the wit and charm of native sons Louis Jourdan, Claude Dauphin, and Charles Boyer in the American tourist cause. Americans are pouring into Europe in ever-thickening droves, and France intends to hold onto its status as top attraction there.

With its agency Doyle Dane Bernbach, the French Government Tourist Bureau has worked out a radio technique designed to make the most of France's all-important export, its performing artists. The $30,000-a-year campaign encompasses good music stations, am and fm, in 11 major markets. It is aimed at upper-income families with a propensity to travel.

The Bureau looks on the good music stations as "class media," along with magazines such as *Harper's, New Yorker, Holiday*, and *Atlantic*, which it also uses. "Though we can't show color pictures and maps of France on radio, we can make effective use of that readily marketable oral image, the French accent," points out a.e. Bernard Endelman. "And we give this the fullest treatment by having the French personalities, whose names are household words in this country, do the talking."

DDB strives for the utmost in natural, conversational tone for these testimonials. "It makes a world of difference to convey the feeling that the personality is in his own home casually telling guests why they ought to visit France," says Don Trevor, radio/tv director at the agency. "That's what gives the message the authenticity required to do the job."

In the case of Louis Jourdan, the personality actually was in his own living room, telling a guest (Trevor) about the attractions of France. Jourdan, exhausted after a long day on a Hollywood motion picture set, still managed to tape about 40 minutes' worth, because he and the other participants welcomed the chance to help their country.

Back in New York, DDB copy su-

(*Please turn to page* 51)

ANIMATION SCORES A BREAKTHROUGH

✔ ABC TV will venture three nighttime animated shows this fall, including one aimed at adult audience

✔ New animation production for syndication will soon rival or replace old theatrical libraries on tv

Animation for tv is on the verge of mulitple major breakthroughs.

During the 1960-61 season, animation will take important first steps in getting into several areas from which it was previously excluded.

ABC TV, first of all, has three nighttime animated half hours on its fall schedule—the first animated shows ever to earn nighttime network slots. *Bugs Bunny* is set for Tuesday and another series is set for Friday; both will go in at 7:30 p.m. and will be produced by Warner Bros.

But there's much more in the implications behind ABC TV's *The Flintstones*, produced by Screen Gems' Hanna-Barbera Productions and sold to Miles and R. J. Reynolds for 8:30 p.m. Friday. This animated series is—as the names of the advertisers indicate—definitely for an adult audience.

You can be sure that other networks will be watching the ABC TV animation venture closely and won't be very far behind in scheduling nighttime animated series of their own if the new trend clicks.

Behind ABC TV's buy of *The Flintstones* is the success of Screen Gems' Hanna-Barbera Productions with its two other national animated shows, *Huckleberry Hound* and *Quick Draw McGraw*, both in national spot and sold to Kellogg's, the former (a 1960 Emmy winner) now renewed for a third season, and the latter for its second.

The new scope of national animation programing may be seen in this one fact: Come fall, Screen Gems will have four national animated shows on television—the three shows listed above plus *Ruff & Reddy* on NBC TV.

A second animation development of major proportions will hit the syndication field in 1960-61. Up to now, virtually all animated programs in syndication were produced for theaters and later released for tv; such as *Looney Tunes*, *Popeye*, and *Bugs Bunny*, to mention but a few. Produced-for-tv animations were rarer: *Crusader Rabbit*, *Felix the Cat*, plus several shows produced for network, such as *Mr. Magoo* and *Gumby*, which were later put in syndication. But the new syndication season will see an animation production effort of unprecedented proportions.

At least half a dozen syndicators will bring out new animated series. Trans-Lux Tv will follow up its success with *Felix the Cat* by bringing out *Rube Goldberg* and one other program. CBS Films and Terrytoons have already started selling *Deputy Dawg* and are ready with a second series, *Fearless Fosdick*. ZIV-UA, a major distributor of theatrical cartoons, will produce its first animated series for tv: *Mell-O-Tunes*. Hank Saperstein will produce an animated version of "Dick Tracy." Flamingo will enter cartoon production with *Nutty Squirrels*. CNP has brought out a stop-motion series, *Henry and His Claymates*, and also has an animated *Bob and Ray Show*, and Paramount will make new *Popeye* cartoons.

There'll probably be more made-for-tv animation programing placed in syndication during the 1960-61 season than in all previous seasons combined. Two forces are shaping syndication's new enthusiasm for animation: the time period situation and



SUCCESS of Kellogg's *Huckleberry Hound* in national spot led Screen Gems and Hanna-Barbera to investigate half hour adult shows using animation for nighttime network slot



FIRST NIGHTTIME network animated series for adult audience, *The Flintstones*, ABC TV, 8:30 p.m. Fridays, starting in fall, is sold to R. J. Reynolds and Miles Labs. Above are associate producer Alan Dinehart, writer Warren Foster, both of Hanna-Barbera Pdctns.



animation's good rerun performance. Since the networks have taken control of more and more time periods after 7:30 p.m., the syndicators have replied by producing the kind of show largely designed to go into an early evening slot. Also, animated reruns hold up better than live action shows. Many repeat runs are possible with relatively little loss of ratings appeal. Thus a show like CBS Films' *Fearless Fosdick*, with an estimated half hour cost of $75,000, could eventually earn more than an action-adventure show budgeted at $32,000.

Animation in syndication will also get a boost from post-'48 theatrical product, although some of these packages will find their way to network before they go into syndication. ABC TV's *Bugs Bunny*, for example, will consist mostly of Warner Bros. theatricals of recent vintage.

A third animation breakthrough appears ready to take place on the technological front. One producer, Westworld Artists Productions, is keeping under wraps a new automation process which, if applied to animation, is said to be able to crack open the present high cost price structure. The new process, Animascope, is understood to be increasingly economical the larger the production unit. While it might not accomplish major savings on a 60-second commercial, it is said to bring half hour production costs down to $45,000 and full-length feature costs down to $1 million. The new technique utilizes live action photography for analysis of motion; these images are transformed into lines by special photographic processing and some details are added by conventional animation.

Other technological developments in animation which may well affect tv production within the next few seasons involve adaptation of stop-motion, slide-motion, and other camera techniques. Some of these innovations carry along with them unusual economies as well as novel effects. HFH Productions, for example, eliminated cels in producing a special one-use network program opening, photographing objects which were placed directly on the camera stand. The result, which ran for slightly over one minute, cost $1,800, compared to the usual $5,000-6,000 for one minute of animation.

A fourth aspect of animation worth watching is tv commercials. The trade estimate, that one-fourth of all tv commercials work is in animation, based on the volume of the past several seasons, will continue to be a useful rule-of-thumb. Robert Lawrence Productions' analysis of 1960 business so far reveals that 11% of its volume is in all-animation commercials and that 26% is in commercials using some animation. There is no significant change in these figures when they are compared to last year. While no changes in the total amount of animation work in commercials is expected for 1960-61, some new creative tendencies have been predicted.

There is both an optimistic and a pessimistic side to the question of animation creativity in commercials. One producer felt that animation people would play an increasingly important role in commercials planning from the beginning, especially since agencymen whose background is chiefly live action may not also have sufficient understanding of the specialized capabilities of animation. In this view, a golden age of animation creativity in commercials was imminent in the coming season.

But another producer took a gloomier view of the subject. So many fresh developments have taken place in animated commercials in the past two seasons, this producer felt that the creative cycle was moving back from a phase of exploration to a new phase of imitation. Squeeze-motion was a new commercials style

WHAT'S NEW IN ANIMATED PRODUCTION THIS FALL

NETWORK PROGRAMS	TIME & ADVERTISER	DISTRIBUTOR
THE FLINTSTONES (ADULT)	ABC TV, Fri. 8:30 p.m. *Miles, R. J. Reynolds*	Screen Gems
BUGS BUNNY (NEW)	ABC TV, Tues., 7:30 p.m.	Warner Bros.
UNTITLED	ABC TV, Fri., 7:30 p.m.	Warner Bros.
HUCKLEBERRY HOUND	National spot, *Kellogg's*	Screen Gems
QUICK DRAW McGRAW	National spot, *Kellogg's*	Screen Gems

SYNDICATED PROGRAMS	
DEPUTY DAWG	CBS Films
FEARLESS FOSDICK	CBS Films
BOB AND RAY	CNP
HENRY AND HIS CLAYMATES (STOP-MOTION)	CNP
NUTTY SQUIRRELS	Flamingo
DICK TRACY	Hank Saperstein
THREE STOOGES (PARTLY LIVE)	William Morris
POPEYE (NEW)	Paramount TV
RUBE GOLDBERG	Trans-Lux TV
MELL-O-TUNES	Ziv-UA

utilizing animation of the past two seasons, but no other new contribution to animation style could be seen on the commercials horizon.

The performance of commercials containing animation is a continuing subject of debate. A recent Schwerin study discovered that hybrid commercials—using both animation and live action—performed better than those using either all animation or all live action alone. In the recent First American Tv Commercials Festival and Forum, the proportion of commercials containing animation which won first prizes was considerably higher than the proportion which was considered. Animated entries constituted approximately one out of five of the 250 semi-finalists, but commercials containing animation walked away with one out of three of the 37 first prizes.

These top winners included Minneapolis Gas (Knox-Reeves) made by Grantray-Lawrence and Playhouse Pictures; Fresh (Daniel & Charles) by Elliott, Unger & Elliot; American Dairy ice cream (Campbell-Mithun) by TV Spots, Inc.; Ernie Ford program opening (J. Walter Thompson) by Playhouse Pictures; Union Oil (EWRR) by Playhouse Pictures; two commercials by Lestoil (Jackson) by Robert Lawrence Animation; United Cerebral Palsy by Newsfilm Productions; King Cotton Sausage (Rosengarten & Steinke) by Fred Niles; Kaiser foil (Y&R) by Freberg with Playhouse; Johnson & Johnson Strip, Patch & Spot (Y&R) by Elektra, and Seven-Up (J. Walter Thompson) by Ray Patin.

The commercials festival also served as a reminder of memorability of animated commercials. Nine of the spot shows in the Commercials Classics of past seasons contained animation. They were: Ajax (Sherman & Marquette) by Shamus Culhane; Muriel (Lennen & Newell) by Shamus Culhane; Hamm's (Campbell-Mithun) by Swift-Chaplin; Bardahl (Miller, Mackay, Hoeck, Hartung) by Ray Patin; Alka Seltzer (Wade) by Swift-Chaplin; Jello (Y&R) by UPA and Swift-Chaplin; Paypo (FRC&H) by Storyboard; Phil Silvers Camels openings (Esty) by Pelican; and Butternut (Buchanan-Thomas) by Freberg/Fine Arts.



PRE-PRESENTATION MEET of San Francisco Radio Broadcasters Assn. grouped West Coast execs. (l to r) Bill Shaw, v.p.-gen. mgr., KSFO; Milt Klein, gen. mgr., KEWB; Bill Nichols, gen. mgr., KFRC; Homer Odom, v.p.-gen. mgr., KABL; Maurie Webster, v.p.-gen. mgr., KCBS

RIVAL STATIONS RALLY TO PITCH S.F. MARKET

Thirteen rival San Francisco stations held their fire and joined forces in a major drive to promote their market.

The occasion: A presentation meeting of the San Francisco Radio Broadcasters Association held at the Hotel Roosevelt in New York City last week. First of its kind, SFRA was started a little under a year ago, when 75% of the stations invited to make their individual presentations and discuss their individual marketing problems at an RTES seminar, decided the seven-minute time limit set for each was not sufficient for complete and effective coverage of their story.

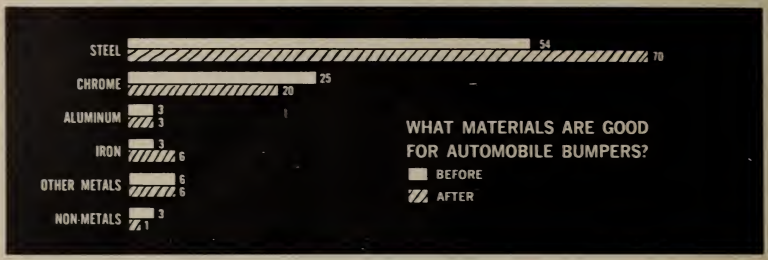
How then to get across their market message completely, effectively, and with no time limitations other than those self-imposed? The solution—not an uncommon one in the industry today—was to form a group, thereby lend strength to their individual as well as common objectives.

Members of the newly formed association (namely, KABL, KCBS, KDIA, KEWB, KFAX, KFRC, KGO, KNBC, KOBY, KRE, KSAN, KSFO, KYA), covered the following highlights at the presentation meeting:

- 24% of total available San Francisco audience is tuned to radio during any average quarter hour (according to recent Pulse survey).
- San Francisco has greatest tune-in percentage of two big western markets (based on Nielsen survey).
- Rapid expansion of population. San Francisco's current population of 3,752,000 is four times what it was in 1900, with greatest growth (three-quarters of the total) outside city proper.
- Total expenditures since 1940 have doubled—up to 123%.
- Car owners have increased more than 85% in last 10 years, with over 1,500,000 now radio-equipped.
- San Francisco plays host to 1,622,923 tourists a year, who leave behind them total of $85,690,334.

As compared with print, the SFRA presentation reports that any one of the Pulse rated radio stations reaches unduplicated homes more than twice the 20% newspaper figure, with coverage as high as 60%, 70%, and 80% for SFRA stations.

STUDY SHOWS 'STEEL HOUR' MESSAGE IMPACT





BEFORE the *Steel Hour* was picked up in Binghamton, New York (due to problems clearing time), Steel conducted Politz survey, then returned to market and asked same people same questions six months after show had been on local channel. Extract above indicates favorable results.

Why Steel backs live tv drama

Bulk of U. S. Steel $5 million plus tv budget goes into supporting last live play series on web television

Six-year-old 'Steel Hour' reaches an average of 25 million viewers, provides ideal p.r. and sales climate

United States Steel owns and controls the last surviving live play series on network tv.

From a field whose ranks once included *Studio One, Kraft Playhouse, Robert Montgomery Presents, Climax, Playhouse 90, Lux Theatre, Kaiser Aluminum Hour, Ford Hour, Philco, Goodyear, ALCOA, Pontiac Playwright's Hour*, and others, only the *United States Steel Hour* is still on the air, its format substantially the same as it was when it first began, over six years ago. (*Armstrong Circle Theatre*, which alternates with *Steel*, is the only other live, regularly scheduled net tv dramatic series: in recent times, however, switched from a play to a documentary format.

What then are Steel's reasons for being the last stronghold of the three-act play, live on tv? Here's the background:

The large corporation, in modern times, has become acutely aware of the need for favorable public relations. Whereas 50 years ago, a p.r. guy was someone you hired to keep your name out of the newspaper, states Ira Avery, Steel account supervisor at BBDO, today the wheel has swung full circle. As Harold Hoffman, U. S. Steel assistant director of advertising, notes, "Good p.r. advertising is good sales advertising." This axiom appears to be particularly val-

id in terms of United States Steel. Company strategists explain that they feel the public is product-oriented in the p.r. evaluation of large corporations. United States Steel is intimately associated in the public mind with all steel, and there results a direct and proportional relationship between public acceptance of the company, and of steel, its product.

Various studies made by the American Iron and Steel Institute, (see chart at right) indicate that the public's prime source of information about the steel industry is television. At the same time, company studies show that the more people know about U. S. Steel, the more favorable their opinion. These facts implement Hoffman's statement that "Tv is the most obvious means for U. S. Steel to tell its story. It's the most important consumer media used."

The basic reason for choice of property is expressed in Avery's belief that "entertainment is the chief motive for veiwer tune-in." Steel had to have exposure on a show that offered suitable climate and enough time for both sales and p.r. messages. The three-act play, a dignified vehicle with two natural breaks in the action, similar in style to the *U. S. Steel Hour* radio show, seemed the logical move. In October 1953, several months after the last radio show, Steel made the transition to tv.

The *Hour* is performed live at all times, except when it is physically impossible to do so, such as when a star is committed to be elsewhere at the time of production. Then, and only then, is the production taped. But Avery, Charles Underhill, Steel tv director, and George Kondolf, executive producer at the Theatre Guild (producer of the program), share in the feeling that when a show is being taped, there's a certain laxity in the studio, absent in a live performance. Both Avery and Underhill, at one time in their careers tv producers, believe that a live performance holds a special excitement for viewers.

The *Steel Hour* is seen by approximately 25,000,000 viewers. CPM is relatively low as production costs rarely rise above $60,000. Composition-wise the audience is about 50-50 male-female, and composed of indi-

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WHY TV IS MAJOR MEDIUM USED



CHECKING storyboard for sales commercial are steel strategists (l-r) Kenneth Schwartz, project supervisor general advertising; Thomas Norton, manager general advertising; John Veckley, director of advertising; and Harold Hoffman, assistant director of advertising. One of major reasons for Steel's move to tv and increasing usage of the medium is graphically shown below by results of AISI study, depicting from what sources Americans learn about steel industry



Co-op advertising—blessing or

Agency and broadcast people weigh client and station advantages in co-operative advertising against some of the malpractices

Anita Wasserman, *Lawrence C. Gumbinner Advertising Agency, New York*

Co-op for national advertisers is a headache to buy. *Everyone* is actively pitching: air media to retailers for more of their money; retailers to national advertisers whose products are



Timebuyer often forced to go co-op because retailers 'own' choice times

in their stores; station reps, also to national advertisers. But more and more, aren't reps finding themselves at a disadvantage — being by-passed as retailers buy time at local or retail rates, re-sell it below national rates, but at a profit for themselves? In many markets, on many stations, retailers "own" choice times, leaving reps the dregs. The buyer frequently has to go co-op, to get the best media value at the lowest cost possible!

Thus, co-operative buys can no longer be considered supplementary. And problems with them are getting much more serious: Proof of performance is difficult to get in radio—impossible, in tv; a schedule almost becomes a "shakedown" of the manufacturer by the dealer; he gets huffy, unpleasant, if he thinks he isn't getting a fat enough slice of the national advertiser's pie.

One answer could be one rate for all stations wherever possible. Another —a co-operative advertising budget completely separated from the national advertising budget. Both steps would restore the co-op purchase to its proper perspective, as a supplementary buy to get definite in-store merchandising help.

And if the retailer will supply schedules of definite media value, tighter traffic control, proof of performance, and bills that arrive fairly soon after the broadcast month, co-op advertising can be an unmixed blessing for the national advertiser.

John L. Vath, *general manager, WWL, New Orleans*

Co-op advertising in radio has changed direction somewhere in midstream. Webster defines "cooperative" as "collective action in the pursuit of common well-being, especially in some industrial or business process." And I am sure that co-op advertising was begun in the interest of the common good of two or more persons engaged in a like business. More specifically it was an effort on the part of a manufacturer to encourage advertising on a local level by his dealers. In its beginnings co-op advertising did just that. Dealers handling a particular product all over the country began to advertise to their local customers with the help of the advertising know-how of the manfacturer.

This whole process was accomplished by the simple expedient of a payment of part of this local advertising cost (usually 50%) by the manufacturer. This was a good, wholesome process which increased the flow of goods from the manufacturer



Too many examples of use of co-op buying to cut station's rate card

through the dealer into the homes of consumers. Dealers who had steadfastly refused to spend money in advertising soon found that their competitors, through competent use of co-op monies, were keeping their cash registers busy. And so even the most adamant were convinced that co-op was a good thing for their business and began to use it.

Co-op advertising, as it was originally used, was a very good and healthy practice. Today, in some few instances, it still is. But too many examples of abuse of the privilege have occurred. This can be attested to by the recent attacks on co-op advertising by the Federal Trade Commission.

As recently as last month a bright young vice president of one of our leading advertising agencies said, "Too often co-op advertising is nothing else but time brokerage under the guise of legitimate co-op."

We, at WWL, find that when co-op is originated at the local level, it is usually legitimate and is an honest and sincere effort by both manufacturer and dealer to encourage more customers to buy a specific product from this particular dealer.

We find on the other hand that most co-op efforts originated at the national level are evidenced by either a small budget or client pressures to buy at a lower rate.

There are instances of certain national accounts buying spot radio at regular national spot rates in certain markets—and on a co-op basis in other markets where such propositions are available. This is no wedding of local dealer money and national manufacturer money.

It is the responsibility of the station to distinguish between legitimate co-op proposals, and those which are designed to cut the station's card rate. Discernment and selectivity by station management can put co-op funds in their proper place in our business.

Jay Thomson, *sales and commercial manager, WKYW, Louisville, Ky.*

In my opinion, co-op from national sponsor to the local level is a good thing—and should be used by more national accounts.

In the first place, it's obvious that the United States is a vast nation, and each area has its own regional peculiarities; it's impossible for a national advertiser to be aware of each and

headache?

every one. I believe that the people on the scene in the local markets are much more aware of the individual conditions, and therefore are in an excellent position to supplement the prudent judgment of the national buyer.



People on local level know individual conditions make better buys

For example, there are many products that are best suited for adult radio and adult audiences, that are now going to stations pulling large teenage audiences, simply because they do carry high ratings. Let's say that a good, intelligent commercial is made for an air-conditioner or medium-priced car. The national account looks at the surveys and comes up with a high rated station. Consequently, the numbers-heavy station gets the order and then, when it is aired on the station, it comes on between Conrad Twiddie and Frankie Avalon with the time, temperature, weather, call letters, name of the show, name of the disk jockey, traffic conditions, and social events for the next three days thrown in.

Needless to say, the intelligent commercial's sales message is completely obscured and thus, the national sponsor's money goes down the drain.

This situation could not take place in many of the markets if the local representatives were allowed a voice in the choice. They are the ones that know the radio stations, what they play and what type of audience they cater to. So, in the long run, I think it would be much better if the national offices of an account would co-op with the regional or local offices. Much more of the sponsor's money would be channeled where it would do the most good.

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47th TV MARKET IN THE NATION

$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost $3 billion in effective buying income; over $1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.

WOC TV channel 6
THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
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Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

New, exciting KVIL music

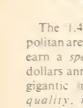
1150 DALLAS

Joie de vivre



Sell Six Rich Negro Markets Thru ROUNSAVILLE RADIO!

The 1,433,000 Negroes in six metropolitan areas covered by Rounsaville Radio earn a *spendable* income of $24 million dollars annually. They spend 80% of their gigantic income for consumer goods—*quality, name brand* products! And Rounsaville Radio is the only medium that reaches and sells this vast consumer group! Rounsaville Radio is patterned to Negro tastes, programs 100% to Negroes with Negro talent. All six Rounsaville Stations are rated Number-One by both Pulse and Hooper! Get the facts! Call Rounsaville Radio in Atlanta, John E. Pearson or Dora-Clayton in the Southeast today!



Personal Letter

Negroes listen, believe—and respond to Rounsaville Radio. We feature Negro disc jockeys and personalities, schedule programs the Negro likes. No matter what your budget, a proper part of your advertising dollar MUST go to Rounsaville Radio or you completely miss the Negro consumer in these six important markets! Try Rounsaville Radio! We are one of the oldest and the *largest* broadcasters in our chosen field.

ROBERT W. ROUNSAVILLE
Owner-President

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!
WLOU 5,000 Watts — Louisville's only all Negro-Programmed Station!
WMBM 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!
WVOL 5,000 Watts — Nashville's only all Negro-Programmed Station!
WYLD 1,000 Watts—New Orleans' only full time Negro-Programmed Station!
WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

Buy One or All—Discounts With Two or More!

RUR

ROUNSAVILLE RADIO STATIONS

ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE, President — HAROLD F. WALKER, V-P & Nat'l Sales Mgr.
JOHN E. PEARSON CO., Nat'l Rep. — DORA-CLAYTON, Southeastern Rep.

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Standard Brands Incorporated, New York: Three-week campaign for Tender Leaf Instant Tea begins 27 June in midwestern markets, followed by another three-week run starting 18 July in scattered top markets. Traffic and day minutes are being scheduled at 30 per week per market the first week, 20 per week the other two. Buyer: Margot Teleky. Agency: J. Walter Thompson Co., New York.

Glenbrook Laboratories, Div. of Sterling Drug Co., Inc., New York: Schedules for Campho-Phenique start in July in a number of market. Placements are for eight weeks, day minutes. Buyer: Bob Hall. Agency: Thompson-Koch Co., New York.

TV BUYS

Lever Bros. Co., New York: Schedules for Breeze start 24 July in about 45 markets. Day and night minutes, 10-15 per week per market. Placements are for eight weeks, day minutes. Buyer: Bob Agency: SSCB, New York.

Kellogg Co., Battle Creek: Heavying up and placing new schedules for its cereals. Day minutes of varying frequencies are being used. Agency: Leo Burnett Co., Chicago.

Maltex Co., Div. of Heublein, Inc., Hartford: Lining up fall schedules for Maypo Oat cereal. Campaign starts 15 September for 13 weeks with day and night minutes. Buyer: Elizabeth Griffith. Agency: Fletcher Richards, Calkins & Holden, New York.

Paxton & Gallagher Co., Omaha: Going into a limited number of markets this summer to introduce its Butter-Nut Instant Tea. Iced tea promotion of day and night 20's will run through mid-August. Agency: Tatham-Laird Inc., Chicago.

Whitehall Laboratories, Div. of American Home Products Corp., New York: Adding about 40 markets to its year round 30-market schedule for Primatene. New schedules start in July for an indefinite period using minutes before 12 a.m. and after 11 p.m. Buyer: Mimi Roth. Agency: Ted Bates & Co., New York.

Malt-O-Meal Co., Minneapolis: Buying kid show participations for its Malt-O-Meal cereal to begin in the fall. Schedules are for 26 weeks, in about 30 markets. Agency: Campbell-Mithun, Inc., Minneapolis.

Colgate-Palmolive Co., New York: About 25 markets are getting placements for Palmolive's men's products starting early July. Schedules are for night minutes, mostly 10 weeks. Buyer: Eileen Greer. Agency: Ted Bates & Co., New York.

General Mills, Inc., Minneapolis: More midwestern markets are being added to introduce Twinkles, a new ready-to-eat cereal. Schedules are for four to eight weeks, depending on market. Buyers: Ira Weinblatt and Bob Fitzgerald. Agency: Dancer-Fitzgerald-Sample, New York.

DETROIT

(*Continued from page 36*)

well this year—having already passed the 600,000 level at this time of the automotive season. The 10 leaders at this point of 1960 are—in this order: Chevrolet, Ford, Plymouth, Rambler, Pontiac, Oldsmobile, Dodge, Buick, Mercury, Cadillac. According to *Automotive News*, compacts and imports combined totalled more than 200,000 units during the month ending mid-June to capture 31% of the new car market. In its first full month of selling, Comet (last entry of the past season in the compact field) roared into No. 9 spot among all domestic makes. So there is little doubt that the new compact, economy cars are holding down their side of the Detroit teeter-totter. As a matter of fact, imported cars are trailing the level of sales they set a year ago at this time.

Perhaps one of the biggest problems that Detroit faces at the moment is the used car situation. Here there is real trouble. In dealer yards and lots, the trade-ins are piling up and the demand for them has fallen off. Used cars are always a problem, but in the spring-summer selling season the theory is that they become much hotter items than at any other time. That season is here now, only the lots aren't getting sold out. A year ago, 1 June inventories of used cars were estimated at about a 28 day supply; this year, they are estimated at about a 36 day supply.

If this situation continues, perhaps spot tv will be demanded by dealers and dealer associations in heavy flights—not so much to move the new models as to make room for them.

An interesting facet of the auto picture is that—with last year's compact cars revolution and this year's advertising revolution—it will take until 1962, at least, until there is a real indication of where the market will settle. This came out in a recent *N. Y. Times* article on the auto industry. According to this story one school of thought holds that the compact car field will be up in sales to about 36% share of markets. Minority view is that the public may swing back to the big standard models again. "There are no illusions here," the *Time* story stated, "that 1961 will be as high in total sales as 1960, which will probably be second best year in auto history."

RADIO A LA FRANCAIS

(*Continued from page 42*)

pervisor Mary Wells culled three 60-second scripts out of the flow of verbiage available on the tape. Then radio producer Jerry Kreeger shuffled the taped words to fit the scripts. "It was like working a giant jigsaw puzzle, searching through the tape for the required words, and all the more difficult because the words, though often taken out of context, had to have the proper inflection for their new setting," Kreger relates.

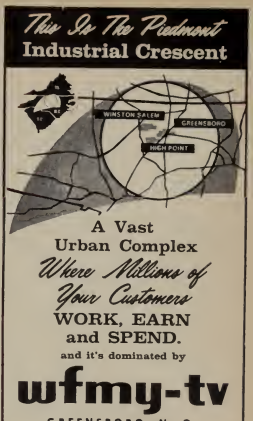
To obtain the six Claude Dauphin minute announcements a somewhat more involved process was employed. Key agency people met with him for a preliminary interview and sounded him out on his feelings about France. From this they developed a list of interesting topics which Dauphin used as a guide in creating an hour-long tape. There followed the same editing process employed for Jourdan.

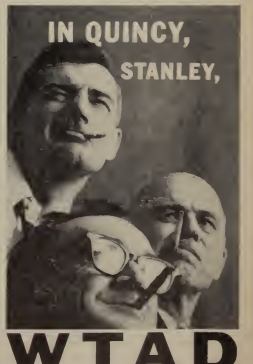
The campaign got underway 26 October with Jourdan. In January, 1960, three 60-second spots by Charles Boyer, delivering a prepared text, were added. Claude Dauphin joined up the following month and from then on the three were rotated.

The Bureau remained on the air through spring, with spots aired early morning and evenings. It averaged nine spots per week over WQXR-AM-FM, New York. Other outlets carried three. Here's the lineup: KADY, St. Louis; KDFC (FM), San Francisco; KFAC, Los Angeles; KIBE-AM-FM, Palo Alto, Calif.; WCRB, Boston; WFLN, Philadelphia; WFMT (FM), Chicago; WGMS-AM-FM, Washington; WITH-FM, Baltimore, and WVCG, Coral Gables, Fla.

"The good music stations have a loyal audience that respects them and their advertisers, account supervisor Ed Russel states. "Their listenership should be measured in terms of quality, not quantity. And the best way to determine if a station is in this category is by listening—you can tell by its programing and advertisers."

As for results of this campaign, the Bureau's assistant public relations director Joe Petrocik says, "Judging from the many enthusiastic responses we've had from listeners, we believe radio is a very effective medium for stimulating interest in travel to France. The country comes alive for them in these commercials which seem to talk to each individual."





Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

FOOD

SPONSOR: Symns-Shafer Mercantile Co. AGENCY: Direct

Capsule case history: It is a rare occasion when a food supply and chain store operation becomes disturbed about a lack of radio support and insists that major food manufacturers buy a specific station to offset product competition. However, the Symns-Shafer Mercantile Co. did exactly that when it asked many of the manufacturers whose products it handles to buy schedules on KXXX, Colby, Kansas. The station was selected because its coverage pattern "more than covers Symns-Shafer's area of distribution in Kansas and surrounding states, and the programing is geared to our sales in the region," said Bob Fitzhugh, secretary and manager of the company. His confidence in KXXX paid off. "Those food items that were promoted on the station jumped in sales. We are one of the largest food brokers in this region, handling some 6,000 items, and it has been our experience that no other advertising has done as much good, or moved as much volume in our outlets, as the KXXX schedules."

KXXX, Colby Announcements

TIRES

SPONSOR: Goodyear Service Store AGENCY: Direct

Capsule case history: Goodyear Service Store of La Crosse, Wisconsin, bought a schedule of announcements on WKBH, also of La Crosse, to promote its "Hog Wild Sale" on farm tires. According to I. E. Stratton, store manager for Goodyear, WKBH was used for two primary reasons: "One, we had to have a strong signal to reach the large farm area. Two, Jack Martin, the station's farm director, is practically Mr. Farmer in this area, and I know that he's must listening for the farm families surrounding La Crosse." Shortly after the campaign got under way, customers came from not only La Crosse, but from Sparta, Ettrick, and Bangor. Other business was attracted from Iowa border towns such as Hokah and Rushford as well as Minnesota communities. "It's seldom that any source of advertising can be pinpointed for the success of a retail promotion," Stratton said, "but I feel that WKBH was mostly responsible." Goodyear plans to use WKBH in its next special promotion.

WKBH, La Crosse Announcements

FARM PRODUCTS

SPONSOR: Strawberry Advertising Comm. AGENCY: Direct

Capsule case history: Local growers watched the sale of their strawberries increase from less than 1,000 crates a day to just under 6,500 in the New Orleans market alone, at the peak shipping season, through the efforts of George Shannon, WWL's farm director. Although an important part of the area's agricultural economy, the New Orleans market was unaware of the local berry season or the fine quality of these berries. Growers simply had no demand and buyers could name their own prices. Shannon, working with the executive secretary of the Strawberry Advertising Commission, helped create a whole new market in New Orleans. He traveled, wrote copy, collected money and even delivered berries. WWL was the only radio station used in New Orleans and the original expenditure was only $1,000. Today, two years later, the farmers represented by the Strawberry Advertising Commission are so satisfied by results of the radio campaign they have increased the budget 20-fold.

WWL, New Orleans Announcements

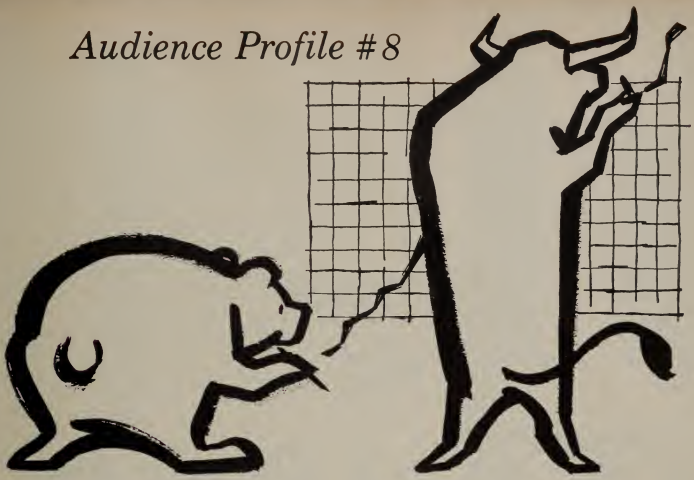
AUTOMOBILES

SPONSOR: Costello-Kunz Ford AGENCY: Wm. F. Geisz Advertising

Capsule case history: Since Costello-Kunz Ford decided to drop its advertising in both St. Louis papers in favor of WIL, the auto agency has moved from a relatively obscure position in the market's Ford Dealer's organization to the No. 1 position in 10 months. Now in its 18th month on WIL, sales have tripled with a saturation approach: a weathercast every half hour, day and night, around the clock, seven days a week. This nearly $100,000 annual buy constitutes 100% of its advertising, and has proven to be the most effective and profitable way of selling its cars in St. Louis. The saturation concept began when Costello-Kunz, together with WIL, staged a Calvalcade Parade of 100 new cars, which the station covered as a special promotion. WIL followed the Cavalcade from the time it hit the Missouri state line, right to the C-K showrooms. Use of saturation on WIL during this period sold C-K and its agency, Wm. F. Geisz, on radio, and the advertising was switched completely to WIL.

WIL, St. Louis Weathercasts

Audience Profile #8



128,654 WWDC homeowners own stocks or bonds...33.6% above the total sample Washington, D.C. average.* A sizable market in which to make *your* investment!

**PULSE Audience Image Study—July, 1959*



WWDC Radio

. . . the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR

1

reason
why

SPONSOR

tops all
impartial broadcast
trade paper
surveys of
agency / advertiser
readership

six out of
every ten copies of
SPONSOR
go to
readers
who buy
or influence
the buying of
radio/tv time.

SPONSOR
is written
for them.
through

SPONSOR
they get
what they need
to keep fully
posted every week.



NEW Look! NEW Picture Quality! NEW 4½ inch I.O.

. . . the First All-New TV Studio Camera in 8 Years!





RCA's new monochrome television camera Type TK-12 is new in every sense of the word . . . including startling new improvements in picture quality, significant new savings in operating costs and manpower, new features that help you sell!

4½ INCH IMAGE ORTHICON. This new camera uses a larger image orthicon picture tube—4½ inches in diameter. The 50 per cent greater tube size makes it possible to obtain far better picture detail than has been possible before.

FUNCTIONAL STYLING. A "new look" to identify this camera with the "new picture" has been given the TK-12, in the form of a distinguishing keystone shape. Functional in advantage, too, it provides space for an 8½ inch view finder instead of the usual 5 or 7 inch.

NEW SAVINGS IN OPERATION. High stability and reliability coupled with a brand new control concept, permit a single video operator to handle as many as six cameras. For the normal run he need be concerned with only two operating controls per camera.

ONE MINUTE WARM-UP. Camera set-up is the easiest ever! Turn it on and in one minute the picture is there. Quality pictures "snap in" each time you turn on camera.

THE BEST PICTURE IN TOWN! The extremely sharp picture, the beautiful rendition of gray scale and freedom from halo effect make this camera ideal for both "live" broadcast and TV tape recording.

Ask your RCA Representative for complete information. Or write to RCA, Broadcast and Television Equipment Division Dept. 7H-268, Building 15-1, Camden, N.J.

RCA

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

27 JUNE 1960
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Sen. Warren Magnuson, chairman of the Senate Commerce Committee, which handles all FCC matters except appropriations, put on his other hat and had things so confused it seemed unlikely they would ever be straightened out.

Under his other hat, Magnuson is chairman of the Senate Appropriations subcommittee which handles the FCC money requests. The trouble is that the Washington Democrat's entire personality seems to change with a hat change.

As chairman of the Senate Commerce Committee, Magnuson takes a dim view of things uncovered by the Harris House Commerce Legislative Oversight subcommittee. He chides the FCC and notes that the Senate subcommittee under John Pastore knew about such things as payola all along, and says the only reason his group isn't probing is because it would duplicate Harris' work.

He demands to know why the FCC is asleep at the regulatory switch, why they aren't getting out and seeing what these stations are doing, and **why they don't ask his Appropriations subcommittee for more money if they need it.**

That was before he switched hats. FCC chairman Frederick Ford took his request to the other Magnuson, involving $300,000 for added staff for the new Complaints and Compliance Division. **This division was set up to do what the first Magnuson asked.**

Appropriations Magnuson thereupon expressed great horror at the possibility of censorship, and issued a statement to the effect that his subcommittee **had disallowed every last dime for the new division.** He said the FCC was being given $200,000 to expand what it already had going, but just to check "technical and legal compliance" of broadcasters.

The only trouble was that the report was in complete contradiction to this Magnuson statement. It carried no prohibition against the new division, but merely **a warning that the money was not to be spent for anything approaching censorship.** The FCC insisted that the new division didn't have censorship on its collective mind.

The broadcasting industry was grateful for Magnuson's intervention to balance the attacks coming from the Harris subcommittee. However, the industry could have hoped that before he came to the rescue with the chips very much down, the Washington Democrat **would not have fanned the flames with so many critical statements completely opposed to the final action he took.**

Nor did it appear that the belated Magnuson change of mind could affect the final result. The FCC appeared to have gone too far to change now, barring direct legislative action. The Harris committee is still pushing from the other side, and they are pushing legislation rather than words.

It was hoped that the Appropriations Committee report could be changed to bring it into line with the Magnuson statement or, at the least, that legislative history could be made either on the floor of the Senate or in the Senate-House conference. **Barring such clarification, there will be no interpreting anything.**

Even if the action could be clarified, it would still leave the new FCC watchdog division **in a legal morass.** Congress may withhold funds for any activity, but it violates the executive-legislative separation by telling the departments how they must organize to carry out activities.

There would be **nothing to stop the FCC from surface compliance on a voluntary basis,** even though not compelled to comply. The division could be erased and the duties contemplated **could still be accomplished through the predecessor branch.**

The Commissioners are boiling, but inwardly. They are determined to continue on the path of holding broadcasters to promises made on their applications.

Significant news, trends in
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

FILM-SCOPE

27 JUNE 1960
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There's a new animation process using high-volume automation techniques which might well crack open the whole price structure for this type of programing.

The producer—keeping the whole thing under wraps while deals for 1961 are being negotiated—claims he can make **tv half-hours for $45,000.**

Compare this to **$75,000 Terrytoons** is reportedly spending to make Fearless Fosdick and to **$63,000 by Screen Gems for The Flintstones.**

(For story on animation's growth in network and syndicated programing for 1960-61, see p. 43, this issue.)

Screen Gems' Manhunt has rolled up second year renewals on three regionals and to 67 of its station buyers.

The three, covering a total of 36 markets, are these:

1) **Drewrys Beer** (MacFarland, Aveyard) expanding from eight to 16 cities.
2) **Genesee Beer** (McCann & Marshalk) in 10 upstate New York markets.
3) **Miles of California** (Wade) for Alka-Seltzer in 10 West Coast cities.

Station renewals include WNEW-TV, New York; WSB-TV, Atlanta; WTVR, Richmond; WDSU-TV, New Orleans; KLZ-TV, Denver, and KPHO-TV, Phoenix.

Ziv-UA has already found an alternate week advertiser in 26 of the 53 American Tobacco markets for Lock-Up's second year.

This week's tally of second year sales: 82 markets in all. (For details, see FILM WRAP-UP, p. 69.)

You can put down Screen Gems' animated Quick Draw McGraw in national spot for Kellogg's as another ratings winner put together by the same combination that created 1960 Emmy-winning Huckleberry Hound a season ago.

Quick Draw McGraw led or tied its time period in 33 of 38 markets in Jan.-Feb. 1960 or last previous ARB reports, **earning an unweighted average of 16.4.**

Kellogg's success using national spot—and its renewal of Quick Draw McGraw for a second year in 1960-61—capitalizes on the fact that syndication time shortages haven't touched early evening time in the 5 to 7 p.m. zone, where it has been able to get good half hours.

In these 20 top markets Quick Draw McGraw drew an average 2.5 viewers per set and **more than one-fourth of its audience was adult.**

CITY	RATING	CITY	RATING
Atlanta	19.0	Los Angeles	13.3
Baltimore	17.5	Milwaukee	15.8
Boston	16.1	Minneapolis	14.1
Chicago	14.7	New Orleans	12.4
Cincinnati	26.3	New York	18.0
Columbus, O.	22.5	Philadelphia	6.2
Dallas-Ft. Worth	14.0	Pittsburgh	12.4
Detroit	19.3	San Francisco	13.6
Indianapolis	23.0	Seattle-Tacoma	19.2
Kansas City	27.9	Washington, D. C.	19.3

The o&o's of two networks made important purchases of theatrical film this week. They are:

- CBS' WCBS-TV, New York, and WCAU-TV, which each purchased a group of **13 Columbia feature films, including seven post-1955's, from Screen Gems.**
- WABC-TV, New York, which picked up a group of **135 animated cartoons including several Oscar winners from MGM-TV.**

Incidentally, MGM-TV reports that it has made about 25 station sales of the cartoon package, worth approximately $1 million.

CNP has six or eight shows on the drawing boards for new production.

Three have already found buyers: Lawless Years, renewed for a second year on NBC TV by Alberto Culver; Blue Angels, sold in a major regional to Conoco, and R.C.M.P., also already in syndication.

Two of the shows are for children: Henry and His Claymates, and The Funny Manns.

The others are the Jim Backus Show, a newspaper comedy, and two untitled shows, a western with a documentary twist and a police adventure series.

NTA sold to 50 stations Assignment: Underwater, its new adventure series.

Like Third Man, which NTA sold only after all 39 episodes were completed, **Assignment: Underwater has completed production on 29 episodes.**

COMMERCIALS

Benton & Bowles has discovered that the best way of perfecting a commercials testing technique may still be the trial and error method.

The pragmatic approach of advertising research director Arthur H. Wilkins led to a new measuring system, **BPV (brand preference value).**

The problem was to steer clear of the two extremes of testing: the forced attention of theatre screenings and the statistical vagaries of uncontrolled telephone checks.

Here's how B&B worked out the problem, step by step.

First they phoned women at random on coffee preferences and asked about the shows (and hence commercials) they'd been watching, but the correlation was still vague.

Then they recruited 900 viewers for **two afternoon programs containing Pledge commercials,** using a third group as a control.

When this improvement still lacked sensitivity, they added a **before-and-after feature in testing Pepto-Bismal spots.** A recall study, also tried, was later dropped.

Finally, B&B recruited Hooper to make 2500 before-and-after interviews in 30 three-channel cities, and made these observations:

- One commercial for a phonograph was good (BPV 18) and another for a detergent was fair (BPV 9.5).
- Two other commercials were poor, a tv set (BPV 2) and a cigarette (BPV zero).

Very healthy is B&B's skepticism on the BPV method; says Wilkins, **"We will not know until we use it many times more precisely what its limitations are."**

International Video Tape Recording and Production, Inc. of Beverly Hills will take delivery of $350,000 worth of Ampex equipment shortly.

Besides two Ampex recorders, four Marconi cameras, and switching effects equipment, the order includes Inter-Sync units and a mobile vehicle.

Furthermore, International will have a 40 ft. amphibious cruiser for off-shore tape work, and by the end of the year expects to have its second company, Electronic Video Tape System, in operation as a copying and editing organization with **two mobile units housing a total of five Videotape recorders and their accessories.**



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

27 JUNE 1960
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There's much restlessness in an account way among the three kingpins in the cigar field: General Cigar (Y&R), Bayuk (Feigenbaum & Werner) and Consolidated Cigar (EWR&R).

The cause: sales are at an all-time high (5% ahead of the previous year), but **cigars are making no progress as to share of the whole tobacco business.**

Because of the quest for a new sales approach two of the top three cigar companies are said **to be susceptible to agency persuasion.**

It now turns out that **the barter deal which put the Hartford Fire Insurance Co. on 1,300 radio stations** (see 11 June SPONSOR-SCOPE) was recommended, negotiated and contracted for **by McCann-Marschalk.**

In fact, the barter gimmick had been used by a McCann-Erickson account, **National Biscuit Co.**

The pay-tv experiment in Toronto has come under close scrutiny of American admen. Several of the major agencies on this side are having people out of their tv department fly up periodically for observation and appraisal of the test.

Like all competitive research you pays your money and takes your choice.

Example: **Nielsen says the average home can watch 5.7 stations, whereas ARB sets the average at four stations.**

Of course, what they call "able to watch" leaves room for definition.

One of the big drug and food advertisers—known for its knack for sharp media buying—**will likely pull one of its divisions out of an old-line agency because of a difference over buying tactics.**

The account favors exacting concessions and deals particularly when it comes to new network shows, but the **agency is inclined toward playing the sure thing** rather than hunting for bargains.

The shifting sands and hats in this business can **pose some odd luncheon combinations.**

Witness this one at the Harvard Club in New York last week: Leonard Goldenson and Ollie Treyz with Jack Van Volkenburg (ex-CBS) and Tom McAvity (ex-NBC), **now among the top network buying spirits at McCann-Erickson.**

The tv networks might find food for thought in this **comment by a salient agency media director** on the various plans being initiated re daytime:

"Instead of offering all kinds of fancy discounts and bonuses, **the networks might do much better to readjust the rates."**

An account away up in the millions which not so long ago changed agencies is up to its old routine in the new shop: nepotism.

Plenty relatives of the account's upper echelon have been put on the new agency's payroll. Apparently client people want to keep them out of their own hair.

By Any Yardstick

THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager


To tell you
more about SPOT
and the Stations
and Markets we represent



PETERS, GRIFFIN, WOODWARD, INC.

...and these are the fine Television Stations and Markets we represent:



EAST, SOUTHEAST

		CHANNEL	PRIMARY
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WTTG	Washington	5	IND
WCSC-TV	Charleston, S. C.	5	CBS
WCHS-TV	Charleston—Huntington, Ashland	8	ABC
WIS-TV	Columbia, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WSFA-TV	Montgomery	12	NBC-ABC
WSIX-TV	Nashville	8	ABC
WDBJ-TV	Roanoke	7	CBS

MIDWEST, SOUTHWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport—Rock Island	6	NBC
WDSM-TV	Duluth—Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis—St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth—Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

MOUNTAIN AND WEST

KBAK-TV	Bakersfield	29	CBS
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU-KHBC-TV	Honolulu Hawaii	9	CBS
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle—Tacoma	7	CBS

Pioneer Station Representatives Since 1932

PETERS, GRIFFIN, WOODWARD, INC.

NEW YORK · ATLANTA · CHICAGO · DALLAS · DETROIT · FT. WORTH · HOLLYWOOD · SAN FRANCISCO · BOSTON · ST. LOUIS

U.S. STEEL

(*Continued from page 47*)

viduals from all income brackets, ranging over-all slightly higher than average. Perhaps one reason that the show has retained its sizeable audience over the years is that Steel almost never runs a repeat.

The *Steel Hour* has a flexible format in terms of the nature of the material available for presentation. This flexibility permits the show to ride the crest of trends. The play format also permits Steel to hire big-name stars, without being at the performer's mercy, as occasionally happens in a star series. Sooner or later, the company estimates, 70% of all tv homes tune in the show. Significantly, in a study prepared by Trendex late in 1958, 71.3% of the people interviewed identified the United States Steel Corp. as the program sponsor.

In general the two-and-a-half minute p.r. commercial is scheduled during the first act break, followed by a two-and-a-half minute sales message between acts two and three, and a final one-minute sales message at the end of the show. Steel strategists say that there is no particular reason for placing the sales message after the p.r. story, however it may be pointed out that the climax of a three-act play usually occurs at the end of the second act, and is apt to be a time of heightened viewer attention.

The chief job of the p.r. commercials is to educate. The company discovered that people who were hostile to U. S. Steel were usually misinformed about the corporation and its functions. The commercials deal mainly with a justification of Steel's size ("it takes a big company to do a big job"), explain the company's place in the United States economic system, talk about research and productive efficiency, and showcase the organization in its community and employee relations. Animation, the light touch, and news immediacy have been most effective solutions.

The objective of the sales commercials is to build an acceptance and preference for products made of steel (see chart p. 47). This includes housewares, soft drinks in cans, major appliances, building products, steel football stadiums, etc. These sales messages perform dual functions—selling the consumer on steel, and acting as merchandising tools for Steel's customers.

CHANNEL 5

take five

THE *MOST* FOR YOUR MONEY IN EASTERN MICHIGAN

MARCH ARB CONFIRMS WNEM-TV'S DOMINANCE IN BAY CITY-SAGINAW-FLINT AREA

WNEM-TV is 1st in Eastern Michigan in Homes Reached

	*ARB Avg. Homes Reached
WNEM-TV	59,400
Flint Station A	43,000
Lansing Station A	29,500
Lansing Station B	15,800
Saginaw Station A	9,800

Now! It's Official! 1960 Census figures, just released, firmly establishes the city of Flint as Michigan's second City with a population of 194,940. All surveys prove WNEM-TV is number one in Flint!

In the SAGINAW
BAY CITY
Metro Area, WNEM-TV nearly doubles the audience of its closest competition . . .

*ARB
SHARE OF AUDIENCE
(March, 1960)
9:00 am—12 Mid.
Sun.-Sat.

WNEM-TV 52.1
Flint Station A 30.6
Saginaw Station A 11.9

SEE THE MARCH ARB FOR WNEM-TV'S DOMINANCE IN:

- Late Night News
- Syndicated Programming
- Quarter-Hour Leadership

WNEM-TV
serving
FLINT • SAGINAW • BAY CITY

Represented by The Original Station Representative

CHANNEL 5

NEWS & IDEA WRAP-UP



TAKING FORTY, this tuckered-out toddler still manages to give the WTAR (Norfolk) message via upright balloon. The occasion: Norfolk's foreign car show which was attended by several of the station's personalities

LIBERTY BELL AWARD for outstanding public service programing, is presented to Westinghouse Broadcasting pres. Don McGannon (r), by Bob Pryor, v.p. WCAU-TV, Philadelphia, for Tv-Radio Advertising Club



JUMPIN' D.J. Carl Reese, popular mid-morning host on WERE, takes time out at Cleveland's 'Bounce-A-Bit' playground to demonstrate his skill on the trampoline with playground's supervisor Beverly Junker



AGENCIES

A delegation from the Fitzgerald Agency, New Orleans, spent last week in New York listening to invited pitches from the three tv networks.

The account in contest: Wesson Oil, probably worth about $1.5 million in network billings. Last year it spent around this in spot tv.

It may be a sign that the new controller of Wesson, Hunt Foods, is also coming back to the medium.

Agency appointments: Shell Oil Co., billing $15 million, from JWT, to **Ogilvy, Benson & Mather** . . . The Remington Rand division of Sperry Rand Corp., for the Portable Typewriter division, to **Compton** . . . Mead Johnson & Co., (consumer advertising) for its new weight control product, Metrecal, to **Kenyon & Eckhardt** . . . **Chrysler Corp.'s** International advertising, billing an estimated $7-10 million, to **BBDO** and **Y&R.** (For details see Newsmaker of the Week, page 8) . . . The John E.



TREASURE HUNT, annual Crown Stations contest and party, drew over 250 advertising and agencymen in Hollywood this year. Above: Al Flor, EWWR, first-prize car winner. Other prizes were tv color sets

Pearson Co., station representatives, to **Allston, Smith & Somple,** Greenwich, Conn.

Merger consummated: Stockholders of Anderson & Cairns and James Thomas Chirurg Co. last week formally approved a merger. Effective 1 July, the merged agency, **Chirurg & Cairns,** will have combined billings of approximately $11 million.

New officers: John Cairns, chairman of the board; James Chirurg, vice chairman; Wallace Shepardson, president; Thomas Vohs, executive v.p. and manager of the New York office; Gilbert French, treasurer; and Ruth Gaeta, treasurer.

Leaving: The Standard Oil Company (New Jersey) institutional, is terminating its relationship with **Ogilvy, Benson & Mather.** The agency this week was awarded the Shell Oil account (see above).

Admen on the move: Kensinger Jones, to senior v.p. and creative director of Campbell-Ewald . . . **Albert Remington,** named assistant to the president of D. P. Brother & Co. . . . **Ben Migdow,** to executive v.p. and secretary of M. M. Fisher Associates, Chicago . . . **Francis Sammons,** to v.p. and director of publicity and public relations, and **Thomas Hanlon** and **Albert Reibling,** to assistant v.p.'s at Ted Bates & Co. . . . **Joel Martin,** to marketing v.p. of Edward H. Weiss & Co., Chicago . . . **Jerome Cowen,** to v.p. and account supervisor at K&E . . . **Paul Kenny** is no longer at K&E. He had been v.p. and associate media director there.

ADVERTISERS

Brown & Williamson today kicks off a hefty ad campaign — the bulk of it in tv — for its new tobacco-filter brand, Kentucky King (Ted Bates).

The revolutionary filter will use four network tv shows—*The Texan, Wanted—Dead or Alive, Colt .45* and *Wednesday Night Fights*—and spot tv in 56 markets.

Campaigns:

• **Scott Paper Co.** (Ketchum, MacLeod & Grove) is maintaining a heavy tv schedule for the summer months. Their schedule includes alternate week sponsorship on *Father Knows Best,* in the evening, and *December Bride, House Party, The Verdict Is Yours,* and *Secret Storm* (daytime), all CBS TV. Plans are for one-minute crossplug commercials on non-sponsored weeks. (See SPONSOR-SCOPE for Scott pre-Fourth biltz.)

• **Clay Franklin,** manufacturers of Caltrol, a diet preparation, is mapping out a $200,000 national campaign to introduce their product. Kushins, Anderson & Takaro, N. Y., the agency assigned to radio and tv, scheduled test runs in these markets: Atlanta, Birmingham, Columbus, Milwaukee, New Orleans, San Diego, Pittsburgh, Youngstown, Erie, Syracuse, Salt Lake City, Rochester, and San Francisco.

Thisa 'n' data: B. C. Remedy celebrating its 50th anniversary . . .



TALENT SEARCH is on for third annual *Grand Ole Opry* contest, offering first prize winner recording contract and chance to appear on program. Listening to entry tapes (l-r): show's writer-producer Cliff Thomas; WSM (Nashville) prog. mgr. Ott Devine, gen. mgr. Bob Cooper



OLDEST WITH RADIO is this 1926 Model 'T' Ford owned by Robert Beatty, Jr. (c), Richmond station WRVA found in its recent contest. Helping lucky winner to celebrate are station's Lee Wicker (l), Sue Patterson

more than doubles your Indianapolis potential

only basic NBC coverage of America's **13th TV Market**—*760,000 TV homes.*

INDIANAPOLIS—Major retail area for 18 richer-than-average counties. 1,000,000 population—390,600 families with 86% television ownership!

11 SATELLITES—Each market within WFBM-TV's verified coverage ... Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

For every 10 "food dollars" spent in the Indianapolis Trading Area . . . there are $13 spent in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.

Represented Nationally by the KATZ Agency

CHANNEL 6 WFBM TV INDIANAPOLIS

11TH YEAR OF LEADERSHIP



FTC note: Standard Brands' **Blue Bonnet** oleomargarine, and agency **Bates,** will abide by the Commission's order to stop using misleading pictorial demonstrations and its "Flavor Gems" descriptions in the margarine's tv commercials.

Strictly personnel: At B. T. Babbitt; **Michael P. Frawley** to president, **Alfred I. Schimpf** to chairman, and **John W. Sugden** to executive vice president . . . **Howard Medici Jr.** joins the Rival Packing Co. as merchandising and sales promotion manager.

ASSOCIATIONS

A new approach for deciding how much to spend for advertising was released last week in a study by the Association of National Advertisers.

Among the topics it illustrates is how the level of company advertising required to attain a given marketing objective in a given time period will depend on:

1) the company's current marketing position, (2) the level of competitors' advertising expenditures, and (3) the relative effectiveness of the company's advertising expenditures.

News from the NAB this week included:

• Approval by the **Radio board** of directors for "sweeping" changes in the industry's radio code organization.

• An outline by **Clair McCollough** of a series of new projects by the **TIO** to develop better public understanding of tv's contributions to American life. These include monthly bulletins distributed to educational, religious and civic organizations describing the public service program scheduled for telecast; a book published based on local public service programs of 200 tv stations; and a series of lectures open to New York teachers on tv today.

• A report by **Tv Code Review Board** chairman **E. K. Hartenbower** on how the tv industry, through direct dealings with Hollywood and New York program producers and through monitoring programs on the air, is meeting the "problem of sex and violence in programing."

Mark the calendar:

27 June-1 July: **First Advertising Agency Group conference,** Tropicanna Inn, Dallas.

29 June-1 July: **Virginia Association of Broadcasters** annual meeting, Cavalier Hotel, Virginia Beach.

19-20 July: **Idaho Broadcasters Association** convention, Sandpoint, Ida.

20-24 July: **American Federation of Tv & Radio Artists** convention, Shoreham Hotel, Washington, D. C.

24 July-5 August: **AFA second management seminar** in advertising and marketing, Harvard Business School, Boston.

They were elected officers of:

Kansas Association of Broadcasters: president, Thad Sandstrom, WIBW, Topeka; v.p., Fred Conger, KWBW, Hutchinson; secretary-treasurer, Max Falkenstien, WREN, Topeka.

American Women in Radio & Tv, New York City: president, Mary Walker, Taylor-Walker Associates; 1st v.p., Aileen Paul, free lance tv food consultant; 2nd v.p., Jean Richter, Radio Liberty; corresponding secretary, Cappy Petrash, NBC; recording secretary, Sandra Pizer, CBS; and treasurer, Alice Cook, WPIX.

Hollywood Ad Club: president, Stanley Spero, KMPC; other officers are George Allen, Guild Bascom & Bonfigli, and Robert Light, Southern California Broadcasters Association.

AWRT, Kansas City: president, Florence Cybel, Potts-Woodbury; treasurer, Shirley Smith, WDAF; v.p., June Mitchell, Tv Guide; secretary, Beverly Gibson, Fennell & Gibson Associates.

Broadcasting Executives Club of New England: president, Richard Keating, the Bolling Co.; 2nd v.p., Thomas Gorman, WEEI; secretary, Alice Liddell, K&E; 1st v.p., Franklin Browning Jr., Badger, Browning & Parcher; and treasurer, Myron Eastwood Jr., Hoag & Provandie.

South Dakota Broadcasters Association: president, Bill Johnson, KYNT, Yankton; v.p., Helen Duhammel, KOTA, Rapid City; to the board of directors, Fred Walgren, KOBH, Hot Springs.

FM Broadcasters Association

of Southern California: president, Benson Curtis, KRHM-FM; v.p., Arthur Crawford, KCBH-FM; secretary, Bj Hamrick, Western FM Broadcasting; and treasurer, Jean Carpenter, KHOF-FM.

Southern California Broadcasters Association: chairman, Calvin Smith, KFAC; vice-chairman, Charles Hamilton, KFI; secretary, Herb Comstock, KAVL; and treasurer, Ernest Spencer, KWIZ.

Western States Advertising Agencies Association: president, Carl Falkenhainer, of the agency bearing his name; 1st v.p., Bill Boylhart, Boylhart, Lovett & Dean; 2nd v.p., Earl Culp, of the agency bearing his name; and secretary-treasurer, Don Jenner, of the agency bearing his name.

Florida Association of Broadcasters: president, Lee Ruwitch, WTVJ, Miami; v.p. for radio, Joseph Field, WIRK, West Palm Beach; and v.p. for tv, Fred Shawn, WSUN-TV, St. Petersburg.

They were also elected: Thomas Bostic, Cascade Broadcasting, elected chairman and **Merrill Lindsay,** Illinois Broadcasting, vice chairman of NAB's Radio Board of Directors . . . **Joseph Baudino,** WBC, and **Robert Richards,** Richards Associates, to board chairman and president, respectively, of the Broadcasters Club of Washington . . . **W. W. Warren,** KOMO, Seattle, to board chairman of the Washington State Association of Broadcasters . . . **Ken Hastie,** WMT, Cedar Rapids, to president of the Iowa Broadcasters Association . . . **L. Berkley Davis,** C.E., to president of the Electronic Industries Association . . . **Vincent Wasilewski** and **Howard Bell,** to v.p.'s of the NAB.

Deceased: **Frieda B. Hennock,** former FCC commissioner.

FILM

Video tape has taken a place shoulder-to-shoulder with film as a broadcast recording medium for history in the making.

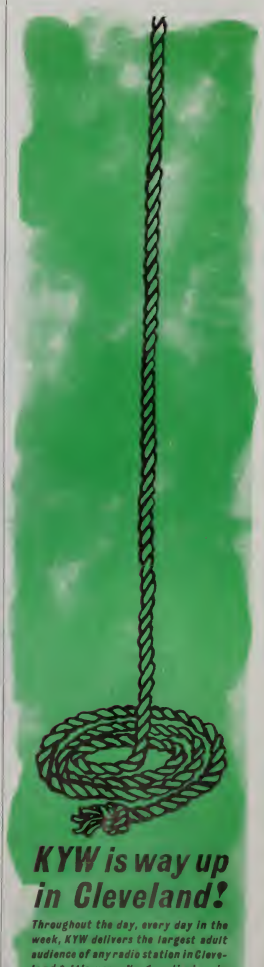
The famous tv tape recording of the Moscow debate between Soviet Premier Khrushchev and Vice President Nixon has been presented in its original to the **Library of Congress** by the **Ampex** Corporation.

Last July the tape was seen in this country on all networks within 36 hours of the actual event.

Sales: NTA's *Assignment: Underwater* to stations in Los Angeles, Minneapolis, Schenectady, Tampa, San Diego, Jacksonville, Chicago, Salt Lake City, Albuquerque, Colorado Springs, Phoenix, Honolulu, El Paso, Miami, Columbus (Ohio), New Orleans, Indianapolis, Portland (Ore.), Seattle, and Spokane . . . **Drewrys Beer** expands regional buy of Screen Gems *Manhunt* to 16 markets, including Chicago, Detroit, Toledo, Indianapolis, Fort Wayne, South Bend, Terre Haute, Cadillac, Cedar Fapids, and Kalamazoo . . . CBS Films' *Robert Herridge Theater* sold to KCOP, Los Angeles.

International sales: ABC Films has sold *Wyatt Earp, The Rebel, People's Choice,* and *Real McCoys* to Procter & Gamble Ltd. for selective market programing in Canada.

More sales: Ziv-UA's advertisers sharing alternate weeks of *Lock-Up's* second year with American Tobacco include Ragu Packing on WHEC-TV, Rochester; E. W. Edwards and Sons, WSYR-TV, Syracuse, and Child's Big Chain Stores (Bozell & Jacobs) on KLTV, Tyler, Texas; other advertisers include Morris Plan Savings Association (Wyatt) on WISH-TV, Minneapolis; Economy Food Center, WTVW, Evansville; Holland Dairy, KTTS-TV, Springfield, Mo., and Superior Dairy (Brooks Advertising), KTBC-TV, Austin. Stations buying *Lock-Up* also include KFYR-TV, Bismarck; KMOT, Minot; KUMV-TV, Williston; KDIX-TV, Dickinson; WTVT, Tampa; KERO-TV, Bakersfield; KCSJ-TV, Colorado Springs-Pueblo, and KTVB, Boise-Nampa; stations which have alternate weeks open in American Tobacco markets include WTOL-TV, Toledo; KOB-TV, Albuquerque; WTOC-TV, Savannah; WBAL-TV, Baltimore; WRGB, Albany-Schenectady; WHDH-TV, Boston; KYW-TV, Cleveland; WWJ-TV, Detroit; KFSA-TV, Ft. Worth; WICS-TV, Champaign; WXEX-TV, Richmond; KOTV, Tulsa; WTVC, Chattanooga; KTVT, Sioux City; WILX-TV, Lansing-Jackson; WICU-TV, Erie; WSFA-TV, Montgomery, and KPLC-TV, Lake Charles.



Promotions: A National Education Association award to Donna Reed . . . Miss Klanging Kitty gave cash prizes to AAP 8mm home movie salesmen in a recent contest.

Commercials: John D. Held has joined Dancer-Fitzgerald-Sample as a tv commercial producer in New York . . . **Joe Ryan** to the engineering staff of Music Makers . . . **Fred Raphael** elected v.p. of client services and **Robert C. Winkler** elected post production and related services v.p., both at Filmways . . . **Wardell Gaynor,** staff cameraman of Robert Lawrence Animation, has been elected president of Screen Cartoonist Guild, Local 841 . . . **Sandy Semel** joins Dancer-Fitzgerald-Sample as tv commercials producer in New York.

Strictly personnel: Arthur L. Manheimer appointed midwest manager of Trans-Lux TV . . . **Mel Epstein** will be MGM-TV's associate producer for The Islanders . . . **Lloyd Krause** appointed eastern sales manager of UAA . . . Motion Picture Export Association of America re-elected all incumbent officers and also elected **William H. Fineshriber, Jr.,** a v.p. . . . Trim Telefilm Service Corp. of 619 West 54th Street, New York, announces these elections and appointments: **Arthur Cofod,** president; **Denny De Sio,** operations v.p.; **Mary Johnson,** operations manager, and **Raymond Crowe,** treasurer-traffic manager.

from a proud past
comes a...
FUTURE
UNLIMITED!



Everywhere you look in Montgomery you see progress. This new million dollar library-museum, which opened in September, 1959, is another fine example of this area's vast growth. Expansion means opportunity . . . an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV
NBC / ABC MONTGOMERY - CHANNEL 12
Represented by Peters, Griffin, Woodward, Inc.
The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

NETWORKS

In a review of how the network has been doing audience-wise vs. the competition this October-April, CBS TV research says it's had the highest average of homes reached per minute.

The figures it offers out of Nielsen:

NETWORK	HOMES	CBS EDGE
CBS TV	9,227,000	
NBC TV	7,945,000	+16
ABC TV	7,845,000	+18

It also notes that it **led** the trio in terms of **hours of viewing,** with a gain of 2% for itself over October-April of the previous season, with NBC showing an increase of 4% and ABC, 2.6%.

CBS reports it got the highest average audience rating four nights of the week, NBC had two and ABC TV, one.

Network tv sales and renewals: Allstate Insurance Co. (Burnett) joins Glenbrook Labs and American Tobacco in sponsoring *The Thriller,* new mystery series to bow on NBC TV Tuesdays, 9-10 p.m. during the 1960-61 season . . . **Gillette Safety Razor** will sponsor NBC Radio & TV's two All-Star Baseball games 11 and 13 July . . . **Williamson-Dickie Mfg. Co.** (FSR) will co-sponsor the PGA Tournament 23-24 July via CBS TV . . . **General Mills** (Knox Reeves) and **Sandura Co.** (Hicks & Greist) to participate in CBS TV's 1960 Summer Olympic Games in Rome, 26 August-12 September . . . **Carter** (SSCB) and **Liggett & Myers** (DFS), to co-sponsor the annual Pro Bowl game in Los Angeles 15 January 1961 via NBC TV . . . **Chemway Corp.,** for its Lady Esther products (Cohen & Aleshire) to participate in three ABC TV daytime shows beginning this week.

Network radio sales: NBC Radio lists 17 new advertisers, spending $1.5 million, as signing to buy time on the network within the past 17 days.

NBC TV reports nearly $20 million of daytime activity for May. The figure represents the total of new business and renewals.

The breakdown: $7.2 million to new or additional business for 507 quarter hours, and the remainder, representing 980 quarter hours, for renewals.

Among the winners, this week, of the Emmy Awards bestowed by the National Academy of Tv Arts & Sciences were:

Ingrid Bergman, most outstanding actress in *The Turn of the Screw,* NBC TV; **Sir Laurence Olivier,** best actor for *The Moon and Sixpence,* NBC TV.

Rod Serling, for his writing of *The Twilight Zone* series on CBS TV; **Art Carney,** for best humorous performance on *V.I.P.,* NBC TV; *Leonard Bernstein and the New York Philharmonic,* on CBS TV, for music; **Harry Belafonte** as outstanding musical performer for *Tonight With Belafonte,* CBS TV.

The Huntley-Brinkley Report, on NBC TV, for news; *The Fabulous Fifties,* CBS TV, for best variety program; *Playhouse 90,* CBS TV, for outstanding drama; *Twentieth Century,* CBS TV, for public affairs and education.

Best actor in a series, **Robert Stack,** *The Untouchables,* ABC TV; best actress in a series, **Jane Wyatt,** *Father Knows Best,* CBS TV.

A special Trustees' award went to CBS president **Frank Stanton** for his contribution to tv as "an arm of the free press."

New network affiliates at ABC TV: KBMB-TV, Bismarck, N. D.; WTVM, Columbus, Ga.; KVIP-TV, Redding-Chico and KVIQ-TV, Eureka, Cal.; and WJPB-TV, Fairmont, W. Va.

RADIO STATIONS

Esquire, Inc.'s radio and tv division this week acquired its first station—the nucleus of a proposed group.

The first station: WQXI, Atlanta. The price paid the Roundsville group: $1.85 million.

Barry Sherman is the managing director for Esquire in the operation of its broadcast properties.

Ideas at work:

• **A contest to end all contests: KRAK,** Stockton-Sacramento, is asking listeners to write in, in 114 words (station's frequency is 1140 kc) or less their reasons for hating contests. Grand prize for this "I Hate Contests" contest is $1 million in authentic reproductions of Confederate money.

• **Endurance drive:** D.j. Russ White, of **KIMA,** Yakima, Wash., has just finished the last leg of his 40-day tour of the Northwest to publicize the Yakima Diamond Jubilee. The idea: White was sealed into his touring station wagon. and, during this 40-day period, doing all his sleeping and eating in the car. In each city, the speaker-equipped auto invited passers-by to attend the 75th anniversary celebration in Yakima.

Idaho Grows More Potatoes, But—

WWTV AREA CONSUMER-INCOME TOPS IDAHO'S BY 9%!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

True! People in Cadillac and Northern Lower Michigan—the WWTV, Cadillac coverage area—earn 9% more income than the entire population of Idaho.*

So you see there's lots, *lots* more to Michigan than the Detroit, Kalamazoo and Grand Rapids markets—and WWTV covers all the rest worth having! WWTV has NCS No. 3 circulation, both *daytime and nighttime,* in 36 Northern Lower Michigan counties. NSI (November, 1959) for Cadillac-Traverse City shows that *WWTV delivers more homes than Station "B" in 344 of 352 competitive quarter hours surveyed, Sunday through Saturday.*

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

*Annual Consumer Spendable Income (CSI) in WWTV area is $971 million, and $937 million in Idaho.

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan
Avery-Knodel, Inc., Exclusive National Representatives

WITHIN A STONE'S THROW
OF COMMUNICATIONS ROW!

One of New York's most desirable locations

MADISON AVENUE
AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

Just steps from anywhere... now with 500 individually decorated rooms and suites — and completely air conditioned.



The magnificent new

BARBERRY
17 E. 52 St.

Your rendezvous for dining deliberately and well... open every day of the week for luncheon, cocktails, dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138

• **A sharp solution: WQAM,** Miami, has come to the aid of the men who reportedly have run into a razor-blade shortage in Cuba. Station is airing, in Spanish and English, an offer to send blades to anyone who needs them if he'll send in his name and Cuban address.

Thisa 'n' data: Just-released Electric League of **Los Angeles** figures show radio set sales of **37,341** for the month of April—up 34% over the same month last year . . . **Sports note: KOOL,** Phoenix, awarded exclusive broadcasting rights for the 1960 Arizona State University football games . . . **Construction note: KTBC-AM-TV,** Austin, now building a new five-story studio and offices at Tenth and Brazos . . . **Debut: WJRL,** Rockford, Ill., began broadcasting last week.

Kudos: To WABC, New York, d.j. **Al Lohman, Jr.,** a PAL citation for his help in curbing juvenile delinquency . . . Ohio State University Alumni Association's Citizenship Award to **Robert T. Mason** of WMRN, Marion, Ohio . . . **Patti Searight,** WTOP, Washington, received a certificate of appreciation from the Red Cross . . . **KFAB,** Omaha, took top honors in three out of four categories in the Omaha Radio-Tv Council Gold Frame Awards . . . **Robert R. Mackey,** WALT, Tampa, recipient of Fifth Annual Media Award of the Florida Bar . . . Associated Broadcast Executives of Texas "Betty Award" to **Harold Hough,** WBAP, Fort Worth . . . **WBET,** Brockton, Mass., awarded the certificate of honor by the Freedoms Foundation . . . **WKY,** Oklahoma City, winner of the Oklahoma Associated Press Broadcasting Association's news citation for 1959.

Station staffers: Ed Paul and **Harry Dennis,** named v.p.'s of Cleveland Broadcasting, Inc. (WERE, Cleveland; WLEC, Sandusky; and WERC, Erie, Pa.) . . . **Al Laval,** to general manager of KXEL, Waterloo, Iowa . . . **Ira Laufer,** general sales manager of KEZY, Anaheim, Cal., has acquired ownership status through the purchase of stock in the corporation . . . **William Humphreys,** to national sales manager of WTCN, Minneapolis-St. Paul.

REPRESENTATIVES

Katz took exception to the "implications" in 20 June WRAP-UP item relating to various rep firms' debating the question of whether to open an office in Minneapolis.

Katz points out that Minneapolis as a source of spot tv business is important since it provides 6% of national advertising revenue.

Also, notes Katz, the item overlooked the fact that Branham has an office in Minneapolis and H-R is opening one next week.

The points apparently missed by the item: (1) a branch office serves the convenience of the agencies in that city, (2) a rep is in the right place when a piece of business breaks and (3) the stations feel secure in knowing there's somebody there covering them in such an event.

Thomas A. Taylor (PGW) is the new president of the Chicago SRA.

Other electees: Charles Compton (Meeker), v.p.; Jerry Flynn (AM Radio Sales), treasurer; and Sy Thomas (Radio-Tv Reps), secretary.

Program arrangements: Rex Lathen (H-R) and Thomas Harrison (Blair).

Devney, Inc. and Richard O'Connell, Inc. this week merge to form Devney-O'Connell, Inc.

Edward J. Deveney is president of the new rep firm, and Richard O'Connell, executive v.p. (For details, see Radio/TV Newsmakers, page 80.)

Station promotion managers, relatively new in their posts, had the opportunity to observe how a rep firm operates.

Edward Petry & Co. sponsored this two-day clinic in New York for the purpose of introducing the tv station executives to the promotion, research, publicity, and marketing problems on the national level.

A five-market survey for PGW by Trendex, points up that the consuming public shows a preference for regional brands of gasoline.

These findings, a part of PGW spot tv presentation (see WRAP-UP 20

Interview: Bert Schloemer

Executive Vice President, Stockton-West-Burkhart Advertising Agency, Cincinnati, tells why he selects the WLW-TV and Radio Stations for Hudepohl Beer.



"You can always look to the Crosley Stations for the latest accomplishment of true significance to the broadcasting industry."



"This summer the WLW-TV Stations are televising night baseball in COLOR for the first time in TV history. Undoubtedly color adds tremendously to the appeal of the game . . . and to the effectiveness of our commercials."

"This COLORCASTING of outdoor night remotes under normal lighting conditions is of real value to TV advertisers and gives added weight to the already heavy list of other WLW-TV's advantages."

"The Hudepohl Brewing Company is happy to receive this extra programming and commercial advantage as one of the WLW-TV sponsors of these Cincinnati Reds games."



Call your WLW Stations' Representative . . . you'll be glad you did! The dynamic WLW Stations . . .

WLW-D Television Dayton

WLW-C Television Columbus

WLW-T Television Cincinnati

WLW-A Television Atlanta

WLW-I Television Indianapolis

WLW Radio

Crosley Broadcasting Corporation, a service of **Avco**

June); show that national gasoline brands came out well, but consistently lagged behind the leading regional products.

Rep appointments: KYME, Boise, to **Grant Webb & Co.** . . . WGIV, Charlotte, to **Bernard Howard & Co.**

New company: George Eckles has purchased the Harry Wheeler Co. and will operate the firm, which will bear his name, from 80 Boylston Street, Boston.

Rep appointments — personnel: **Richard Stahlberger,** to radio sales specialist at CBS Radio Spot Sales, N. Y. . . . **Richard W. Epp,** to tv sales staff of The Katz Agency, St. Louis . . . To account executives: **Harry D. Jacobs, Jr.,** at AM Radio Sales, Chicago; **Richard Kimball** at Blair Tv Associates, Chicago . . . **Irvin E. Dierdorff,** to Eckles & Co., Boston.

TV STATIONS

KOB-TV-AM, Albuquerque, is circulating via a mimeoed broadside, a plaint which has plagued many a station throughout the country.

The gripe: national advertisers without reason or logic concentrate their spot money at distribution points instead of spreading among the markets where the distributor's product is actually retailed.

This situation, points out the broadside, is quite common in the case of supermarket chains. The manufacturer channels an undue share of the area's media budget into the city from whence the chain fans out its shipments, overlooking markets where an overwhelming portion of these goods are consumed.

Ideas at work:

- **For the kids: KTVI,** St. Louis, and Ozark Air Lines hosted more than 10,000 mothers and children at the city's airport. The promotion, "*Romper Room* Day at the Airport," included the inspection of the air line's new turbo jet, a chance to meet a real test pilot, and the star of the children's program, Miss Joan.
- **Vivent les sponsors:** That was one of the toasts offered at the annual **KDKA-TV,** Pittsburgh, ad agency party last week. The French theme, in keeping with the decor of LeMont, the city's newest night spot, kept the more than 400 guests in wine, perfume, and listening range of a chanteuse.

Thisa 'n' data: WNAC-TV, Boston, is distributing barbecue mitts to the trade to publicize its "hot" station . . . **WSIX-TV,** Nashville, last week purchased a 1000-C Ampex Videotape machine . . . Under construction: **WFAA-AM-FM-TV,** Dallas, now building new studios and mobile unit at Young and Houston Streets . . . **WRDW-TV,** Augusta, Ga., this week joined the Friendly Group.

Business notes: KOA-TV, Denver, has sold one-third sponsorship of NTA's *Play of the Week* series to Continental Oil (B&B) . . . Other **Corinthian stations** Convention coverage sales (see 13 June WRAP-UP, page 79) include Fall City Brewery on WISH-TV, Indianapolis; Peter Eckrich & Sons, WANE-TV, Ft. Wayne; and Conoco (half) on KOTV, Tulsa.

CBC APPOINTMENTS



J. R. Malloy



W. Cooke



R. S. Joynt



W. Weston

John R. Malloy, 34, of Toronto, has been named sales director (English) of the Canadian Broadcasting Corporation, it was announced by Keith Morrow, director of the English networks and the Toronto area.

Mr. Malloy has been supervisor of television sales since October, 1956.

In his new position he will be responsible for the CBC's three English sales departments—radio, television and export.

Managers of the three departments reporting to Mr. Malloy were also named: William Cooke, TV sales (English); Ronald S. Joynt, radio sales (English); and William Weston, export sales.

These appointments have been made in line with CBC's continuing plan of streamlining its policies and operations.

Kudos: **KOOL-AM-TV**, Phoenix, received the Special Station Achievement Award from the Academy of Television Arts & Sciences, and the National Public Interest Award from the National Safety Council . . . Sacramento Junior Chamber of Commerce Award to **KXTV** . . . **KOMO-AM-TV**, Seattle, recipient of public interest award from Seattle-King County Safety Council.

On the personnel front: A. Donovan Faust, to general manager of WJRT, Flint . . . **Harry Wheeler** to local sales manager of WHDH-TV, Boston . . . **John J. Howley,** to sales staff of KWTV, Oklahoma City . . . At KNXT, Los Angeles, **Fran Haughn** to sales administrator, **Bob Cochrane** as sales service manager, **Gordon French** to national sales representative, **Jack Van Volkenburg** to sales office manager, and **Lou Sweeney** to account executive . . . **Jeff Carey** to WPIX, New York, as account executive . . . **C. Meritt Trott** to account executive at WNHC-TV, New Haven.

SPONSOR ASKS

(Continued from page 49)

Carl L. Schuele, *president and general manager, Broadcast Time Sales, N. Y.*

According to the BTS research department, co-op advertising is presently running 10 times ahead of all



Co-op often nothing more than payola from manufacturer to retailer

spot radio expenditures, in the top 100 markets combined.

At present, the bulk of co-op money is being misspent in print—we have all seen the full-page ads with 10 to 50 different products advertised (if you can call this advertising).

Abuses of co-op advertising are too numerous to mention—the one who's being hurt is the manufacturer. Basically, they center around the fact that the national advertiser has completely lost copy control. What this amounts to is payola to the retailer.

A basic difference between co-op and straight advertising is that co-op is primarily designed to motivate the retailer, while advertising is intended to pre-sell the consumer.

Both can be combined with radio and everyone will benefit, including the retailer. For example, one manufacturer was unhappy to learn that its co-op funds were being used to pay for "bait advertising" by dealers who were using its products as loss leaders to create traffic. The dealers were notified that only advertising that stresses the quality features of the products would earn co-op money.

Here's a plan that will benefit radio: The national rep approaches manufacturer A with a 500 spot "bulk" package in a specific market. The manufacturer pays 50% and receives 30 seconds out of every minute commercial (we suggest the use of an e.t.). The manufacturer is guaranteed the run of all 500 announcements.

The ball is now in the station's court, who's job is to obtain the other 50% from the manufacturer's local retail outlets.

Manufacturers should be urged to compare radio with their busy co-op print ads. With radio they have copy control and are the center of attraction.

IT'S ALIVE!

All new radio KLIV (formerly KSJO) San Jose, California

NOW REPRESENTED NATIONALLY BY THE DARIN F. McGAVREN CO.

(effective June 1, 1960)

Put new life into your Northern California sales with all new radio KLIV—"the live one" in fabulous San Jose. 1590 kc on the dial.

***Billion dollar retail market within 40 mile radius—includes Santa Clara County, currently California's fastest growing area.**

***Tremendous bonus sales in extended coverage in Alameda and San Mateo Counties.**

Member of the Gibson Group KLIV KXOA

a T.W.X. from "REX"



NOW!
NUMBER ONE CITY IN ILLINOIS
(OUTSIDE CHICAGO)
R-E-M-A-R-K-A-B-L-E
ROCKFORD
TOPS IN . . . POPULATION
RETAIL SALES . . . NEW HOMES

AND . . . In This Rich
AGRICULTURAL AND INDUSTRIAL HEARTLAND OF MID-AMERICA . . .
ARB MAR. 1960 and NIELSEN APR. 1960
— A G R E E —
WREX-TV DOMINATES ROCKFORD Area Viewing

- AT NIGHT
  49 of the Top 50 Shows
- IN THE DAYTIME
  All 20 of the Top 20 Shows
- TOP WESTERNS
  7 of the Top 8
- TOP FAMILY SHOWS
  All 5 of the Top 5 Shows

J. M. BASICH
Vice Pres.-Gen. Mgr.
Represented By
H-R Television, Inc.
WREX-TV
channel 13

Tv and radio NEWSMAKERS



Edward J. Devney (left) and **Richard O'Connell** (below right), presidents, respectively, of Devney, Inc. and Richard O'Connell, Inc., merge 1 July to form a new station representative company, Devney-O'Connell, Inc. The firm, headquartered at 535 5th Avenue, N. Y., will feature regional groups such as the Lobster Network, Me.; Sombrero Network, Tex.; Northeast Radio Network, N. Y.; and Caranet (Carolina Radio Network). Devney, originally from Cleveland, began his radio career in 1935 with now-deceased WCLE, Cleveland. He then joined WIBC, Indianapolis. In 1939, Devney moved to New York as Eastern manager of rep Howard H. Wilson Co. Successive posts included stints as account executive with Headley-Reed and v.p. with Wm. G. Rambeau Co. Devney started his own business in 1949 and bought out J. H. McGillvra in 1957. O'Connell began as a radio trainee with Y&R in 1948. A year later he joined Everett-McKinney. In 1951, O'Connell joined all-Spanish KCOR, San Antonio, as manager. He set up his own rep firm in 1952. Devney is pres. of the new firm; O'Connell, exec v.p.





Eugene Burr has been elected v.p., program development at NBC TV. Since September, 1957, he has been producer of CBS TV's *The Verdict Is Yours* series. After graduation from Columbia, he was press agent for Theatre Guild. He then joined *The Billboard* as, successively, news editor, film critic, drama editor, and drama critic. After that he served as night managing editor of the N. Y. *Journal-American*. Before turning to tv producing, Burr was tv program director for DFS and tv supervisor for Y&R.



Hal Golden has been named v.p., director of sales for MCA TV Film Syndication Division. He began his broadcasting career with WJTN, Jamestown, N. Y. His successive posts were with WEBR, Buffalo, NBC promotion department, N. Y., head of radio/tv at Armand S. Neil Agency, Buffalo, United Tv Programs, MCA TV in charge of the Buffalo office, and supervisor of station sales in Chicago for MCA TV. Golden attended the Biarritz American University in France, the U. of Buffalo, and Syracuse U.

DICK WRIGHT

(Continued from page 41)

has been an audience builder for WPAT is shown in the Pulse 17-county New York studies which give the station significant gains in all time periods in radio homes reached during the past three years, and indicate that from 12 noon to 12 midnight it outranks the four network 50 kw. outlets.

But neither its music formulas nor stringent commercial restrictions really explain WPAT's success, in the opinion of experienced radio and advertising men.

"WPAT's image with advertisers is just as important as its image with the public," a timebuyer in a Top 10 agency told SPONSOR. "And Dick has done a tremendous job in this area."

Wright, himself, admits that he operates at an advantage because "New York is an advertiser's town." He points out that with many huge agencies and ad accounts centered in Manhattan, it is easier for ad managers, media and account men to know about his station, because they listen to it themselves.

His current client list undoubtedly reflects some personal enthusiams on the part of advertising decision-makers, and it includes such substantial giants as American Tobacco, A & P, Atlantic Refining, Ballantine, Borden, Campbell Soup, Canada Dry, Chrysler, Esso, Ford, General Motors, Hoffman, Liggett & Myers, Nestle, Northwest Orient, Schlitz, Standard Brands, Tea Council, TWA.

More than 50 blue-chips accounts have been on the station continuously for three or more years.

But Wright's wooing of the advertising fraternity has not stopped with providing a program schedule that is pleasing to Westport, Greenwich and Mamaroneck commuters.

A SPONSOR check of agency media directors disclosed other reasons for WPAT's acceptance in the business. First, a single rate policy, and no off-the-rate card deals. (Most agency executives are enthusastic about this, even though WPAT rates are substantially higher than those of many other New York stations.)

Second, Wright's refusal to accept "super-saturation" schedules which permit one advertiser to dominate the station at the expense of others.

Third, Wright's approach to audience research. Two weeks ago at a meeting of the Quality Station Group, Len Matthews, media v.p. at Leo Burnett, singled out WPAT (not a member of the Quality Group) as a station that provides "exactly the type of qualitative research which modern media analysts want and need."

Market Meter studies indicate that WPAT's audience is more than 95% adult (over 18) and that it is composed of more people with higher incomes, more people with college degrees, and more in the "young adult" buying group than its competitors.

In addition, WPAT has supplied agencies and advertisers with studies that show higher listening to the station by retail grocers and retail druggists than to other outlets.

Further evidence of Wright's sympathetic approach to clients and buyers are the continuing series of parties and get-togethers at the station's elaborately furnished E. 56th St. offices. WPAT, whose am transmitter is across the Hudson in Clifton, N. J., has gone to great pains to impress media men and ad managers with the fact that it is a big time metropolitan area station. (With a new fm transmitter on the Chrysler building the station is also aiming for fm dominance of the radio market.)

These three factors then—programing, commercial limitations, and sales policies—all figure in the WPAT image. To them must be added a fourth, and perhaps all important ingredient—the character of WPAT management.

Says Dick Wright, "I have very sympathetic partners in the corporation," and there seems little question that the willingness of WPAT stockholders to accept a policy of steady growth rather than spectacular profit taking, has aided in the station's rise.

Most agency and radio men around New York, however, give the highest chunk of credit to Wright himself. Before coming to WPAT in 1950, he was general manager of WICC, Bridgeport, and his radio background included executive work with ABC and CBS, and with WMCA, WMGM, and WOV New York.

"If you want the real key to the WPAT image," says one of Wright's friends, "the answer is this: Get a real broadcasting pro. Then give him the chance to do exactly what he believes in and loves. That's what happened to Dick. And that's the reason for the WPAT story."

In Roanoke in '60 the Selling Signal is SEVEN...

Many people, much wampum, in Roanoke. Heap big voice is WDBJ-TV, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western . . . Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is WDBJ-TV. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



The seller's viewpoint

In an era of spiraling costs and continually expanding populations, it would seem only logical and consistent for the spot announcement to have increased proportionately in price, says Fin Hollinger, vice president and general manager, K-POI, Honolulu. Paradoxically, however, "the radio spot announcement commands a lower unit price today than it did two decades ago." The fault is perpetrated by broadcasters who trade time for one-third its value in airline tickets and hotel due bills, Hollinger charges, thereby encouraging the growth of time brokers who compete with stations in peddling their own time.



BEWARE THE TRADE-OUT BROKER!

What is three times as valuable as money? Certainly not airline tickets and hotel due bills!

Amazing as it may seem, however, an increasing number of America's broadcasters seem to regard said items to be three times as valuable as money.

The number of broadcasters willing to trade radio and tv time for one-third of its value in airline tickets and hotel due bills is equally as alarming as it is astonishing.

Apparently hypnotized by the prospect of travel via time trade-outs, they are actually fostering the cancerous growth of concerns that virtually compete with the stations in peddling their own time.

Because they buy it at one-third of the station's regular rates, they can obviously dispose of it at far lower rates than the stations themselves would charge the same sponsors.

Hawaii, America's 50th state, is a string of islands 2,200 miles from the West Coast. Between the islands the airplane is our streetcar. Between Hawaii and the mainland the airplane is our cross-country bus. A lot of airlines serve Hawaii, and a lot of airline dollars are spent on radio and tv.

Hawaiian broadcasters' rate cards are realistic. Both radio and tv offer top value for the advertiser's dollar. Major airlines buy broadcast advertising on the same basis as any other account.

Would the broadcaster who accepts one-third of his rate when his time is sold to an airline or hotel (for plane tickets or a due bill) be willing to accept one-third of his rate when his time is sold to a cigarette or soap account?

If he will, then the industry is in a much more deplorable condition than even the payola investigators might believe. And, if he won't today, he may have to tomorrow if such a vicious practice is permitted to flourish. And flourish it will, if broadcasters don't crack down on it now.

The writer has just received a signed contract for $15,000 in radio time on K-POI, Honolulu. Said contract (from World Travelers' Club, Inc., 655 Madison Avenue, New York) states:

a) The station receives one-third of this amount as due bill credit on airline transportation, hotels, products and services, when available. (What a guarantee!)

b) The rate the station must apply on the $15,000 purchase of time is maximum discount rate on station's lowest rate card plan. (All this, and end rate, too!)

c) Advertising may be placed over a 24-month period.

d) 15% commission on the $5,000 in due bill credits is to be paid by the station in cash. 10% of the total commission amount is to be paid in advance and the balance in six monthly installments. (Commissions in advance of advertising, yet!)

In an era of continuously spiraling costs and constantly expanding populations it would seem only consistent that the charge made by broadcasters for that base product of the industry, the spot announcement, would have similarly increased in price.

Paradoxically, the radio spot announcement in virtually every U. S. market commands a lower unit price today than it did two decades ago.

The trend, my fellow broadcasters, should be upward. Certainly, we should not be drifting toward treacherous rapids represented by practices that enable time brokerage concerns to sell our own product at even less than we charge for it—and pay us in airline tickets or hotel accommodations, "from time to time, when available."

Such a vicious practice could spread with ugly malignancy to the stage where all of radio's sponsors would buy through the trade-out brokers.

Beware and be wary. Let's all remember that a dollar's worth of radio is worth a dollar's worth of money!



SYMBOL of LEADERSHIP

WBEN-TV has always had complete and easy-to-understand weather coverage. Buffalo's first television station, always alert to improving community service, now adds the Radar ground-weather system—one of less than a half-dozen U.S. stations so equipped.

This Radome atop our modern new studios is a symbol of leadership—one of many "extras" WBEN-TV constantly adds to improve its already top programming. It's one of many reasons why your TV dollars count for more on Channel Four.

National Representatives:
Harrington, Righter and Parsons

WBEN-TV

The Buffalo Evening News Station

CH. **4**

CBS in Buffalo

SPONSOR SPEAKS

Here come the conventions

Every four years the country gets a chance to really appreciate the tremendous public service job done by tv and radio, and we believe that the convention, campaign, and election coverage this year is going to be more impressive than ever.

Plans announced by the networks, stations, and station groups indicate that the doings at both Los Angeles and Chicago will receive more in depth reporting, more behind-the-scenes coverage and more dramatic presentations than the country has ever known.

Similarly, advertisers at both network and local levels will be finding even greater audiences and more opportunities for successful associations with the campaigns.

With Westinghouse the CBS coverage for the third straight time, with other clients supporting NBC and ABC activities, and with stations like those of the Corinthian Group getting solid advertising support for special convention programing, the industry's huge campaign expenditures will have a substantial financial date. And we like the fact that advertisers are sharing with broadcasters the prestige and responsibilities of this great public service effort.

Standard spot billing Form gets rolling

With station acceptances of its Standardized Spot Billing Form pouring in, SPONSOR's Standard Spot Practices Committee reports two significant developments in its drive to "get rid of the paper work jungle in radio/tv spot."

First, the new manual form has been unanimously endorsed by the members of the Station Representatives Association. Second, the ANA, in a special management clinic, has explained the form to its advertiser members, and praised it as a forward step in simplifying media buying.

These two endorsements, coupled with that of the Agency Financial Management Group, means that the new form has the enthusiastic backing of three significant sections of the industry—agencies, advertisers, and representatives.

The Committee also reports that work is progressing on the development of machine billing forms for stations who use IBM, NCR, Remington Rand, or other equipment.

Stations who use manual billing and have not seen the Spot Practices Committee form may secure copies by writing their representatives or directly to SPONSOR.

10-SECOND SPOTS

Improvement: WGN-TV, Chicago, hastily withdrew NTA's *Play of The Week* "Medea" from its programing on Easter Sunday, feeling the theme of a mother who kills her children too rough for the occasion, finally aired it on Mother's Day.

Where it helps: "Psychologists now say you shouldn't tell your friends about your troubles. Tell your enemies—they'll really enjoy them."—Pat Buttram, CBS Radio.

The counters: *Newsweek*, in its 13 June issue, reported a tv survey by students and faculty of Los Angeles' Pepperdine College. During a week they watched seven channels for 669½ hours, counted the following:

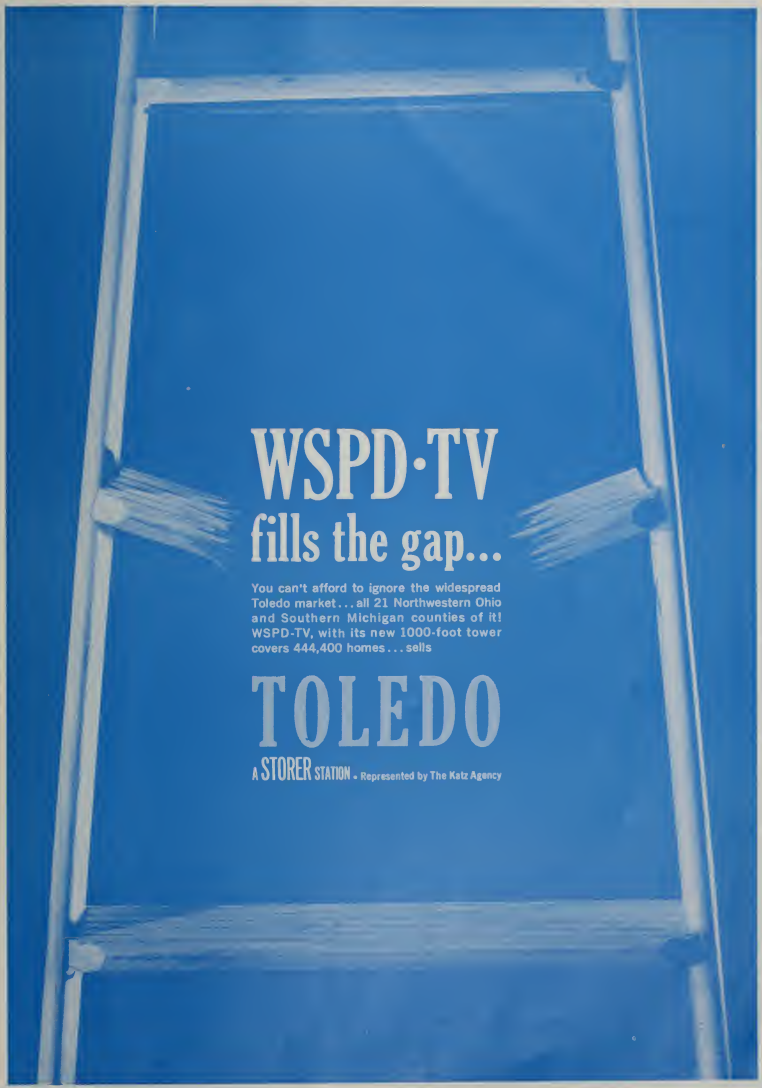
- 1,261 incidents involving death.
- 1,348 cases of physical mayhem.
- 1,087 threats of violence.
- 258 cases of property damage.
- 784 alcoholic drinks consumed.
- 995 kisses.
- 7,887 tv commercials.

That's why it's called commercial *tv.*

Speed-up: WQAM press release—"WQAM, Miami, Florida Disc Jockey Charlie Murdock called Mrs. Carole Banaszak of Miami to notify her that she had won second prize in a station contest which entitled her to a full week's all expense paid vacation at one of South Florida's resorts. Mrs. Banaszak was so excited at winning in the WQAM contest that eight hours later she gave birth to an eight-pound baby boy. The doctor attributed the early arrival to the WQAM surprise."

Sparkle plenty: From a Dr. Pepper Co. press release—

"One of the most unusual prizes in contest history will be awarded the grand winner of a $100,000 national consumer contest being conducted by Dr. Pepper Co. . . . a specially designed doorknob containing a cluster of 50 small diamonds around its rim and a huge two-carat diamond attractively mounted in its center. . . . Company officials say they believe this to be the only diamond doorknob in existence in the world today." *That's a pretty safe belief.*


WSPD·TV
fills the gap...
You can't afford to ignore the widespread Toledo market... all 21 Northwestern Ohio and Southern Michigan counties of it! WSPD-TV, with its new 1000-foot tower covers 444,400 homes... sells
TOLEDO
A STORER STATION • Represented by The Katz Agency

FABULOUS

50 MARKET RATING...

32.1

4 MONTH AVERAGE
—Nielsen Station Index
January-April, 1960

SMASH RATINGS
IN CITY AFTER CITY!

MEMPHIS • WREC-TV 32.5 Nielsen, Jan. '60	AUGUSTA, GA. • WJBF 39.2 Nielsen, April '60
ALBANY • WRGB TV 33.9 Nielsen, March '60	SPRINGFIELD, MO. • KTTS-TV 37.1 Nielsen, April '60
LOUISVILLE • WHAS-TV 34.4 Nielsen, Jan.-April '60	PROVIDENCE • WJAR-TV 29.2 Nielsen, April '60
SYRACUSE • WSYR-TV 31.3 Nielsen, April '60	KNOXVILLE • WATE-TV 33.7 Nielsen, April '60
BOISE • KTVB 41.0 Nielsen, March '60	ROCHESTER WHEC/WVET-TV 37.0 Nielsen, April '60

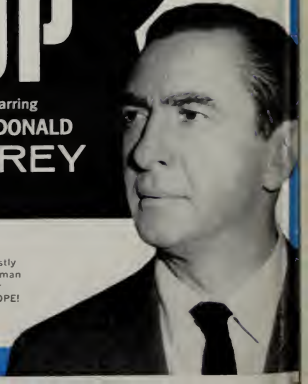
NOW IN PRODUCTION

2nd GREAT YEAR!

ALL-NEW

"LOCK UP"

starring
MACDONALD CAREY



The New Power in TV Programs...

United Artists

ZIV

ZIV-UNITED ARTISTS, INC.
488 Madison Avenue
New York 22, N.Y.

Stories of people unjustly accused and the one man who brings them their ONLY CHANCE OF HOPE!

NATIONAL BROADCASTING COMPANY, INC
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

BROADCAST PIONEERS LIBRARY
NAB
1771 N Street N.W.
Washington, D.C. 20036